

ISSN 2598-2192 (online)

LEKESON

Interdisciplinary Journal of Asia Pacific Arts

VOLUME 1, ISSUE 2, OCTOBER 2018

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INDONESIA INSTITUTE OF THE ARTS DENPASAR
CENTER OF PUBLISHING
INSTITUTION OF RESEARCH COMMUNITY SERVICE AND EDUCATION DEVELOPMENT

**LEKESAN: INTERDISCIPLINARY JOURNAL OF ASIA
PASIFIC ARTS**

Jurnal.isi-dps.ac.id
ISSN: 2598-2192 (print)

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**LEKESAN: INTERDISCIPLINARY JOURNAL OF ASIA
PASIFIC ARTS**

Is a peer-reviewed journal

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ARTICLE SUBMISSION

Lekesan: interdisciplinary journal of asia pasific arts is published 2 (two) times a year, i.e. april and october. To find out more about the submission process, please visit <http://jurnal.isi-dps.ac.id/index.php/lekesan>

ARTICLE PROCESSING CHARGES

Every article submitted to Lekesan will not have any 'Article Processing Charges'. This includes submitting, peer-reviewing, editing, publishing, maintaining and archiving, and allows immediate access to the full text versions of the articles

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All published article are embedded with DOI number affiliated with Crossref DOI prefix 10.31091



Lekesan: Interdisciplinary Journal of Asia Pasific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

Hindu Religion And Traditional Performing Arts In The Development Of Tourism In Bali

I Gusti Ngurah Seramasara

Religion and traditional performing arts in Bali are two fields that are not separated as cultural identities that make Bali famous in the eyes of the world and admired as being able to create peace and prosperity. Based on consideration of Hinduism and the traditional performing arts, tourists arrive to visit Bali. Therefore this paper aims to analyze the relationship between Hinduism and traditional performing arts and its relation to tourism development, as well as the impact it has on the social phenomena of Balinese society. There is an interest in maintaining the relationship of Hinduism with traditional performing arts as part of a whole religious ceremony with the development of tourism, but there is a very strong stream of commercialization, which can destabilize the relationship between Hinduism and the life of the performing arts. This inequality is a problem that needs to be studied because it is not uncommon for the packaging of sacred art to become a tourist art, thereby reducing the importance of traditional performing arts' sacredness. The effort to counteract the aforementioned problem will be the main focus that will be studied in this paper. The method used to examine the problems above is qualitative research methods based on the historical paradigm. The historical paradigm understands changes through sources, documents, artifacts, texts on performing arts and observations and interviews in connection with the current conditions. As an analytical tool, the concepts of ideology, communication and acceptance are used. The results of this writing indicate that there is a cultural ideology, namely the classification of performing art and the concept of cultural tourism to counteract the negative influence of tourism on Hindu religious life and Balinese culture.

Keywords: hinduism, traditional performing arts and tourism.

¹Indonesia Institute of The Arts Denpasar, Indonesia

Article history:
Received 5-8-2018
Received in revise form 20-8-2018
Accepted 29-10-2018
doi: dx.doi.org/10.31091/lekesan.v1i2.524

Introduction

Hinduism for Balinese is not just a belief in God (*Ida Sanghyang Widhi Wasa*), but it is a moral guideline in acting as a basis for achieving inner and outer happiness. Hinduism not only teaches spiritual things but also teaches concrete things to achieve prosperity. Hinduism as a concrete teaching to achieve prosperity is expressed in the concept of *Caturpuruseartha*, which is four basic guidelines for achieving goals consisting of: *dharma*, *artha*, *kama* and *moksha* (Team Unud, 1977/1978: 9). Religious ceremonies are carried out to achieve the above goals in Hinduism. In carrying out religious ceremonies, it is always complemented by traditional Balinese performing arts, so that between Hinduism and Performing Arts are two inseparable fields.

The development of tourism promoted by the local government of Bali is a concrete effort to realize prosperity, but must remain adapted to the teachings of the religion and culture of Bali. It is necessary to realize that the ceremony in Hinduism in Bali consists of two basic conditions, namely *upekare* and *upecare*. The link between performing arts with *upakare* and *upacare* in Hinduism in Bali has its own uniqueness so that it becomes the main attraction for tourists. Therefore Presidential Instruction No. 9 of 1969 concerning tourism developers in Indonesia as an effort to increase the country's foreign exchange, has chosen Bali to be a top priority as a tourist area. The 1969 Presidential Instruction No. 9 hinted at developing the tourism industry, and therefore concerns arose from the community leaders, intellectuals, culturalists and artists that the extinction of Balinese culture is looming, because it would become an industrial object as well as merchandise.

The Balinese hope that tourism will continue to be a source of income for the community, but Balinese culture, including performing arts, continues to exist as a living and inherent part of Hindu life. Therefore tourism in Bali shall be based on culture so that it becomes the concept of cultural tourism. In the concept of cultural tourism, the relationship between religion and performing arts must be maintained as an identity of the Balinese people, so that a grouping of performing arts emerges between those which may be developed as tourism offerings and those that must be maintained as part of Hindu religious ceremonies.

The problem that arises from the situation above is, how to maintain performing art as a cultural identity in order to remain attached as part of the life of Hinduism in Bali. It can be easily understood that a stronger culture will be able to influence a weaker culture; and the tourist culture will be stronger than the local culture of Bali, because between the recipients of tourists and the tourists themselves there is a principle of service. To study religious and art phenomena in the development of tourism in Bali, communication and reception theories that depart from ideo-

logical concepts can be considered as the main basis of analysis in counteracting the negative influence of tourists on Balinese culture.

Methodology

Based on the historical paradigm focused on solving concrete and empirical problems about the life of the performing arts and Hinduism in the development of tourism in Bali, this study uses qualitative method. Data collection based on qualitative research methods includes interviews and observation, as well as analysis of artifacts, documents, cultural records, and analysis of texts that include narrative and semiotic strategies (Denzin, Norman K and Yvonna S. Lincoln, 2009: 18-19). Thus the creativity and qualitative interpretation are demanded continuously in understanding each data finding (Denzin, Norman K and Yvonna S. Lincoln, 2009: 19).

For analytical tools in presenting reliable data findings, the theory of social change is used. The concepts of change as social phenomena can be seen from various theories and approaches (Lauer, 1989: 193-194). The most relevant theory of social change in understanding the link between Hinduism and performing arts in the development of tourism in Bali is the functional structural theory (Brown, 1965: 178-184), and the communication approach. The concept of structure in structural theory refers to the structure of Balinese culture that adheres to religion and traditional performing arts, while the function in this case is to refer to the continuity of Balinese cultural structure and discontinuity of Balinese cultural structures. Communication is a way of conveying messages both oral, written and image, so that the message can be received by the recipient of the message (Burke, 2011: 144-148). Messages usually contain ideas or ideological concepts to change the behavior and ways in which society acts. Receiving messages through performing arts will be able to influence social phenomena and human behavior in society.

Discussion

Performing Arts and Hinduism in Bali

Performing arts in Bali are always carried out in a series of religious activities in order to worship *Ida Sanghyang Widhi Wasa* (the Almighty God). Religious activities in Bali which are based on the principle of *jenana marga*, namely believing in God through inner abilities and good ways of thinking; *karma marga*, that is, believing through actions (good behavior), have been summarized through the concept of *bakti marga*. Thus, the concept of *bakti marga* has accredited good thinking and good deeds. Inner ability and good thinking in worshipping Almighty God, is purity of heart and clarity of mind. This means implementing God worship with a sense of pleasure, joy and sincerity. Clarity of mind will be realized through actions and behavior that can be seen from the creativity of Balinese

people who are Hindus in the implementation of worship of Almighty God. The worship of Almighty God, for Balinese who are Hindus contains two main elements namely *Upakara* and *Upacara*.

The element of *upakara* is elements that are related to various types of *bebantenan* or offerings, so that *upakara* is often equated with *banten* or offerings (Astuti, 1995: 98). Almost all types related to *bebantenan* are called *upakara* such as: *Canang*, *sesayut*, *ajuman*, *peras*, *suci*, *sorohan* or *bebangkit*. Besides the various types of *bebantenan* called *upakara*, there are also other essential parts in *bebantenan* called *upakara* which are performing arts, so there are types of performing arts classified as *upakara* and there are types of performing arts classified as *upacara* and there are various types of performing arts that are classified as complementary of the *upacara*.

In *Lontar Plutuk Bebantenan* which is translated by the Bali Cultural Documentation Center and a collection of the Bali Cultural Documentation Center, it is stated that the types of performing arts included in the *upakara* system are: *Sanghyang*, *Sutri*, *Rejang Renteng*, *Pendet*, and *Baris Gede*. In addition to the type of performing art, the *sapuh leger* puppet performance which is one of the *pengeruwatan* or ablution for people who are born on the “*tumpek wayang*” day, also includes as *upakara* in Hinduism. What is meant by performing arts as *upakara* is that the ritual activities that are carried out without using this type of performing art are considered as incomplete and cannot be implemented.

Sanghyang dance is performed in religious rituals with the objective of warding off disease outbreaks that hit the community. This objective will not be possible if the *Sanghyang* dance is abolished. According to the belief of Balinese people who are Hindu, magical powers that spread outbreaks of disease occur once a year, namely in the 6th *sasih* (month) (Soekawati, 1925: 320). The 6th *Sasih* is based on the rotation of the sun and the moon according to the year of *Isaka*, which occurs in December, while the 6th month based on the modern calendar is June. The adverse energies that hit the community in the form of various diseases will occur in the 6th *sasih*, and until now it has been trusted by the people of Bali.

People still believe that *Sanghyang* dance is a form of religious ritual to ward off disease outbreaks. To this date, this dance is still carried out by the people of *Camenggon* village, *Sukawati*, *Gianyar*. The Balinese people who do not have the tradition of religious rituals of performing *Sanghyang* dance to repel the plague of the disease at the 6th *sasih*, would carry out the *tangluk merana* ceremony.

Balinese people who are Hindus, always carry out *piodalan* ceremonies or *pujawali* in every temple; at least once a year. In carrying out the *piodalan* ceremony, *bebantenan*

or its *upakara* are always equipped with various types of performing arts that are deemed sacred by the people of Bali. In accordance with *plutuk bebantenan*, performing arts that are deemed sacred by Balinese people include: *Rejang dance*, *Sutri*, *Pendet*, *Baris Gede*, *Mask Sidakarya*, and *wayang lemah*. In some regions in Bali, there are also types of people puppet or *wayang wong* that are deemed as sacred which means the dancers must be purified with the “*pewintenan*” ceremony and the *tapel* or the mask is also placed in certain temples. In Ketewel village, Sukawati sub-district, there is a sacred dance called *Sanghyang Legong* dance that is using *tapel* in its performance, so it is also called as *Legong Topeng* (masked *legong*). Based on the results of a seminar on sacred and profane arts that was held on 25-26 March 1971, all types of art above are classified as *wali art*.

The elements of the *ceremony* are the elements related to the ritual of worshipping the Almighty God, such as: *kober*, *lelontek*, *umbul-umbul*, *tedung agung*, *payung pagut* and heirlooms that are placed as a complement to the ceremony. All the elements above are used as supporting characteristics to enliven the implementation of the ceremony. The performing arts used to enliven the ceremony include: *wayang wong*, *parwa*, *arja*, *gambuh*, *legong*, and *wayang kulit*. The story used in this performance is a story that contains religious teachings, principles and moral principles that are communicated to the *piodalan* attendance or *pemedek*.

In the royal era, the aforementioned performing arts, besides being used to convey moral teachings, were also used to strengthen the king's power and social stratification in Balinese society. The story in the performing arts always depicts the condition of the kingdom and the role of the king towards its people both from the *Mahabharata* and *Ramayana* books as well as from the other stories. Religious teachings are believed to be able to be used as a guideline to strengthen the power of the king because the power of the king and religion are considered as an inseparable entity. A new religious ceremony can be held if the king has come to witness the ceremony, and therefore the king is also considered a god.

According to WF van der Kaaden (1938), kings in Bali have the obligation to carry out and foster Balinese obedience to worship, improve temples in their territory and head every ceremony (for example: *ngusabe desa*, *ngusabe nini*, and *melabuh gentuh*). Performing arts that are used as complementary of ceremonies are also used as part of royal ceremonies, such as: the coronation of kings, marriages, teeth cutting and other ceremonies in the kingdom.

Religious ceremonies are one of the characteristics of Balinese people who are Hindu, so the ceremony is considered a Balinese identity. The ceremony in the implementation of Hinduism to worship God consists of

elements of *upakara* and elements of *upacara*. The element of *upakara* emphasizes various types of *bebantenan* and all that are considered as part of the *bebantenan*. The *upacara* element places more emphasis on supporting elements or supporting religious ceremonies. Both of these elements, both *upakara* and *upacara*, are often referred to as one term namely religious ceremony. With regards to the two elements, the performing arts in Bali are also distinguished into performing arts as *upakara* and performing arts as *upacara*.

Performing arts as *upakara*, has the same position as *bebantenan*, such as *Sanghyang* dance and *Wayang Sapuh Leger* which can be called as *wali* art. *Upakara* performing arts can be understood as a performing art that wants to communicate the sacred values (*kramat*) to the community. There is a cultural ideology in this regard to strengthen the relationship between Hinduism and the Performing Arts, which is believed to provide peace, comfort and safety. Performing arts as part of the *upacara* are *Wayang Wong*, *Parwa*, *Gambuh*, *Arja* and *Legong* which can be referred to as *wewali* art. This *wewali* art can then be packaged into the art of *balih-balihan* for the sake of tourism, because its function is only supporting *upacara*, which can provide prosperity to the community in terms of tourism.

Performing Arts and Tourism.

Visitors to Bali Island, which came from the 1920s through the Dutch trading company, the *Koninklijk Paketvaart Maatschappij* (KPM), found the link between Hinduism and performing arts as the core of Balinese culture as something very fascinating. As a result of their promotion, artists, intellectuals, cultural experts and tourists came to Bali to enjoy Balinese culture. Promotion is what causes Bali to be quite famous in the world as Island of Paradise and Island of Good, with a variety of very unique artistic activities that are the main attraction for visitors of Bali.

Based on the above facts, Presidential Instruction No. 9 of 1969 desires to develop Bali as a tourism industry, because in reality *Sanghyang* dance in 1930, by the people of Bedulu and Walter Spies, has been packaged into the *Kecak* performing art. With the opening of Bali as a tourist area, the Balinese will be more open to communicating with the outside world, so that cultural interaction between outside cultures will have implications for changes in Bali, so that a cultural transformation of feudal agrarian culture to the culture of the tourism industry takes place.

In order for changes in Bali not to undermine the cultural values that are the moral basis of behavior and ethics of Balinese people based on Hindu teachings, art is classified into *wali*, *bebali* and *balih-balih* arts (results of Sacred and Profane Art Seminar, date 24-25, March 1971). In line with the policy to classify the performing art, the Bali Regional Regulation No. 3 of 1974 was issued, which established Bali as Cultural Tourism area. The classification

of performing art and the concept of cultural tourism, is a cultural ideology that is set to avoid the negative effects of tourism on Balinese religious and cultural life.

It is understandable that cultural transformation as a result of tourism is very influential on the lives of Balinese people, such as: 1) Expansion of employment opportunities, 2) increasing per capita income, 3) and increasing creativity in the arts and culture, especially performing arts. All of these influences have caused: 1) very strong material impulses, 2) incessant commercialization, and 3) the development of an individualistic mentality (Griya, 1989).

The cultural ideology developed to counteract the negative influence of tourism has led to ambivalence between the decision to maintain Balinese culture in an ideal manner as was inherited and the importance of obtaining prosperity in fulfilling life's needs. In fact in Balinese society the development of tourism has caused a very strong material impulse and incessant commercialization. This condition gave rise to packaging in the performing arts for commercial purposes, which occurred not only in the performing arts grouped in the art of *balih-balihan*, but also in the art of *wali*.

Sanghyang Dance, is not only commercialized into *Kecak* Dance, but is also packed into *Sanghyang Jaran* Dance or called Fire Dance. *Barong* in Balinese society is considered to have extraordinary magical powers to reject various diseases (Kats, 1924). To reject various diseases, a *barong ngelawang* show is held every *galungan* and *kuningan* ceremony. *Barong ngelawang* is a community *sungsungan* (God) which is danced door to door to ward off disease outbreaks.

Barong in Balinese society is not only known as performing arts but *barong* is also a *sungsungan*, which at a certain time is needed by the community to dance, because of the unfavorable conditions of the community (stricken by disease and the successive death). In Balinese society, each village has *barong* which is danced when it is needed to drive out the plague at 6th or 9th *sasih* (Kats, 1924: 141). There are various types of *barong* in Balinese society including, *Barong Landung*, *Barong Jaran*, *Barong Kambing*, *Barong Sae*, *Barong Bangkal*, *Barong Puuh*, *Barong Gegombrangan*, *Barong Blas-Blasan*, *Barong Macan*, *Barong Gajah*, *Barong Singa*, *Barong Singa*, *Barong Lembu*, and *Barong Mpanjang* (Goris, R en Walter Spies, 1937: 14-16). Those types of *Barong* are very popular for tourists, so a *barong* performance is made as an imitation of *barong sungungan* with the story in general is *Kuntisraya*.

As a result of tourism, it has indeed rekindled the performing arts as a result of the creativity of artists but its function has changed more towards commercialization as a tourism commodity. The development of tourism turned out to have succeeded in increasing the economy of the

artists' community, so that performing arts was played as a form of cultural preservation. The interests of tourists cause the performing arts to be presented with the loss of the ideal traditional spirit, which is devotion; but a new spirit emerges; that is material. The acceptance of tourism as a source of livelihood for the people of Bali will be able to change the behavior of the people who are collective in nature into having individual behavior.

Conclusion

From the aforementioned description the changes that have occurred in traditional performing arts in relation to Hinduism as a result of tourism cannot be avoided. To maintain the connection between Hinduism and traditional performing arts in the midst of the development of tourism, tourism has been carried out with Balinese cultural principles in the form of cultural tourism.

To maintain the performing arts as part of *upakara* and *upacara* in Hinduism, the classification of performing arts is carried out between those that may be performed as tourist attractions and those which should not be staged as tourist attractions. With the concept of cultural tourism and the classification of performing arts as cultural ideologies, the relationship between religion and performing arts will still be preserved.

Although there are changes that lead to commercialization and individualization, the people of Bali are still able to separate between material interests and service as well as between individual and collective interests. Thus, the cultural ideology, as a frame of Balinese culture, needs to be strengthened and communicated intensively so that consistent acceptance of maintaining religious relations while performing arts becomes the a basic principle of Balinese culture.

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