



IMPLEMENTATION AND FUNCTION OF BARIS JANGKANG DANCE IN THE HINDU RELIGIOUS RITUAL IN NUSA PENIDA-BALI

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ABSTRACT

The Baris Jangkang is a Hindu Balinese religious ritual dance which still exists today and is sacred, because it has a very unitary cultural value and contains sacred and magical values. The objective of the research is to implement the Baris Jangkang Dance at a Hindu religious ceremony in the village of Pelilit Nusa Penida Bali. The research method used is descriptive qualitative based on social theory and symbolic interactionism covering observation, identification and interviewing several respondents. The results showed that the implementation and function of Baris Jangkang dance in the village of Pelilit basically provide benefits on the safety of inner birth for the community of Pelilit Nusa Penida Bali village and staged during the ceremony of god yadnya, yadnya man and Ngaben ceremony. While its function is to heal the sick, grant the request to have a descend or pay vows. Baris Jangkang Dance needs to be maintained and preserved because it has uniqueness, sacredness and has a very high magical value, especially for Pelilit village Nusa Penida Bali.

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INTRODUCTION

Bali is a very popular island as a cultural destination because it has a unique culture especially in the field of dance. To be able to know that the art of dance has a sacred and has magical value they must explore things related to the nature of sacred and magical for a form that can implement the function of dance. One of the dance art that needs to be deepened in the spiritual world of kesaklan and magis is the Baris Jangkang dance found in Pelilit village Nusa Penida Bali. Jangkang line is a cultural repertoire, a mix of art and philosophical, Jangkang Baris Dance is very different from other dances. Where this dance has a sacred and magical is very high. Overall, this dance symbolizes the ancient army of remote areas in Bali. The Baris Jangkang dance in the Pelilit village Nusa Penida Bali uses a collection of accompanist Bleganjur, this dance is performed when there is a disease outbreak in the village, the community believes that it can deflect any plague or evil forces in the village. The play of the Jangkang line is Goak maling taluh, and Buyung masugi (Wantiasih, 2013). In Balinese culture, religious art is interrelated, so that Jangkang

Barrage Dance is a religious ceremonial dance which until now still exist and was rescued in Bali. This dance is usually performed in Pura-Pura as one of the means of introducing the ceremony of god yadnya and yadnya man who performed by young male dancers as many as 9 people. Gambelan accompaniment is gambelan angklung (Astuti, 1986). For the people of Eha Tampak Siring, Bar Jangkang is still sacred, this dance is performed when piodalan in Bale Agung and other temples in Tampak Siring. Apparently the Baris Jangkang dance in Tampak Siring refuses the plague. In the Balinese Dance Ceremony, it is mentioned that Baris Jangkang is a row dance that is old age, also can be seen from the movement of tari or in terms of clothing that still reflects the forms of simplicity as the war dance in the tribe where the level of culture is still simple. The dancers carry weapons consisting of arrows and bows sometimes there are also this line dancer carrying the left arc bow and the fan on the right hand. Formerly in Nusa Penida dance Barracks Jangkang armed with spears, while his clothes do not like the clothes Classified generally but more simple. The accompanying picture is Gending batelan (Anak Agung Gede Putra, 1982). According Bandem (1983) mentioned that Baris Jangkang is a kind of dance Line row that is found on the island of Nusa Penida. This dance is performed to accompany religious ceremonies,

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including paying vows (Mesesangi). This line is danced by 9 (nine) men who wear long spears. His dress is very simple consisting of white pants, white cloth and yellow. This line is half-squat dancing (Jangkang), and is accompanied by Gong gamelan.

MATERIALS AND METHODS

This research uses descriptive qualitative method that is research related to social problem that happened in society by doing some approach through respondent and conduct observation directly (observation). While for primary and secondary data collection using instrument method. Alsa (Sumanto, 1995; Alsa *et al*, 2003).

RESULTS AND DISCUSSION

History of Baris Jangkang Dance: The Baris comes from the word bebaris that can be interpreted troops then this dance depicts agility troops troops. This dance is a group dance performed by men, generally danced by 9 people with a lively movement is quite sturdy, straightforward and dynamic, to the accompaniment of Gong Kebyar and Gong Gede. Each type, its dancers carry weapons, ceremonial gear and costumes of different colors, which then becomes the name of the existing dance types. In general, line dance is mostly used during religious ceremonies such as the ceremony of Dewa Yadnya, Pitra Yadnya, Bhuta Yadnya, Manusa Yadnya and Rsi Yadnya. According to I Wayan Monjong (2017) one of the respondents stated that the Baris Jangkang is a dance performed by a group of adult men in the village of Pelilit Nusa Penida Bali. Jangkang line dance is very much different, with other sacred dances. Where the dance has a value of sacred and magical elements are very high. Overall, this dance symbolizes the ancient army from remote areas of Bali. The dancers move like soldiers in military choreography in nature. At one point, they used the spear to form a line of defense; on the other, the movements of the dancers act together as an offensive force. There are also times when they form two groups and start attacking each other. Their movements and gestures are simple, basic and direct. This dance is staged when there is a disease outbreak in the village, the public believes that it can fend off any plague or evil forces in the village. Lakon from Baris Jangkang is Goak Maling Taluh and Buyung Masugi.

Implementation of Baris Jangkang Dance: Sacred dance is an art that is performed during the execution of a yadnya and tailored to the needs. The staging of sacred dance is sanctified and sacred by Balinese people. Given the influence of art performances is very big influence for harmony of the universe. Therefore sacred art gets attention to the people of Bali. The importance of sacred art in religious life, it is very necessary to be studied about the implementation of dance line jangkangasal and the existence of this art, so that can be known by the general public or the general audience of art concerning the art of sacred. The predominantly Hindu Balinese community strongly believes in the existence of subtle and evil spirits and a nature that contains magical powers. To compensate and neutralize these circumstances the community held a ceremony equipped with religious dances. One of the many religious dances that exist in Balinese society is Baris Jangkang dance. With the religious nature of society and also the teachings of the universal Hindu religion and all adherents can express confidence in the Almighty Hyang, then

many arise various arts associated with worship. Many have grown an art that is intended for a particular cult, or as a complement to that worship. In addition, there is an art performance that is entertaining. From freedom of expression in the framework of worship and as a supporter of a certain ritual, then in Bali is classified into two properties of performance or art. It is sacred guardianship art and not sacred or called profane that only serves as a spectacle or amusement. Various types of Balinese dance show a close relationship with religious activities and also evolved into dances performed on stage. Both performing arts as a means of ceremony or ritual, as a fertility or limited to aesthetic presentation alone. The Hindu community in Bali in the art will be equipped with the ritual ceremony of offering (banten) according to their respective customs, where the ceremony will be based on philosophy (Maran, 2000; Anonymous, 2015).



Fig. 1. Baris Jangkang Dance

In Balinese culture, art and religion are interrelated. Most of the traditional Balinese performing arts that exist serve for religious rituals whose organizers always fall at sacred short times and are held in selected venues and even performing arts are only held when a village is stricken with a disease outbreak (Lyon, 1980).

The Function of Baris Jangkang Dance

Before the Baris Jangkang dance function is described, below will be described as a common function of Baris dance. The common functions of line dance are as follows:

1. Baris dance that serves as Dewa Yadnya ceremony is a lot of its kind. Usually at this ceremony, line dance is a symbol of widyadara, apsara as bodyguard of Ida Batara down to the world when the ceremony piodalan (odalan) in the temple concerned and serve as the will (greeter) of his arrival. At this ceremony line dance is usually accompanied by Rejang dance danced by some sweet dewa as a symbol of widyadari, apsari that gives the beauty of the atmosphere of the descent of Ida Betara Sesuunan.
2. Baris dance that serves as infrastructure Pitra Yadnya ceremony is as a symbol of the Widyadara pick up spirits (atma) of the deceased to be invited to the place of eternal.
3. Baris dance multifunctional. In Nusa Penida Baris Jangkang dance is used for various religious ceremonies, both the ceremony of the god yadnya and yadnya pitra ceremony even at the ceremony bhuta yadnya residents there using the dance line. In the update even in the ocean they use the Baris Jangkang Dance. It can be understood that on the plains of Nusa

Penida there is only one type of dance line other than a single Baris dance and a melting line that is entertainment.

4. Baris dance serves as repellent reinforcement, until now only one type of line dance that is found as a means of repellent reinforcements and outbreaks of disease, the Baris Chinese of dance. Because of its role as a repellent of plagues and disease outbreaks, the Chinese line is often called Queen Tuan just like the barong and rangda.
5. Baris dance that serve as entertainment usually without going through the process of penyakralan. The possibility is only to invoke taksu (charisma) in order that the line dance is in demand or a lot of responders. Dance line is usually as a show to entertain the community, among others: single row, row melampahan, row masal, row bandana manggala yudha, and rows of buduh. While the function of Baris Jangkang dance in Nusa Penida is as follows; (a). Heal the sick, (b). Grant a request to have a progeny or vow and (c). Protecting the Village (Darmaputra, 1984; Anonymous, 2015).

Costume Baris Jangkang Dance: Baris Jangkang dance uses a very simple costume. It consists of a spear like a spear with tridatu thread decoration, cepuk cepuk, cloth, white shirt and trousers, yellow, white and udeng/destar batik shawl. Spear has the meaning of preparedness in countering evil with tridatu decoration which means the power of tri Murti (Dewa Brahma, Vishnu and Shiva). This spear is like the story of the weeds that turns into a real spear. Kamben Cepuk is a woven cloth that comes from Nusa Penida. Kamben is believed to be a symbol of repellent reinforcements, because in the motif and color of the cloth used symbol symbol Tri Murti. Yellow yellow scarves symbolize the symbol of the god of Mahadeva ruler west wind direction, shirt and pants putih symbol of purity and also the ruler of the eastern direction of the eastern. Uden/destar batik symbolizes simplicity and symbols of various colors as a symbol of Lord Shiva (Burke, 2002).



Fig 2. Costume Baris Jangkang Dance

Baris Jangkang of Arrangement and Instrument: The musical accompaniment used for Baris Jangkang dance is in the form of balaganjur. Balaganjur is the most common procession accompanist known in Bali. It is almost certain that every procession brings offerings to the temple, or melasti (purifying the heirlooms / pratima), or the Ngaben ceremony will be accompanied by a very dynamic and vibrant barungan. The instruments used in Baris Jangkang dance in Pelilit village Nusa Penida are kendang (lanang and wadon), cengceng, tetawe, gong, kempul, bonang. Kendang serves as a rhythm cutter (set the rhythm of gending). Tetawe serves as a holder of tempo and in certain parts to illustrate and accentuate in

accordance with puppets kendangan. Ceng-ceng serves as an instrument that is considered to be a mixer or a unifier of other instruments as well as to give an accent in the form of a hinge with kendang. The ceng-cheng is played in a kakiland cecandatan, with a rhythmic pattern that varies from the blow of the sister or the negteg of the "telu" and "nenem" punches which each consist of a plain blow (in line with the mat), sangsih (on the sidelines) and sanglot (in between). Reyong became the only instrument group carrying the melody. As well as ceng-cheng, reyong also played in Balaganjur consists of Gilak played in a fast or medium tempo and slowly. (Bandem, 1983).

Conclusion

1. Baris Jangkang dance is a dance performed by a group of adult men in Pelilit village, Nusa Penida-Bali has a value of sacred and magical elements are very high
2. Baris jangkang dance function as a means of ceremonies to heal the sick, granting requests to have ketutunan or pay the vow and protect the village
3. The costumes used by Baris Jangkang dancers are very simple, consisting of sticks such as spears with tridatu thread decorations, plaid cambes, fabrics, white shirts and trousers, yellow-white scarves and udeng/destar batik.

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