

Pakon Dance Manifest and Latent Functions in The Pakon Ritual Ceremony of The Lenek Ramban Biak Community, Lombok, Indonesia

Deny Susanti, Muhammad Fazli Taib Saearani
Sultan Idris Education University Faculty of Music and Performing Arts
Email: denySusanti31@gmail.com, fazli@fmsp.upsi.edu.my

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v13-i9/18397> DOI:10.6007/IJARBSS/v13-i9/18397

Published Date: 10 September 2023

Abstract

The Pakon ritual is a revered ceremonial practise that seeks to alleviate a range of traditional ailments through the enactment of dances executed by individuals exhibiting signs of possession. The present study employs a qualitative research methodology utilising a case study design. The selection of participants for the research study was based on the snowball sampling method. The data collection approaches employed in this study encompass literature reviews, interviews, and documentation analysis. Data analysis techniques encompass several methods such as data simplification, data display, and conclusion or verification. The theoretical framework employed in this study is based on Robert King Merton's (1968) theory of manifest functions and latent functions. The findings of this study indicate that the Pakon dance serves as a manifest function and a method of treatment. The utilisation of the function as a therapeutic medium in the Pakon dance is executed through two distinct methods. The first approach involves the act of dancing upon the smouldering embers, while the second method entails striking the 'mayang' flower on the afflicted area of the body. The pakon dance serves both mystical and entertainment functions, with the former being its latent function. One key aspect that contributes to the fulfilment of the mystical function in the performance of pakon dance is the presence of diverse offerings. Furthermore, it is worth noting that those who are possessed by supernatural forces exhibit a remarkable ability to withstand pain, as seen by their lack of sensitivity to the sensation and absence of blistering on their skin when engaging in the act of dancing upon scorching embers. This research holds significant importance due to its extensive study of the challenges related with the Pakon ritual, thus encouraging a connection between traditional practises and contemporary perspectives. The use of a rigorous methodology in the study's design facilitates an in-depth study of the psychological and social effects associated with the Pakon ritual. Furthermore, it affords the possibility to engage in cross-cultural analysis of similar healing rituals. In summary, this research contributes to the advancement of our comprehension about a highly regarded cultural phenomenon, offering valuable perspectives on past therapeutic methodologies and their relevance in today's society.

Keywords: Pakon Dance, Manifest Function, Latent Function

Introduction



The presence of the pakon ritual ceremony started from the anxiety of the residents in dealing with the diseases suffered by members of their community. Mainly because of diseases caused by jinn and mystical things. According to Rahayu (2019) the community in the past did not recognize medicine as a hospital, that's why the pakon ritual ceremony was present as a medium of medicine to the local community. The limitations of these

facilities cause the community to not be able to get proper medical care, therefore the ancestors made a ritual to make it easier for the community of Lenek Ramban Biak to get treatment for the disease she suffered from. In the beginning, the pakon ritual was performed when there were people suffering from diseases such as sickness *keranjingan*, rheumatism, back pain and other nerve diseases. *Keranjingan* disease is a disease that causes symptoms in the sufferer in the form of the body feeling cold to the point of shivering violently, body feels heavy, itchy, difficulty sleeping and the peak is until the sufferer is unable to move.



There is a unique phenomenon that the researcher found in the performance of ritual ceremonies and pakon dance in Lenek Ramban Biak Village. The phenomenon is seen from the existence of the pakon dance in the performance of the pakon ritual ceremony. Based on the previous explanation that the pakon dance is only performed during the pakon ritual ceremony only because the ritual and the pakon dance are an inseparable unity. In

addition, the pakon dance can be performed after going through several stages in the pakon ritual so that if the pakon ritual cannot be performed then the pakon dance cannot be performed. A sign that between the performance of the pakon ritual and the pakon dance there is a mutually binding relationship. When viewed from the existence of the pakon dance has a very important function in the performance of the pakon ritual ceremony. This interesting relationship prompts the researcher to conduct a study on the manifest function and latent function of the pakon dance in the pakon ritual ceremony in the community Lenek Ramban Biak, Lombok, Indonesia.

Literature Review

The study on the form and function of the pakon dance is described in a study conducted by Rahayu (2019) which is titled Form and Function of Pakon Dance Performance di Sanggar Seni Nelio, Lenek Ramban Biak Village, Lombok Timur-NTB. This research discusses the form and function found in the pakon dance which is used as a means of treatment in the pakon ritual. The performance form of Pakon dance consists of dance movements which are non-

representational movements, gamelan musical accompaniment called *gending pewayangan*, makeup, fashion, lighting, music, stage layout and equipment. While the function found in the ritual performance of Pakon dance for this community is the function as a medical ritual, entertainment function, economic function and social function. This research was carried out in Nelio's studio so it would be appropriate if there were arrangements for the stage, sound, and clothing because the focus is more on the pakon ritual ceremony performed or as a means of entertainment. It is different if the study is conducted directly by the community Lenek Ramban Biak Village directly which is carried out in a very simple way and only uses the courtyard of the community's house as a place of performance, simple clothing and does not require makeup.

Research on pakon rituals was also discussed by Rafsanjani (2017) which is entitled the Social Value of the Pakon Dance Ritual Lenek Ramban Biak Village, Lombok Timur. This study discusses the process found in the pakon ritual, the social values and functions contained in the performance of the pakon ritual ceremony as well as the community's efforts in maintaining the sustainability of the pakon ritual ceremony. This research was conducted in Lenek Ramban Biak Village at the Cupu Mas Studio. Regarding the process found in the pakon ritual ceremony, it consists of three levels which are the preparation level such as preparing all the equipment needed to carry out the ritual, the implementation stage which is the core of the healing process and the closing stage which is marked by eating together with a meal served by the patient's family. Social values contained in the form of religious values, social solidarity values, mutual cooperation values and family values. Regarding its function, the researcher discussed that there are four functions in the implementation of the pakon ritual, namely as a means of medicine, entertainment for the community, preserving culture, and increasing the sense of togetherness.

Research on pakon ritual there is a study that discusses the history of pakon ritual ceremony which is research done by Laki (2020) at Pengadangan village which is titled Pakon. A Forgotten Tradition from Lombok. Laki explains that the pakon ritual is a ritual exorcism ritual performed by the Pengadangan community when there are old women who suffer from diseases in the waist or knees. Based on his research that pakon has never been performed since the 1980s because the performance is considered to be against the teachings of Islam. Laki also explained that pakon is one of the important parts of the Pengadangan Village community because of its main function, which is as a means for medicine. Pakon found in Pengadangan village and Lenek Ramban Biak village is a ritual ceremony that has the same function but has differences in its performance. the differences are found in the stage of implementation, offerings, musical instruments used, and performance time. In addition, in the study, he compared the pakon ritual with the medical ritual found in the Malay Peninsula, that is Malay Magic which is a work written by Walter William Skeat. Laki found many similarities found in the two rituals which can be seen from the elements found in the medical ritual such as requiring the presence of spirits, there is sesaju, the use of palm flowers that are used to hit parts of the body that are sick and others.

Research on the musical accompaniment in the pakon ritual in the form of puppetry is also discussed by Hary Murcahyanto, Yuspianal Imtihan, Riyana Rizki Yuliatin, dan Bq. Husna Fitriyana (2021) which is titled *Gending Pewayangan Sasak*. This study discusses the structure and form of *gending pewayangan*. *Gending pewayangan* is *gending* which is used as an accompaniment to the performance of the pakon ritual ceremony. Researchers explain that *gending* puppetry has a structure that is divided into four namely, introduction, exposition, bridge, and coda. Meanwhile, the form of cinematography is divided into three parts namely

pakon serving *gending* on the introduction and exposition, *gending pendododok roh* on the bridge and *gending pakon* on the coda. The researcher further explained that although it is called *gending pewayangan* music, but in its performance, it is not used to accompany the wayang kulit show and there is absolutely no wayang element in it. *Gending pewayangan* consists of various types of musical instruments, namely two pieces *gendang*, *suling belo*, *petuk*, *dua buah rincik*, *cecenak*, *kekajar*, *kekanat*, *gong*, *saron* (*pemugah*, *saron*, *kantil dan penyelah*). In this study, the data analysis techniques used in conducting the study are not discussed.

Methodology

This research uses qualitative research with a case study approach. In general, qualitative research means research that produces results that do not go through statistical procedures or other forms of estimation (Othman Lebar, 2021; Straus & Corbin, 1997). This qualitative research is very suitable to answer the problem that the variable is unknown and is needed to explore it. The researcher chose qualitative research because this research can explain freely about the events that happened especially about the performance of the pakon ritual ceremony in the community of Lenek Ramban Biak Village. A case study is empirical research that examines a contemporary phenomenon in the context of real life, especially when the boundary between the phenomenon and the context may not be clearly visible (Yin, 2002).

Determination of the sample in this research by means of snowball sampling. According Patton (2002) snowball sampling is sample selection by finding key informants who have a lot of information. According to (Creswell, 2020) snowball sampling done by the researcher asking informants to identify other people to be the main sample. Informants come from performers of pakon rituals, supporting communities and cultural people. This research was conducted in the village of Lenek Ramban Biak. This research uses several methods in data acquisition, namely a) literature review, b) interviews and c) documentation. The process of data analysis is an analytical procedure that involves examining the meanings of human words and actions (Lebar, 2021). This research uses data analysis techniques based on three methods of activity that occur simultaneously according to Miles & Huberman (2014), namely data simplification, data presentation and conclusion or verification.

Results and Discussion

There are several opinions from several sources regarding the function of the pakon dance in the performance of the pakon ritual ceremony. Based on joint interviews Mamiq Lalu Malik Hidayat:

“There are two functions of this pakon dance, which is most clearly seen in the offering, which is as a medium of medicine and as a medium in the pakon ritual ceremony. This is what almost everyone already knows. However, there is a function that is unknown to the general public so that only a few people know the function, which is that this pakon dance has a mystical function. This mystical function is related to the relationship between humans and supernatural beings”.

(Interviews, 2022) Not much different, elsewhere Mamiq Pakel also explains the matter:

“Actually, if you look at the function of Pakon dance in society is very complex, it means that there are many functions such as medium of medicine, ritual, economy, social, and entertainment. But if it is said about the function of the pakon dance in the performance of the pakon ritual ceremony, we will find only a few functions contained in it, such as medicinal functions and ritual functions. As far as I can see, these are the two functions I found”.

(Interviews, 2022)

While according to Papuq Nuh and Ebi Suryono that

“From the past to the present, the pakon dance has been used by the Lenek Ramban Biak community to perform pengbating. So, the most important function of Pakon dance is as a healing medium”.

(Interviews, 2022)

Of the three explanations, there are actually differences in expressing the function of the Pakon dance performance depending on the context sought. When looking for the function of Pakon dance in society, of course the function will be different from the function of the pakon dance in the performance of the pakon ritual ceremony. In this regard, the researcher would like to focus on the study of the function of the pakon dance in the performance of the pakon ritual ceremony. As already explained, the function of the pakon dance in the performance of the pakon ritual ceremony has several functions. If classified, the manifest function of pakon dance in pakon ritual performance is as a medium of ritual ceremony and as a medium of medicine. Meanwhile, regarding the latent function of the pakon dance in the performance of the pakon ritual ceremony, it is as a medium of mysticism and entertainment.

Manifest Functions

Manifest functions are objective consequences that contribute to adaptation to the intended system (intended) and are known by participants in the system. It is said to be a real function if it is a consequence and social action that is intended and recognized for behavior or social institutions. Usually a manifest function is a clear and general function. Manifest functions are actual functions whose presence is expected and serves the social structure. The function of this manifesto is the function expected by community institutions. According to Abercrombie, Hill & Turner (2010) This manifest function is a function whose existence is really expected by an institution. The manifest function that is real, visible and expected is only as a packaging of real social life.

According to the results of the interview conducted by the researcher with several informants, The researcher found that in the manifest function of the pakon dance in the performance of the pakon ritual ceremony there are only two functions. The manifest function of the pakon dance in the performance of the pakon ritual ceremony is the function of the pakon dance as a medium in the ritual ceremony and the function of the pakon dance as a medium in carrying out medicine. These two functions are commonly known by the community of Lenek Ramban Biak Village, because it is this function that makes the existence of the pakon dance in the performance of the pakon ritual ceremony. Here the researcher will explain about the function of pakon dance which has a function as a medium in ritual ceremonies and as a healing medium in the performance of pakon ritual ceremonies in Lenek Ramban Biak community, Lombok, Indonesia.

Functions as a Ritual Ceremony Medium

The means of ritual ceremony is a real manifestation of a belief because of the effort to justify the community's belief in something of a cultic nature (Radam, 2001). Dance that has a function as a medium in ritual ceremonies is an expression of the human soul represented through the medium of movement as a form of relationship between humans and supernatural forces. The art of dance which has a function as a medium in ritual ceremonies has a very important role for the community of its supporters because their performance is not only focused on artistic

achievement but also pursuing the function and role and the meaning of life which is the main goal. The people of Lombok, especially the Lenek Ramban Biak Village community, both individually and as a group from ancient times until today still believe in the existence of magical powers. Locals believe that by involving the supernatural in their every activity will bring safety, prosperity, peace and happiness. The Lenek Ramban Biak village community is a community that greatly respects customs, ancestral culture and traditional arts.

Pakon dance is a medium of expression and representation of feelings towards God carried out by the Lenek Ramban Biak Village community. This is where the execution is then accompanied by smells in the form of incense and perfume, sounds or musical accompaniment, and lyrics of songs or poems from the receiver accompanied by charms (Hanto, 1995). Similarly, the performance of Pakon dance is not separated from the presence of offerings, spells, the presence of ancestral spirits and other mystical things. The harmony and balance of the supernatural explains the very strong relationship between the community and the supernatural forces and spirits of their ancestors which triggers creativity and extraordinary efforts in giving birth to the taboo cultural philosophy of the community. The embodiment of sacrificial art that has a function and role as a medium in rituals can be identified for example as a medium to connect humans with God and God's unseen creatures. Broadly speaking, performance art has three main functions, one of which is as a performance in a ritual ceremony that is if the audience is a supernatural force such as a god or ancestral spirit (Soedarsono, 1978).

In relation to the ceremony, dance plays a very important role because the divine power affects the dancer who then becomes unconscious, protecting the future endeavors in life. Ritual forms that reflect the expression of aesthetics and community beliefs with the presence of the supernatural aim to influence the spirit so that the goals and interests of the ritual performers can be achieved (Van Peursen, 2009).

In the pakon dance performance there is something very unique which is about the time the pakon dance is performed. Pakon dance cannot be performed at any time, not only because it is a sacred dance but also because it is a dance that has various ritual processions before the start of the performance. This pakon dance can only be performed during the performance of the pakon ritual ceremony. It is stated that the performance of the pakon ritual ceremony and the pakon dance is a unity that cannot be separated. Based on joint interviews Mamiq Lalu Malik Hidayat:

“This pakon dance is only performed during the performance of the pakon ritual ceremony. The pakon dance cannot be performed outside of the pakon ritual because the pakon ritual and the pakon dance are one whole unit. This pakon dance is a means used in the pakon ritual performance. The presence of the pakon dance in the performance of the pakon ritual ceremony makes the performance of the pakon ritual ceremony more complete. If the pakon dance does not exist then the pakon ritual ceremony cannot be carried out. Because dance in the performance of the pakon ritual ceremony is one of the main parts in the performance of the pakon ritual ceremony”.

(Interviews, 2022)

Dance as a means of ritual ceremony is a medium of offering to God's other creatures, which are supernatural creatures. Dance that has a function as a medium in ritual ceremonies often aims to get closer, establish communication and build a harmonious relationship with other creatures of God. Based on joint interviews Mamiq Lalu Malik Hidayat

So, the goal is to establish social relationships between fellow creatures created by God. Sasak people believe that fellow creatures created by God are all brothers because we come from the same corner. So, this is a medium to build relationships in order to create a beautiful harmony between God's fellow creatures.

(Interviews, 2022)

Dancing for a goal as a medium in a ritual ceremony is the most important thing in the performance, not in the order of the dance moves or the arrangement of the floor pattern nor is it about who the dancer is whether he is cute, handsome or young but the most important thing in the performance of the ritual ceremony is about the symbolic meaning implied in it. That's how in the pakon dance performance the dancers do not focus on how the dance moves, how to make up all set and how to use the clothing as well as how the floor pattern in the pakon dance is because in the pakon dance performance it is only as a medium used in the performance of the pakon ritual ceremony. Dance that has a function as a medium in the performance of ritual ceremonies is more focused on its main goal than performance.

In the uncivilized world, dance is a mantra of liberation like song and prayer. The dance accompanies the ceremony of all the important aspects of life, prosperity and fertility that the dance brings to the planting from the beginning of the new cycle after the harvest (Holt, 2000) From this explanation it can be confirmed that the presence of dance performances in a community group is very important. Dance is not only associated with entertainment, in fact in ancient times dance was more used as a means of performing ritual ceremonies. The pakon dance performance is the most anticipated part and the main goal of the pakon ritual performance. Dancers who have never practiced dancing before are still waiting for their appearance in every performance of the pakon ritual ceremony. The existence of the pakon dance performance is because the spirit residing in the patient's body likes dance very much. So, it can be said that pakon dance performances can be found to this day in Lenek Village Ramban Biak because it can benefit the community of its supporters. So, in this case the pakon dance can be said to have a function as a means of presentation in the pakon ritual ceremony.

Functions as a Medicinal Medium

From some traditional communities where there is no doctor there are still efforts carried out by the community in treating health problems both physical and psychological which are carried out traditionally. Starting from the type of illness that is classified as mild, severe and also the illness that is classified as a very severe illness that causes the patient to be possessed by supernatural beings. For people who live in rural areas, this traditional medicine still occupies a special place in the hearts of its supporters when compared to other forms of medicine. Such traditional medical methods are born from the concept of people having different views on illness and how to treat it also depends on the ultimate cultural understanding related to the type of illness experienced.

All life and health are a function of the proper relationship between the individual as part of a system and the unified whole that arises from the relationship of the parts. Healing systems are not only concerned with relieving pathological symptoms or making problems disappear, but rather with supporting appropriate relationships and reducing suffering for both individuals and communities (Metzger, 2002).

The relationship that exists between medicinal rituals and health is something that is very closely related to human life as a whole. Healing itself promotes health and wholeness through the preservation of things that are considered basic and sacred. Pakon dance is used as a medium of communication and also as a medium to pray for healing. In this case *tengkorong*

has an important role in the successful treatment carried out through this pakon dance. The wisdom of a person who can heal and has the power or ability to communicate with the other world is needed as a form of loving action (Prechtel, 1998). *Tengkorong's* role in the performance of the Pakon dance is reciting mantras, communicating with the spirits of the ancestors until reciting a prayer to God asking for the patient's illness to be cured soon.

Many empirical facts about indigenous and traditional cultures using spiritual and spirit approaches are considered very effective for goals as a practice in medicine. Traditional medicine has always understood that there is a natural force that cooperates with humans in this context called shamans for medicinal purposes. The existence of a universal force in the form of a supernatural spirit that is hidden from its receptive capacity and has an influence on human health and disease continuously (Khair, 2015).

This pakon dance is one of the proofs that gratitude is not enough to be expressed with words but with actions, one of which is by performing dance performances. The pakon dance performed in the pakon ritual ceremony has various functions, the main function of which is as an edium to carry out treatment on the patient. Based on joint interviews with Papuq Nuh: This pakon dance was originally created to have a function as a means of medicine.

“The treatment is carried out by the patient whose illness is caused by the interference of evil spirits. So, in this pakon dance performance to ask for healing then the patient will dance in a state of possession and at the peak the patient will dance on the coals of fire. So, the most important function in Pakon dance is indeed as a medium for healing”.

(Interviews, 2022)

In line with that Mamiq Lalu Malik Hidayat also explained that

This pakon dance was initiated by our ancestors as a medium of medicine because in the past people could not go to the hospital to get proper treatment and there was a lack of medical personnel such as doctors. So, the pakon dance was created as a place for the community to cure diseases. Indeed, since the beginning of the creation of this pakon dance, it has a function as a healing medium.

(Interviews, 2022)

Healing rituals are practiced in the living cosmos, based on respect for other beings in various parts of the world, assuming that if truly invited and respected, will participate in the healing process (Driver, 1998). That is why in the pakon dance performance as a tribute to the spirits of the ancestors who have helped in the healing process of the patient, various types of performances are prepared. The healing function in this pakon dance performance can be seen when the pakon dance performance is being staged. Based on the Pakon dance performance that was conducted on March 3, 2022, from the beginning of the performance to the end, there are two methods of treatment carried out by the patient. Based on interviews conducted together Papuk Nuh:

There are two treatment methods used by the patient in the pakon dance performance. The dominant healing method is often used, which is firstly, dancing on the embers that are still burning and secondly hitting mayang flowers on the part of the body that feels pain. First, the dance on the coals of fire is performed only once, which is at the peak of the pakon dance performance. This part is done only once but the duration of stepping on the coals is quite long. While the second blow, flower mayang to each part of the body that is sick is done every time after the patient and other dancers dance on the embers. That's why all dancers in performing dances always carry a mayang flower in their right hand which aims to make it easier for the dancers to carry out their duties.

(Interviews, 2022)

The first healing process, is when the patient dances on the coals of fire. This healing process is carried out only once, which is at the peak of the Pakon dance performance. Although it is done only once, the duration of dancing on the coals is quite long. This is because the patient will only stop dancing when the embers go out and melt into ashes. Based on joint interviews with Papuq Nuh:

Dancers will stop dancing on the embers when the embers are extinguished and become ashes. The Lenek Ramban Biak village community believes that the patient's illness will disappear when the embers stepped on during the pakon dance performance go out. That is what caused the patient in that section to perform a rhythmic dance movement that signifies the burning passion of the patient to recover from the disease he is suffering from.

(Interviews, 2022)

This explanation from Papuq Nuh also helps explain the opinion presented by Mamiq Lalu Malik Hidayat that the Sasak people have a belief that all kinds of diseases such as witchcraft, diseases of spirit disorders are caused by fire, so these diseases can only be cured by fire. So, the disease in the patient's body will disappear with the extinguishing of the embers that were stepped on. The process of stepping on the embers is one of the most awaited parts, besides showing something unique and dangerous, but more so because this part is the essence of medicine in the pakon dance performance. The rhythmic dance moves accompanied by the scene of stepping on the coals of fire which has a function as a healing medium is the main attraction of the Pakon dance performance. Because of that, many people from outside Lenek Ramban Biak village are curious and purposely come to see the Pakon dance performance for themselves.

Two, the healing process in the pakon dance performance can be seen when the patient hits the part of his body that feels pain using mayang flowers. Based on joint interviews with Papuq Nuh:

So, when dancing, the part of the patient's body that is sick will be hit with mayang flowers. The Sasak people believe that this mayang flower is a symbol of life. With the meaning contained in it because mayang flowers are used to give life in the sense of giving health to patients so that they can live again in a normal state. So, by hitting the part of the body that hurts, the disease will slowly disappear and the part of the body that feels pain will start to improve.

(Interviews, 2022)

Amang-amang also in charge of hitting *mayang* flowers on the patient's body and two dancers who dance in a state of possession. That's why from the beginning to the end of the pakon dance performance, each dancer holds a *mayang* flower. The *mayang* flower that is used is the *mayang* flower that has been read the mantra by *tengkorong*. Hitting a *mayang* flower on a part of the body that feels sore does not produce bruises or pain on the part of the body, but it is said that the harder you hit, the faster the sick body recovers. Based on joint interviews with papuq nuh

The function of hitting *mayang* flowers is to relieve pain in the body. The stronger the blow, the body will feel lighter and the pain will disappear. However, after the pakon dance performance was performed, there was no bruise or pain on the patient's body and the other two dancers did not feel any pain at all. They will feel lighter and will be healthier and fitter, that is the magic of this pakon dance performance. (Interviews, 2022)

Both methods of medicine in this pakon dance are believed to be effective and have been proven to cure the patient's illness. These two forms of treatment are often found in every

performance of the Pakon dance in Lenek Ramban Biak Village. Looking at the parade, it is clear that both show the main function of the pakon dance performance in the performance of the pakon ritual ceremony as a means of healing.

Latent Functions

This latent function is the objective consequences whose presence contributes to the adjustment to the system that is not intended (unintended) and unknown to the participants in the system. Unexpected and hidden latent functions have given social life consequences that are real and full of social drama in achieving social balance. Based on interviews conducted by the researcher with several informants, the researcher found that the latent function of the pakon dance in the performance of the pakon ritual ceremony is two, namely the function of the mystical function and the function of entertainment. Here the researcher will explain about the latent function of pakon dance in the performance of a ritual ceremony, which has a mystical function and a function as entertainment.

Mystical Functions

The art of traditional performance, especially dance accompanied by sounds, is in many ways the bearer of magical and supernatural powers that are expected to be present (Sedyawati, 1981). There are many traditional performing arts that have different types of functions such as an intermediary to call supernatural spirits, a complement to the initiation ceremony in the transition ceremony of human life stages such as death, birth and marriage, as a complement to traditional ceremonies such as such as rejecting reinforcements, village cleaning, parties, harvest, medicine and others. Likewise, in Pakon dance performances, the general public only knows that this Pakon dance performance only has a function as a treatment. Even more than that, Pakon dance has many functions, one of which is rarely known to people is the mystical function.

The performance form of Pakon dance is clearly seen to contain a mystical function in it. For example, in performing the pakon dance the three pakon dancers consisting of a patient, a male *aman-gamang* and a female *amang-amang* are in a state of unconsciousness or possession. Mysticism is a term used to refer to supernatural things that cannot be reached by the senses and the common human mind. This mystical function is closely related to the existence of supernatural beings. The mystical function in the pakon dance performance can be seen from before the performance is performed, during the performance until when the pakon dance performance is finished. When referring to this definition, it seems fair and scientific because superstition and the supernatural are not necessarily synonymous with something negative, just as mystical things are not always synonymous with something negative.

The mystical form shown does not only depend on supernatural beings, but is a form of awareness of the balance of society by considering the importance of the safety and comfort of other creatures of God who are outside the human realm. Pakon dance performance is a type of dance that involves supernatural energy or spirit combined with soft and rhythmic dance movements. Based on interviews conducted with Mamiq Lalu Malik Hidayat:

In the pakon dance performance, there are several elements that make the pakon dance performance have a mystical function in the performance of the pakon ritual ceremony. first, is the existence of various offerings that are presented as equipment that must be present in every pakon dance performance. Second, there is a possessed event which is a pakon dancer consisting of patients, *amang-amang* male and *amang-amang* female possessed by the spirits of their ancestors. The phenomenon of possession that occurs in this pakon dance performance

involves the presence of ancestral spirits and supernatural powers. Third, dancers who were possessed did not feel pain and their skin did not blister or burn when they danced on the embers that were still burning. Fourth, after dancing on the embers, the dancer returns to a conscious position because it is believed that when the embers are stepped on, all forms of illness due to spiritual disturbances will be extinguished, just as the embers are extinguished after being stepped on.

(Interviews, 2022)

This pakon dance performance has a very strong and close connection with the spirit of diversity embraced by its supporters. Based on joint interviews with Mamiq Lalu Malik Hidayat:

In the pakon dance performance there is a part where the patient dances on the embers that are still burning. When stepping on embers, it is not just an attraction to step on ordinary embers, but the people of Lenek Ramban Biak village believe that by stepping on the embers, the disease will disappear. This is a form of medicine that is believed to have supernatural beings, magic and diseases that originate from fire so that it can only be eliminated with fire as well.

(Interviews, 2022)

The following will explain the mystical function that can be seen in the Pakon dance performance: First, before the performance of the pakon dance, the pakon dancers must follow the pakon ritual procession first. Some of the processions in the performance of the pakon ritual ceremony that the pakon dancers must go through are as follows:

1. *Tengkorong* take the *mayang* flower and then touch the *mayang* flower that has been pronounced and smoked by incense to the forehead of each dancer to tell the ancestral spirits that they are the ones who will perform the pakon dance.

2. Three of the pakon dancers consisting of the patient, one *amang-amang* male and one *amang-amang* female whose body was covered with cloth, the patient and the male *amang-amang* were covered using a shroud while the body of an *amang-amang* female covered with woven fabric.

3. *Tengkorong* fumigating three dancers using incense smoke while reciting incantations. This part aims to stimulate the three dancers to fall asleep.

4. *Tengkorong* took the new *mayang* flower again and then dipped it in *aiq cecane*. The *mayang* flower is then smoked with incense while the mantra is recited by *tengkorong* and then hit the legs of the three pakon dancers with the aim of giving reflexes and awakening the spirit of the ancestors residing in the bodies of the dancers. In this section *suling belo* first played to accompany the song sung to ask the ancestors to wake up.

Second, after the pakon ritual procession performed by the pakon dancers, the three dancers slowly wake up while dancing which starts with slow movements and closes their eyes. While the dance starts from the opening movement to the main movement, the three dancers are still in a state of possession. In this regard, apart from the possessed position that makes the pakon dance performance look mystical, the most surprising thing is when the three pakon dancers dance rhythmically on the embers that are still burning. As explained earlier that they do not feel pain at all and their feet do not blister or burn. Even dancing on the embers, they danced with very agile and energetic movements showing great power.

Next, after dancing on the embers they can immediately walk and run like normal people in general. In this case, it clearly shows that there is a supernatural power possessed by the three

dancers who are being possessed. The initially weak body is able to dance quickly to the rhythm of puppetry. When the Pakon dance performance is performed, it is clear that there is an interaction between humans and the spirits of ancestors. The interaction is in the form of peace that can be seen from every movement that is carried out according to and according to the rhythm. In fact, there is no deviation that can be seen during the offering of a good form of cooperation and communication between the two resulting in a good performance. The bodies of the three dancers really follow the direction of the spirit in their bodies which shows the good relationship that exists between them. The position of possession experienced by this dancer is a form of evidence regarding the existence of supernatural beings. As a creature created by God, as an obedient and obedient human being, of course you also have to believe that there is another world created by God besides the human world.

Third, after the pakon dancers performed a dance on the coals of fire which became the highlight of the pakon dance performance. In addition, pakon dancers perform the closing movement of pakon dance in a conscious state. After that *tengkorong* asking all the dancers to come around the performance area of the Pakon dance while bringing some performances such as *aik ceceret*, *aiq cecane*, *bunga rampai* dan *pendupan*. This activity is called *memuang* in Sasak language *memuang* means throw away, so that it can be confirmed that this procession is carried out with the aim of eliminating all kinds of diseases felt by patients and praying that they are always given good health and avoid various types of diseases. After *memuang's* process finish, the execution of the Pakon dance performance is complete. From the explanation above it can be concluded that in the performance of the Pakon dance, it has a mystical function which is an old teaching of the ancestors which is considered to be a truth. And until today the community of Lenek Ramban Biak still continues to preserve the pakon dance performance. Based on a joint interview with Mamiq Lalu Malik Hidayat:

It is not wrong to preserve the culture of the ancestors, especially since this culture can benefit the survival of the community. Basically, as long as what is done is started with good intentions in a good way that does not violate the values and norms contained in society, please just do it. Because if it is not continued, who else and it is not possible for us to rely on other people who have absolutely nothing to do with the spirit of our ancestors.

(Interviews, 2022)

Based on this, it can be confirmed that the community of Lenek Ramban Biak Village has the opinion that what they do in the performance of the Pakon dance is a true lesson and does not bring negative things at all. They only follow what was left by their ancestors and the reason they practice performing the pakon dance to this day is because there is clear evidence that anyone who performs the pakon dance with God's permission can be cured of his illness. Indeed, good deeds accompanied by good intentions will yield good results.

Entertainment Function

Entertainment function is the biggest function in traditional dance. Wherever the dance is performed, the main role of the fans is as entertainment. For dancers, they will feel the touch of taste through a range of soft and rhythmic movements. This effect will provide entertainment to the dancers. Dances that have a function as entertainment are generally social dances. The goal is to focus purely on entertainment, not on the beauty of the movement. In addition, dance that has a function as entertainment also has a goal that is more important to the sense of fun in carrying out each movement in the dance. Basically, dance that has a function as entertainment does not have a goal to be watched but this dance tends to create a sense of satisfaction in each of the dancers.

Pakon dance is also considered as a dance that has a function as a very interesting entertainment facility, especially for dancers and actors of other pakon rituals as well as the community of Lenek Ramban Biak Village in general. The pakon dance performance provides fun that makes them entertained with every dance move and some of the processions contained in it. The presence of dance in society is sometimes a mere pleasure, because art is often defined as an effort to create a pleasing form, both pleasure for the creator himself and pleasure for others (Hadi, 2005). Art is one of the ways to preserve the culture and heritage of our ancestors that have been passed down from generation to generation. In addition, dance is also a place to cultivate taste even with the simplicity of its position. They can still express their artistic soul even though they are laborers and farmers not artists who create a dance piece. Almost everyone agrees that dance is the most important part of human life.

In this era of modern technology, broadly speaking, the function of performing arts in human life can be grouped into three, namely as a ceremonial tool, as personal entertainment and as a spectacle. Art that works for ceremonies has the following characteristics, namely the presence of offerings, prayers, the place and time of the performance and the purpose of the performance (Soedarsono, 2002).

One of the most common functions of art is to provide entertainment. Pakon dance can be said to have a function as a means of entertainment because in its performance the dancers can feel a sense of pleasure such as relief, joy, happiness and in a good state. Based on an interview with one of the pakon dancers, Papuq Astam, he explained that:

When I dance, I feel happy, my body feels light, my mind feels calm. The fatigue of work seems to disappear when I dance. Especially when the music is playing *Gending pewayangan Sasak* first played, my body felt called to immediately join the dance. When I dance, I feel happy.

(Interviews, 2022)

The opinion is also supported by explanations from other pakon dancers, namely Papuk Tari. Based on joint interviews Papuk Tari she said:

I have loved dancing since I was a child. I just feel happy and relieved when I dance. I feel that by dancing I can relax from the many daily tasks I carry out. Of course, this pakon dance is a sacred and mystical dance, but in addition, every movement in the pakon dance performance that I perform makes me feel happy.

(Interviews, 2022)

From the opinion of two women who act as pakon dancers, it can be seen that the presence of pakon dance is a necessity for pro-recreational food because pakon dance can bring joy and cheerfulness to the dancers personally. This is what makes the pakon dance popular among the Lenek Ramban Biak village community. Talking about the entertainment function, the pakon dance in the performance of the pakon ritual ceremony first needs to be seen in more detail about how the pakon dancers present the entertainment side of their dance performance. Based on joint interviews with Mamiq Lalu Malik Hidayat

Free pakon dancers perform pakon dance moves. Pakon dancers freely express the movements of the Pakon dance. They use their dance moves to entertain him. They in this case refer to the dancer and the spirit that enters his body. Before, the patient was so sick that he could not move freely let alone dance due to his illness. By performing this pakon dance, it becomes a space for patients to express their feelings to entertain themselves. Especially at the end of the pakon dance, where all the dancers including the patient are dancing in a conscious state, their joy can be seen from the facial expressions and rhythmic movements shown by the pakon dancers.

(Interviews, 2022)

Pakon dance is one of the dances that can prove itself as a traditional dance that is able to withstand various currents of modernity. In many cases, local art traditions will usually disappear if they come into contact with contemporary art. However, pakon dance has resistance or can show a strong defensive position against the influence of modernity. One of the factors that caused Pakon dance to exist and survive to this day is because of its ability to accept changes without losing its characteristics.

Every culture must create various alternative changes as a form of waiting in an effort to survive and grow. These challenges and demands can be in the form of natural or social environmental conditions because the passage of time has shown indications that require new adaptations (Soedjono, 1997).

Based on this case, it is certain that the residents of Lenek Ramban Biak Village have the opinion that the pakon dance also has a function as entertainment. Although this function is not clearly visible, the presence of an entertainment function in the pakon dance performance is unavoidable. His presence did have a positive impact in the form of joy and relief for the pakon dancers. So, with that it can be confirmed that the pakon dance has a function as a means of entertainment in the performance of the pakon ritual ceremony.

Conclusion

The performance of pakon dance in the pakon ritual ceremony has manifest and latent functions. The manifest function of pakon dance is as a means in ritual ceremonies and a means of healing while the latent function of pakon dance is as a mystical function and an entertainment function. This pakon dance is a means used in the pakon ritual performance. If the pakon dance does not exist then the pakon ritual ceremony cannot be carried out. Basically, the pakon dance performance in the pakon ritual ceremony is carried out as a form of human activity and action in carrying out devotion to the creator and as a vehicle for interacting with supernatural beings. Dance that has a function as a medium in ritual ceremonies often aims to get closer, establish communication and build a harmonious relationship with other creatures of God. Pakon dance those functions as a healing medium has two methods, the first method of healing is using coals, The process of stepping on the coals is the essence of medicine in the Pakon dance performance. charcoal comes from coconut shells; it is chosen because of its smooth texture so that when stepped on it will not stick to the skin.

The second method of treatment is to hit the body part with a *mayang* flower. The stronger the blow, the body will feel lighter and the pain will disappear. However, after the pakon dance performance was performed, there was no bruise or pain on the patient's body and he did not even feel any pain. In the pakon dance performance, there are several elements that make the pakon dance performance have a mystical function in the performance of the pakon ritual ceremony. first, is the existence of various offerings that are presented as equipment that must be present in every pakon dance performance. Second, there is a possession event, which is a pakon dancer consisting of patients, men's *amang-amang* and women's *amang-amang* possessed by the spirits of their ancestors. The three dancers who were possessed did not feel pain and their skin did not blister or burn when they danced on the embers that were still burning. Fourth, after dancing on the embers, the dancer returns to a conscious position because it is believed that when the embers are stepped on, all forms of illness due to spiritual disturbances will be extinguished, just as the embers are extinguished after being stepped on. Pakon dance is also considered as a dance that has a function as an entertainment facility. The pakon dance performance provides fun that makes them entertained with every dance move and some of the processions contained in it. as the implications of this research are:

1. All academics, wherever they are, especially those from Lombok, should increase their knowledge of the arts in Lombok, whether traditional dances, ritual ceremonies, traditional music, etc., because studying this is one of the ways to introduce our culture. society. Public. In addition, by studying this we can contribute to preserve and protect our culture. The study is not necessarily about the form of presentation, elements, functions, and values but can also study about all aspects related to the traditional arts.
2. On behalf of the government, especially the government of the West Nusa Tenggara Region, give appreciation or support to our artists both morally and materially. Remembering those who have worked hard in maintaining and preserving culture. Old age also makes it difficult for them to get a decent job.
3. For the cultural actors, they should regenerate so that the tradition can be continued and not stopped in time.
4. And for young people, let us learn and maintain our tradition, which is the tradition that our ancestors left behind, because if not us, who else can continue it.

References

- Abercrombie, N., Hill, S., & Turner, B. S. (2010). *Kamus Sosiologi*. Yogyakarta: Pustaka Pelajar
- Aron, B. Laki. (2020). Pakon. A forgotten tradition from Lombok. *Rocznik Orientalistyczny*, 73(2), 146-157. <https://journals.pan.pl/dlibra/show-content?id=118026>
- Clare, H. (2000). *Melacak Jejak Perkembangan Seni di Indonesia*. Alih bahasa RM Soedarsono. Yogyakarta: Masyarakat Seni Pertunjukan Indonesia
- Creswell, W. J. (2010). *Research Design: Pendekatan Kualitatif, Kuantitatif, dan Mixed*. *Terjemahan Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Yogyakarta: Pustaka Pelajar.
- Driver, T. F. (1998). *Liberating rites: Understanding the transformative power of ritual*. Boulder, CO: Westview Press
- Hadi, Y. S. (2005). *Sosiologi Tari*. Yogyakarta: Pustaka
- Halaoi, R. N. (2001). *Relegi orang Bukit*. Yogyakarta: Yayasan Semesta
- Hanto, W. D. K. K. (1995). *Sintren kesenian rakyat yang semakin ditinggalkan pendukungnya*. Laporan Penelitian Kelompok. STSI Surakarta
- Huzaimi, R. F. (2017). Nilai sosial ritual tari pakon desa Lenek Ramban Biak Aikmmel Lombok Timur. [Bachelor's degree thesis, Mataram University]. Mataram University, Universitas Mataram Repository
- Khair, N. (2015). Ritual penyembuhan dalam shamanic psychotherapy (telaah terapi budaya dan nusantara). *Buletin Psikologi*, 23(2), 82-91
- Lebar, O. (2021). *Penyelidikan Kualitatif: Pengenalan pada Teori dan Metode*. Malaysia: Universiti Pendidikan Sultan Indris
- Merton, R. K. (2017). *Social Theory and Social Structure*. Rawat
- Metzger, D. (2002). *Entering the ghost river: Meditations on the theory and practice of healing*. Topanga, CA: Hand to Hand
- Miles, M. B., & Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*. Newbury Park, CA: Sage Publication Inc
- Murcahyanto, H., Imtihan, Y., Rizki, Y. R., & Husna, F. B. (2021). *Gending pewayangan Sasak*. *OSFpreprints*, 1-6.
- Patton, M. Q. (2014). *Qualitative research and evaluation methods: Integrating theory and practice*. Thousand Oaks, United States: SAGE Publications Inc
- Peursen, C. A. V. (2009). *Strategi kebudayaan Edisi 19*. Yogyakarta: Kanisius

- Prechtel, M. (1998). *Secrets of the talking jaguar: A mayan shaman's journey to the heart of the indigenous soul*. New York, NY: Tarcher
- Rahayu, B. E. (2019). Bentuk dan fungsi pertunjukan tari pakon di sanggar seni nelio Desa Lenek Ramban Biak, Kecamatan Aikmel, Daerah Lombok Timur- NTB. [Bachelor's degree thesis, Hamzanwadi University]. Hamzanwadi University, Universitas Hamzanwadi Repository
- Sedyawati, E. (1981). *Pertumbuhan seni pertunjukan*. Jakarta: Sinar Harapan
- Soedarsono, R. M. (1978). *Pengantar Pengetahuan dan Komposisi Tari*. Yogyakarta: Akademi Seni Tari Indonesia
- Soedarsono. (2002). *Seni Pertunjukan Indonesia di Eraglobalisasi*. Yogyakarta: Gadjah Mada University Press
- Yin, R. K. (2015). *Studi kasus: Desain dan metode*. Alih bahasa M. Djauzi mudzakir. Jakarta: Rajawali Pers