

# Bali is Dressing-Up: Ritual as an Identity

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## Bali is Dressing-Up: Ritual as an Identity

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### Abstract

Barong Landung in Bangli is recognized as one of the former relics of Bali-China contact. This visibly appears from character of its face and narrow lines of eyes. The contact between Balinese and Chinese culture is intertwined through trade channels. With an ethnographic method, the provision of library data of the present study was complemented by field data collected through observation, participation, and in-depth interview with selected participants. Interpretation was done semiotic, by placing each data as a phenomenon of interconnected culture as a whole. The results showed that Sacred Barong Landung was purified and stored in the temple and used in ritual activities that took place inside and outside the temple, such as walking around the village where the temple is located. Sacred Barong Landung is located at Pura Pusering Jagat, Pejeng, Gianyar and at Penataran Sima Siladan Temple, Taman Bali. Profane Barong Landung is situated in Gurukula Foundation, Kubu Sub-district, Bangli and in Sukawati, Gianyar. Traditional theater Calonarang play as a ritual brought in audiences from all levels of the society, including children, teenagers and elderly. Every person coming into the temple follows the activity until the end at the early hours. All the activities are a series of procession of religious activities as a form of benediction to God and as a medium to plead with Him to enable the whole community to always be in a harmonious state in the future.

**Keywords:** culture; profane; religious; ritual; sacred.

**Jel Classification:** M14; N95; Z32.

### Introduction

Culture has become a central concept in contemporary sociology (Giddens and Sutton 2018). While some interpretations focus on the core concepts of values, beliefs and norms, others view culture more broadly as all

socially transmitted information (Briones Alonso, *et al.* 2018). By entering Galungan and Kuningan day celebration, Balinese society is celebrating. Starting from Gilimanuk, banners congratulating Galungan and Kuningan from various government, business, social and community institutions, have been displayed. Along the way, penjor decorated with young coconut leaves and various kinds of accessories in each spot has been put on, especially on the main roads and arteries. Many houses and vehicles were decorated with yellow coconut leaves, marking the sanctity to fight off the power of evil. Galungan is a term given to the activity of defeating evil power. In every temple, castle, and banjar (unity of Balinese indigenous groups), all people are busy preparing for the ritual activities as a manifestation of their religious life. Being on the Island of the Gods (Bali) throughout the days of Galungan and Kuningan celebration is a spiritual journey. Everything goes naturally without coercion. Worshipping God the Creator is the main activity. Additionally, the worship and devotion are the main activities carried out to Lord Hyang Maha Esa to ask for salvation, abundance of crops, and to request the years to be lived can be a beautiful and blessed space. Sacred Barong Landung buried in the temple building descends for piodalan and ngelawang religious ceremony, with a procession of walking around the village where the temple is located. The activity begins with the presentation of offerings, accompaniment of orchestration music (2 drums, kecrek, gong, and canang), and the descent of Barong Landung that is followed by the members of the community.

This paper examines Barong Landung growing and developing in Bangli Regency. Dichotomously, Barong Landung is divided into sacred and profane. The sacred Barong Landung is only used for ngelawang rituals and religious rituals, piodalan.

The rest of this paper is organized as follows: Section 2 describes the barong landung. Section 3 describes the proposed method. Section 4 presents the obtained results and following by discussion. Finally, section 5 concludes this work.

## 1. Barong Landung

### 1.1. Barong Landung: Balinese-Chinese Culture Relics

Barong is the term used by the people of Bali, Using, and Java, while in the Chinese art tradition it is known as barongse. Unlike other regions, the type of barong in Java and China is profane. In Bali and Using, there are two types of barong, namely sacred and profane. Likewise, Barong Landung located in Bangli Regency, is of two types: sacred and profane as shown in Figure 1.

Figure 1. Barong Landung



The sacred barong is kept in the temple building and is issued only for the purposes of ritual activities held inside the temple and outside it or by the Balinese community such ritual activity outside the temple is termed ngelawang. In contrast, profane barong is used in the activities of entertaining artistic traditions. Dynamics of each culture are not pure culture or monoculture, but there will always be influencing elements that are cross-border. This assumes that there is a nature of openness to the inclusion of other cultural elements. Cultural contact theoretically has various types, namely associative, assimilative, and predatory. Associative cultural contact is a combination of various cultures, which each retains their identities separately. Assimilative cultural contact is a



combination of various cultures that unite and produce a new culture. Predatory cultural contact is an intercultural blend that tends to mutually eliminate or negate the characteristics of one another.

With regard to the Barong Landung tradition, the influence of Balinese-Chinese relations in some literature is said to have been built for several centuries. Robinson in (Robinson 2019), states that Balinese-Chinese relations began from the Han Dynasty (206 BC – 24 BC) and continued until the Qing Dynasty (1644-1912 AD). This relationship grew and developed through trade routes with export commodities in the form of rice, coffee, cattle, pigs, horses, and yarn/cotton. Traces of historical relics appear in the use of kepeng, which in Balinese is called *pis bolong* 'hollow currency'. Kepeng is the Chinese currency used for transactions with Balinese traders. By Balinese people, the *Uang Kepeng* is still used for ritual purposes. This shows an open attitude of Balinese culture towards the inclusion of cultural elements from outside. Such is the hybridity, which (Escalona-Orcao *et al.* 2016) view is assumed to be an integration of two distinct and distant cultural entities. The art of Barong Landung tradition as a hybridity of Balinese-Chinese art is in line with this assumption. It distinguishes similarities and equality in symbols in diverse cultural experiences, such as literature, art, music, rituals, and the specificity of each production of meaning that is a sign in a particular social context and system. Robinson in (Robinson 2019), also revealed that in addition to evidence in the form of kepeng (*pis bolong*), possibly Chinese migration to Bali also occurred during the bronze age with cultural results in the form of *nekara* which was one of the most important relics of the era. The use of metal (bronze) in Indonesia began in the centuries before Christ. *Nekara*, in addition to being found at Penataran Sasih Pejeng Temple (Gianyar), is also found in Manikliu (Bangli). The difference is in Penataran Sasih Pejeng Temple, the object is functioned as a medium of worship to the manifestation of God (Dewi Ratih), while in Manikliu (Bangli) it is functioned as a tomb container. The burial system in Manikliu with *nekara* has similarities with the burial system in Pangkung Paruk (Tabanan) using bronze mirrors from the Han dynasty (206 BC-24 BC). Both of the evidence mentioned in the question indicates that the relationship or migration of China to Bali (Bangli) had begun for several centuries before Christ, that is, about 2000 years ago and thus settled in the area of Kintamani (Bangli).

The study of Barong Landung as one of the traditional Balinese arts which is influenced by elements of Chinese culture was carried out by several researchers (Ross Arief and Udkhiyati 2016). The research was conducted in Banjar Kaja Pedungan, Denpasar City and Banjar Tegeh Sari, Kerobokan Traditional Village, Badung Regency as the research location (Sunarta, Adikampana, and Nugroho 2019). Although conducting studies in different locations, when talking about the birth of Barong Landung in Bali, the history is almost the same.

Gottowik in (Gottowik 2019) and Putu *et al.*, in (Riastini *et al.* 2019) states that the story of Barong Landung which is widely known in Bali relates to the meeting or marriage of Raja Jaya Pangus with Kang Cing Wei which symbolizes the meeting between two cultures and religions. Jaya Pangus was seen as a wise king who led the Panarajan region, meeting a Chinese merchant named I Subandar. To accelerate all his efforts, I Subandar used the beauty of his daughter Kang Cing Wei to seduce Jaya Pangus. Finally, Jaya Pangus married the merchant's daughter even though their marriage did not receive the blessing of all parties, especially from the king's advisor, Mpu Ciwagandu. This marriage was predicted to bring disaster and fade people's trust in the king. However, the king ignored all of Mpu Ciwagandu's advice, finally the marriage was held. Kang Cing Wei was provided with two pieces of kepeng by his father and was given advice so that Jaya Pangus ordered his people to use kepengin every baby birth and in every person death. Mpu Ciwagandu was disappointed with Jaya Pangus's misconducts. Therefore, he did asceticism and begged for rain for one month and seven days, so that the kingdom would be attacked by floods. His request was granted, and the kingdom was destroyed. Jaya Pangus and his people moved to Jong Les which was then called Balingkang.

Furthermore, (Gottowik 2019) in her study related to Barong Landung, found the same story as discovered. Furthermore, Gottowik in (Gottowik 2019) revealed the situation of Dewi Danu's anger towards Jaya Pangus who lied by claiming to be a virgin and marrying her. From the marriage, Mayadanawa was born. His lies were revealed when Kang Cing Wei looked for him to Gunung Batur and did not return. Asthey met, unconsciously Jaya Pangus admitted that Kang Cing Wei was his wife. Hearing this, Dewi Danu's anger was unstoppable, so she burned the couple with the magic handed down by her father Bhatara Batur, turning both of them into ashes. In order to commemorate and respect the incident and the people's love for the king, the worship of the two figures (Jaya Pangus and Kang Cing Wei) is performed by Bali society through creating a Barong Landung. Building on the explanation above, the archaeological legacy in the form of *nekara*, means of exchange, kepeng (*pis bolong*), and legends (Jaya Pangus and Kang Cing Wei) helped in the present study on the relationship between China and Bangli. This shows that relationship between China and Bali (Bangli) is recognised through cultural heritage related to the presence of Chinese people in Bangli who

brought their cultures and traditions. The leading relationship to the integration of the two races triggered a hybrid, namely the birth of mixed descendants between immigrant (Chinese) and indigenous residents (Bangli), which appears on the face of the Panelokan residents, Kintamani. It also gave birth to a mixture of cultures, as seen in Ulun Danu Batur Temple (Chinese/Buddhist culture) and Batur Temple (Hindu) (Yang 2017; Mason 2019; Winaja, Prabawa, and Pertiwi 2019). Based on rigorous observation in the "Barong Landung Ngelawang" activity, the story raised was "Sampik Intai", a story from China that was very popular in Bali, and accompanied by traditional Balinese music, geguntangan.

The above phenomenon highlights the importance of a myth in its function to guide society to believe in something. Thus, the presence of the myth of Barong Landung as a highly respected story to Balinese people is significant in guiding and strengthening the people's beliefs in their praised ruler, especially during the reign of Raja Jaya Pangus who used to strive for the welfare of the lives of his people, as described in the inscriptions. Jaya Pangus was a very wise king who issued 39 inscriptions (Dati I Bali Provincial Government, (Ardhana and Wijaya 2017) and was the one who issued the most inscriptions among the kings of Bali-Kuna during a relatively short period of governance, namely: 1099–1193 Saka/1177–1181 AD (Darma 2019). The importance of launching the present study is learned through its focus as an effort to extract information about the relationship between China and Bangli, especially those manifested through Barong Landung art, the hybridity of Chinese and Bangli cultures and race, and the typical position of Barong Landung among other Balinese traditional arts that require extensive and in-depth study.

### 1.2. Barong Landung: Creative Industry Potential

For the possibility and potential development of traditional art of Barong Landung in the framework of a creative industry that can support the creation of a creative economy, artists need a means, protection, and advocacy so that sufficient bargaining power is possessed. All of this is intended to reach optimal enjoyment for the practitioner on their deliberately valuable efforts. The development of a locality-based creative industry that is related to traditional arts needs to be improved so that traditional arts as part of the culture of the community, including the people of Bangli, further improve the lives of the people who give it life. This can be obtained through activities, such as awareness, socialization, training, organization, and management of creative industries. This strategy is designed to realize the spirit on that culture must be able to be a creator of welfare for the supporting community. Philips *et al.*, in (Oh *et al.* 2016), examined aspects of innovation change in the creative industry, especially in developed countries. First is a new technology platform, which includes information technology and digitalisation of creative content that can change the way of production, distribution and marketing. Second is attention to consumers - both individual and communal - who currently emphasize satisfaction in tastes and choices. Consumers can just express their views to producers and creators, so as to bring about evaluation and collaboration in the creation of creative products (Figueiredo and Scaraboto 2016). The third is institutional changes in the context of regulation and globalization of industry and markets and labour. Many companies place their businesses abroad. Fourth, new products aimed at new markets, for example, entertainment companies direct their products to the education market with a new type of videogame. In addition, Miles and Green in (Wijngaarden, Hitters, and V. Bhansing 2019) also recommended several things related to changes in innovation. First, better measurement of sampling will ensure innovation surveys to develop organizations in the creative sector. Second, company management focuses on achieving and developing skills and the ability to innovate. Third, policy making which includes (1) finding new evidence to make policies that encourage innovation in creative industries; (2) innovative programs must be applicable in the creative industry; and (3) creative knowledge is praxis and new innovations must be communicated with policy makers. The ideas of the two experts are indeed ideal to be applied in the context of creative industries with advanced policies and mindsets. In Indonesian, the idea of innovation needs to be explained by the needs and understanding of the actors and determinants of creative industry.

## 2. Proposed Method

This study uses ethnographic method begun with an inventory of library data. Data obtained from literature and supplemented by field data obtained through observation, interviews, and participation. Observing activity was carried out by watching the performance of the ngelawang ritual. Participation was also carried out by following the procession during the ngelawang ritual by surrounding the village where the temple is located. In addition, interviews were also conducted on selected respondents, namely religious stakeholders, Brahmin and temple caretakers. Data interpretation was done semiotic. Data were treated as an interrelated sign of culture to one



another. Furthermore, data analysis was also done by looking at the relationship between the signs as a whole to get a comprehensive conclusion.

### 3. Results and Discussion

#### 3.1 Sacred Barong Landung of Siwa Pati Temple in Banjar Brahmana

Siwa Pati Temple of Banjar Brahmana is situated in Cempag Village, Bangli Sub-district – Bangli Regency. Historically, the existence of Ratu Barong Landung (Ratu Gede Landung) at Siwa Pati Temple originated from copper relics (Ganesha pictorial) and silver (written in Balinese script) in Karas and stored in a *palinggih* in the sacred place in Ida Bagus Aji Mangku Raka's yard, Geria Manggis Duur Kaler. Raka said that the two types of objects were obtained from Siwa Dang Pati Temple, Taman Bali, during the collapse of the Taman Bali kingdom. On the initiative of Ida Pedanda Geria Punia, Ida Pedanda Geria Losan, and Ida Pedanda Geria Anyar, Barong Landung at once with *palinggih* made, with the aim of developing cultural arts. After being worshiped for a couple of time, the priests of Banjar Brahmin intended to move the Prasma Karas and Ratu Barong Landung to Siwa Temple to be worshiped together. The noble plan received support from all members of the temple: *pangemong* 'caretaker' and *panyungsung* 'worshippers'. Then, at the direction of the priests, Karas with the sacred objects inside it was brought back to Dam Pati Taman Bali Temple while waiting for the completion of the construction of the *Palinggih* as its stand at Siwa Pati Temple. At that time, Ida Ratu Gede Barong Landung was promoted to take her. However, the Barong Landung returned to the original sanctuary, namely in Geria Manggis Duur Kaler. After the *palinggih* was completed, residents brought Ratu Gede Landung to pick up Ratu Karas to be brought together to Siwa Pati Temple, which is located in Banjar Brahmana Bukit, Cempaga Village, Cempaga District, Bangli Regency. Since then at Siwa Pati Temple, besides worshipping Lingga-Yoni, people also worship Ratu Gede Landung and Ratu Ayu as manifestation of Hyang Siwa. The procession of moving from the holy place of Geria Manggis Duur Bukit to Siwa Pati took place around the 1980s.

#### 3.2. Form and Function

The form of Ratu Gede Landung in Siwa Pati Temple is different from other Barong Landung in Bali. In several places that have been visited, both in those who have sacred and profane Barong Landung, such as: in Sukawati, Gianyar (profane); at Pura Pusering Jagat, Pejeng, Gianyar (sacred); at Penataran Sima Siladan Temple, Taman Bali, (sacred); and at Gurukula, Kubu sub-district, Bangli (profane); the form is different. The location of the distinction is in the face, precisely on the eyes and hair. Ratu Gede Landung at Siwa Pati Temple, her eyes were made wide-eyed, both male and female, so their faces looked scary and frightening, and especially men, his head is wearing on ornaments *udeng* (headgear) like *udengpenasar*. Whereas another Barong Landung, its eyes were made with holes and slits, both of male and female, and his hair (the male) was decomposed (with *udeng*), but the woman, her hair looked neatly combed and tied at the back.

The function of Ratu Gede Landung: according to the statement of one of the community leaders, Ida Betara is the media for communicating with the Hyang to ask for safety, fertility and peace. In addition to requests made during religious ceremony (*piodalan*), it can also be held on the Galungan and Kuningan celebration days through *ngelawang* activities or walking (*lunga*) around the village. During *ngelawang* every house occupant at each entrance presents *canang sari* equipped with money (*sesari*) according to giver's ability, and then Ratu Gede Landung dances (*mesolah*). These activities can be carried out in local villages and can also be done outside the village. The villages visited were Metro Village, Hyang Api Village, Keduwi Village, Suwe Village, Kumbuh Village, Jhem Village, and other villages. The visits of Ratu Gede Landung to the villages are on request (*nuhur*) for to come (*lunga*). Meanwhile, in all these villages, she shall be given offerings accompanied by a *sesari* (money). How long does she have to be in that place? Her stay in each village is adjusted to the situation and conditions. The last activity is walking around the village carried out around 2001/2002. Until now, *ngelawang* was only performed around the local village (Desa Cempaga).

#### 3.3. Caretakers, Devotees, And Religious Ceremonies to Ratu Gede Landung

The caretaker or nurse of Ratu Gede Landung is a group of Banjar Brahmana community, amounting to approximately 17 people. Those seventeen are fully responsible for the existence of Ratu Gede Landung. One of the efforts to get maintenance costs is by doing *ngelawang* activity every 6 months (210 days: Bali month), once on *galungan* and *kuningan* days. In addition to being obtained from *ngelawang*, the cost of treating Ratu Gede Landung is also obtained from donors (world funds) whose numbers could not be determined. Furthermore, the devotees (*panyungsung*) are not only limited in the traditional group, but the residents of Dusun Brahmana who take care of Siwa Pati Temple are also her worshippers. Likewise, for the needs of religious ceremony (such as

piodalan), construction, maintenance costs of temple building, and other needs, are fully financed by residents of Banjar Brahmana. That is, the responsibility of the trunagroup is limited to the maintenance of Ratu Gede Barong Landung. Religious ceremony (piodalan) at Siwa Pati Temple is held every 6 months (6 months of Bali: 210 days), the fall is right on Tuesday Kliwon (Anggara Kasih), a prangbakat.

#### 4. Dancers and Drummers

Barong Landung dancers are the same as barong dancers which must have enough energy. That said, because besides carrying a heavy barong, dancers also danced while singing. In addition, because being inside a barong that is extremely dark, the ability to control the room so as not to collide with both dancers and spectators is needed. As it is known the number of Sekaa (organization) responsible for Ratu Gede Landung in Siwa Temple is very limited, that is 17 dancers and musicians. According to a Sekaa member, because of the high enthusiasm in art, to date all activities can run smoothly. It is also added that for the future the number of dancers and musicians from the younger generation can be increased by intensifying training activities. With the increasing number of dancers and musicians, there will be more individuals are invited to be responsible for maintaining the Ratu Gede Landung.

#### 5. Profane Barong Landungat Gurukula Foundation

Gurukula Foundation built on the initiative of the Bangli Regent (I Ketut Arnawa) during at first term (2000-2005), precisely in 2003. The mission carried out was to build the field of education and art. The main purpose of its establishment is to help less fortunate parents to finance their children to continue their education, both in primary and secondary education. The first activity carried out was to build various facilities, such as buildings equipped with various facilities and infrastructure, including art museums, shrines, parks and sports. Especially in the museum, there are several kinds of barongs stored, including Barong Landung, Barong Ket, Barong Asu (dogs), and Barong Iswari (Barong Tunggal). Besides barong, in the museum, a set of gamelans, complete gong kebyar, gender wayang, and geguntangan are also stored as shown in Figure 2 and 3.

Figure 2. Profane Barong Landung at the Museum Gurukula



Figure 3. Inscription of Gurukula Foundation, which was built on the initiative of Bangli Regent, I Ketut Arnawa in 2003





Looking at the art equipment, the Gurukula Foundation not only provided academic education but also art skills education, such as dance, percussion, literary arts, and other forms of art. Thus, the Barong Museum, with various other art equipments, was created in conjunction with the establishment of the institution (2003). But the existing art equipment began to be used after there were students studying school in this institution.

#### **6. Form, Function, and Caretaker**

The form of Barong Landung in the Gurukula Foundation, notably the face, is the same as the other Barong Landung in Bali including those in Penataran Sima Siladan Temple. The characteristics of physical appearance are narrow and hollow eyes, both male and female; hairstyles, men's hair is unravelled and women's hair is neatly combed and tied to the back; fashion models, both male and female models are the same, only the male hair is black and the female hair is white; both are tall and large, resembling other Barong Landung in Bali. Because they are high and large, those who play in general are young and mature people. At Gurukula Foundation, usually those who play the role of Landung Barong are high school students, teachers, and employees.

The function of Barong Landung is as a medium to develop the talents of students in the field of cultural arts. When students complete their studies at this institution, they not only have the ability in academic field, but also skills in the arts. As it is known, the available media to train the art skills at the Gurukula Foundation are not only Barong Landung, but also a number of other barongs, such as Barong Ket, Barong Iswari (Barong Tunggal), and Barong Asu. The existence of various barongs each has accompanying music. Thus, students can also train themselves to beat drums which developed were not only limited to accompanying barong dance, but also to accompany dances for religious ceremonies and entertainment. The religious ceremony in Gurukula Foundation is held once every 6 months (210 days), precisely on the holy day of Saraswati (Saturday Umanis Watugunung). All costs needed for the maintenance of Barong Landung and other barongs including the cost of religious ceremonies are provided by the Foundation.

#### **7. Bali Is Dressing-Up**

Barong Landung in ngelawang is organized by walking procession.

Figure 4. In front of the gate and the road the women offered offerings (canang sari) and money (sesari)



Barong Landung male and female players walk by initially presenting the offerings, accompanying with orchestration music, in the form of 2 drums, kecrek (a Bali traditional music instrument), gong, and canang (offering material), Barong Landung, is followed by the local residents.

This ritual is as a medium to clean the village environment from various threats. The religious atmosphere was lived by community members and Barong Landung escorts who wore customary attire for rituals. Meanwhile, the community members who are passed over wait for the coming of Barong Landung to present the offerings. There is no obligation, but the people sincerely convey their offerings according to their respective abilities. Respect, gratitude, and sincerity can be seen from the way they dress up and express respect.



Figure 5. Barong Landung dialogue for women and men as in the story of Sampek and EngTay



Based on Figure 4 and 5 above. Dialogue between male and female Barong Landung representing Sampek and Engtay figures is held. Both are figures in traditional Chinese drama who have been adapted into various versions in Indonesia, including the manuscript rewritten by N. Riantiarno. Sampek and Engtay figures show the influence of Chinese culture in Bali. Other influences are seen in the use of kepeng which is the Chinese currency used as part of the ritual in Bangli. This influence is also witnessed during the reign of Jayapangus shown in the Pelinggih heritage in Pura Dalem Balingkang showing the characteristics of Chinese architecture. Music players are among teenagers who wear on traditional clothes: white udeng, white clothes and sarong. Old women and young women dress up neatly dressed in kebaya (Javanese-styled blouse), cloth, waist tied to a scarf, and carrying offerings on their heads.

#### 8. Traditional Theatre with Calonarang

Pre-stage begins by reading geguritan, one of the Balinese proses that are bound to the pupuh feeling. At same time, some of the community prepare for the Calonarang ritual performance. Religious stakeholders of the temple continue to serve the people who want to pray. Offerings continue to be presented in the form of fruits that are neatly arranged and carried in the head by mothers and young women. In front of the Calonarang costume storage building, many people pray after placing the offerings. Barong and all costumes are made sacred and only used for ritual purposes. The enthusiasm of the community is seen through the hustle and bustle; from childhood to old age, all take part by finding time to celebrate the anniversary of galungan. Girls and boys wear comfortable ritual clothing. Every woman wears a kebaya, cloth, and ties her waist with a scarf; all men wear udeng (traditional headband), dressed in white, and wear cloth, showing internalization of how to dress modestly and in line with religious norms and social ethics. Everything is borne by the people who live around the temple area.

Temple chambers are neatly arranged in a systematic way, ranging from buildings, other rooms to the kitchen, a place to provide food for officers. All members seemed to be very familiar with their duties, services and responsibilities. Pecalang as security are at the forefront to control the flow of traffic and secure all vehicles and perform rituals. In the dressing room, the players got dressed-up. Meanwhile female players were in a closed place. Some players got themselves dressed-up while making jokes with players and the crew involved in the ritual activities. Several tourists attended to watch the activity. They observed throughout the action and those who can speak Indonesian observe while talking as needed. Tourists from Italy and from Paolo who lived in Ubud took time to come to Pura Agung Batan Bingin. Being in the temple area, they wore markers; at least on the waist shawls were tied. Others wore cloth and some wore udeng. At the minimum, foreign visitors wore scarves on their waist as shown in Figures 6 and 7.

Figure 6. All community members, ranging from children, adults, and elderly people watching the Theatre of Calonarang by dressing up in Balinese traditional clothes



Figure 7. The community did not budge to watch until the Calonarang play was finished in the early morning (Right) (Documentation of the Research Team).



At the time the show began, the players were walking up and down, each taking a position immediately. Some players are young people who are trained and skilled at playing musical instruments, hitting the gong, playing swipe, tium and orchestration with melodies. As preparation, a kettledrum was presented to mark and prepare the audience for a comfortable position. The researcher stood in front of the gamelan, at the right side of the stage. It was a comfortable position to watch the game but required patience in order to do the recording (photo shooting) because most of the players were facing forward. Before watching the Calonarang stage, researchers were asked whether or not they could stand and were able to take part in the performance until about 4:00 in the morning. The researcher firmly stated that he was capable because it had become a habit for researchers to conduct traditional art research. It was also conveyed that if they had entered the stage, each participant had to follow it to completion. That, it turned out to be a spirit for all members of the community who watched the stage. In fact, until the end of the performance program, the audience remained in place even though some of them were sleepy and asleep, including researchers, but everyone remained in the temple, even though cold air stabbed into the body to the skeleton. When the performance ended, most of the watching community members did not immediately leave the temple, including the administrators. They carried out the task until it is complete. Some went to the courtyard of the Calonarang costume storage building to pray. Meanwhile, the temple manager received and put back the Calonarang costume which represents various kinds of evil characters and good figures, threatening and protecting figures.



## Conclusion

The description above shows that Barong Landung Sakral is purified, stored in a temple building, and only used for ritual activities conducted inside and outside the temple (walking around the village, the temple area). Sacred Barong Landung is located at Pusering Jagat Temple, Pejeng, Gianyar; at Penataran Sima Siladan Temple, Taman Bali. Profane Barong Landung is located at Gurukula Foundation, Kubu District, Banggli; and in Sukawati, Gianyar. Traditional theatre with the Calonarang play as a ritual invite's viewers from all levels of society. All participants who attend the temple must follow the procession until the end in the early hours. The whole series of activities represents religious journey as an expression of gratitude to God and about request for Him so that in the future, every member of society will always be in a state of harmony.

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