

## HINDU RELIGIOSITY TOWARDS THE BARISBEDIL DANCE IN DESAPAKRAMANMANUKAYA LET, TAMPAKSIRING, GIANYAR

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### **Abstract**

In the Balinese societies life was famous for the uniqueness of various religious traditions (Hindu) and its culture. The one uniqueness that can be revealed was *BarisBedil* dance, the name was *bebarisan* that could be meant, a *troops*. It was a *walidance* i.e. the religious ceremony of *dewayadnya* in Pakraman Manukaya Let, Sukawati, Gianyar. As a religious culture product, *BarisBedil* dance was merely conducted when one a temple belonging in village performing *dewayadnya*. The attributes were to use a *bedil* (rifles gun) made of by wood was a symbolic expression unlike a soldier on the battlefield. The front was a way to hold and dor, dor, dor three times, then, on the left position the gun sound dor, dor, dor three times, and on the right side gun sound dor, dor, dor for three times. All the gun sound shots out of dancers who number as many as sixteen people. The gun sound i.e. the *dewatanawasanga* (nine winds universe ruler), nature wherein living always under the god's protection was, *Dewa-Dewa* (Gods), *Sanghyang Widhi Wasa* (God Almighty). The dance had an important function that was always there in the past centuries. Through the dance art as a medium for the desired expression, feeling, thought, causing pleasure and satisfaction. Therefore, the religion had an important function to unite the views and attitudes of men, productive work, creative work, as factors that drove, and as a rule to the whole life.

**Keywords: Religiosity, *BarisBedil* Dance, Integrity, Creative and Innovative.**

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## 1. Introduction

The humans lived in the complicated meaning system; the anthropologists named "*cultures*". In order to understand the cultural activities, wherein the most important thing is the religion (Geertz, 2001: 396). In the religion, there are a equipment varieties and those activities called religious culture, therefore, in addition, it is created by the God also intervened of the human mind improve the religion. Among the various symptoms of human culture, dance and religious rituals domains seem to be familiar. The art of dance and religious rituals have been deeply in lives society (Hadi, 2007: 86-87). Since the primitive area of art involved in social and religious activities.

Meanwhile, Agus (2006: 1) stated that religious life was basically a belief in the supernatural powers, extraordinary or supernatural powers affected the individuals and communities live. The belief led the behaviors unlike the way of praying, worshiping, trance, dance and others. Koentjaraningrat (1985: 146) described it, in the religious belief system inspired by religious emotion, and vice versa, it might be fueled by a belief system. About the beliefs and ideas to the God manifestation of the supernatural, the essence of life and death, the gods and spirits manifestation that inhabit on the supernatural.

The religious activities according to the Hindu view is set up physical and spiritual health. Praying is carrying out Balinese festivals day and conducting various religious of teaching way (Wiana, 2006: 33). In essence, praying is to strengthen the inner and outer life to be a better life in quality. In achieving a happy life, the one effort that needs to be taken harmonized the motion live within space and time through a ritual.

Discussing the art i.e. the dance can not be disclosed from the artist role. Sudarsono (1999: 9) stated that was in its performance, the artists always have a specific purpose. What is done for ritual or religious ceremonies, whether as an aesthetic presentation or as a personal entertainment. If it is for the religious ceremony the perpetrator or his people presence necessitated. As an obvious aesthetic presentation, the artists expect the audience enjoyable, and for personal entertainment, participation necessitated that wants to entertain themselves. In term of this related to the question of religious sacred dance.

Nowadays, in Bali, the dance is sacred, not only the religious value but also for entertaining the tourism. In relating, Subrata (2014: 5) stated that Barong dance as the one of Balinese art culture closely related to religious rituals and tourist attraction. Not a few the religious dance is in tourism domain, however, through the commodification process. The goal is to distinguish the sacred dance to the entertainment dance. The sacred dance is done at the temple for a religious ceremony in accordance with its original position while the dances are similar, however, not the same as the benefit profane of tourism interest (tourists), particularly in a certain destination.

In Balinese society, there are various types of religious ceremonies dances of Hindu, included *Baris Bedil*, *Rejang*, *Pendet*, *Sanghyang*, *Barong* (Dibia, 1999:9). There are still many various of *Baris* dance. e.g. *Baris Gede*, *Ketokok Jago*, *Baris Dapdap*, *Baris Tombak*, *Baris Presi*, *Baris Tamiang*, *Baris Cina*, *Baris Kupu-Kupu*, and others. The existence of *Baris* dance is being in Bali. However, the *Baris Bedil* is found only in one village Klungkung, Bangli, and Gianyar regency. Especially, for Gianyar area, there is in *Desa Pakraman Manukaya Let* (village name), Tampaksiring subdistrict, Gianyar regency.

The *Baris Bedil* Dance in *Desa Pakraman Manukaya Let*, Sukawati, Gianyar is a *walidance* (the dance for religious ceremonies) are sacred. A religious culture has an important role for local society life so that the continuity is a special concern. The dancers are recruited based on genealogy (descendants), every *banjar* societies have a male or more than he should be a dancer. It is repeatedly and he automatically ends when married therefore substituted by his descendants. All the equipment and financing dancers are handled by *Desa Pakraman*. The dancers are sixteen person and the other dancers dance in a holy another place. They will be able to dance a member's number in a group at another place when there is a religious ceremony *dewayadnya*. Regarding clothing and other attributes at the time going to dance managed by *Desa Pakraman*. The issue is why the dance using the equipment attribute unlike rifle made of by wood and the dancers among young people who are not married. The dance of *Baris Bedil* has character and plural meaning that needs to be revealed and elaborated, therefore, all society levels can understand. There are three issues that discussed in this article, those are: [1] How is the implementation process of Hindu religiosity towards *Baris Bedil* Dance in

Desa Pakraman Manukaya Let, Tampaksiring, Gianyar? [2] How the function of Hindu religiosity towards *Baris Bedil* Dance in Desa Pakraman Manukaya Let, Tampaksiring, Gianyar? For the phenomenon and the unique of *Baris Bedil* dance that wears a rifle needs to be revealed as a case of the study.

## 2. Literature Review

There are some of the previous researches that have a relevance to this article. Regung, I Made (2013), in his thesis Magister Program in Religion and Culture Science in The University of Indonesian Hindu entitled "*Drama Tari Wayang Wong dalam Upacara Piodalan di Pura Dalem Pule Desa Mas Kecamatan Ubud Kabupaten Gianyar*". He discussed the form, function, and meaning of Dramatari Wayang Wong is a performance dance wear masks to show the Ramayana story. The perpetrators are people who wear masks. The performance dance is done in related with *piodalan* (ceremony) in *Pura Taman Pule Desa Mas*. His study results have relevance to this study based on there is used as a tool for religious ceremonies.

Sukerna, I Nyoman (2016) entitled "*Transformasi Tradisi Barong Ngelawang Di Kawasan Pariwisata Ubud, Gianyar, Bali*". The result has contribution regarding the concept in analyzing the sacred phenomenon in *Baris Bedil* dance. It was explained that transformation occurred profane to the sacred and from the profane; sacred it is influenced by Ubud as a tourism area and the society place for the arts. The *Barong Ngelawang* that profanes dance around the Ubud area behind it there is economic interests in the hope of getting financial rewards. It difference with *Baris Bedil* dance in Desa Manukaya Let accordance with its function.

Subrata research results, I Wayan (2014), in book version is *Komodifikasi Tari Barong* (Commodification Barong Dance). The creative effort seizes the opportunities of the tourism industry in Bali, the person whose performing arts of Barong Denjalan Banjar-Batur, Batubulan, Gianyar do commodification of Barong Dance changed the theme *Calonarang* to Barong Dance of *Sraya Kunti*, from the sacred become the profane different than the original one. The sacred of Barong is placed on the actual position, which is named *Pura Parerepan*. The Barong Dance is done for tourism show, the audiences are foreigners and domestic tourists in the venue (stage), held every day except the Silent Day. Subrata research results explored that the dance between

the sacred and profane dance have the function to each corresponding designation. The dance of *BarisBedilin* DesaPakramanManukayaLet deepest in religious emotion.

### 3. Analytical Framework

Lexically, the concept is understanding, abstraction of an event, a mental image of an object. In this article, the concepts are used to support the analysis and provide an operational basis in accordance with the subject matter being investigated. The further explanation of the concepts elaborated as follows.

According to Atmosuwito(2010: 123), religiosity defines the word *religiosity* means *religion feeling or sentiment* or religious emotion. The word *religi* comes from the word *religion*. The religion means a bond or binding oneself. Then, the word *bereligi*(to have a religion) means our trusting/surrender, submissive, obedient in the positive sense. Meanwhile, Koentjaraningrat (1985: 144-145), describes that every religion is a system consisting of four components, namely: [1] Religious emotions; [2] The belief system; (3) the rites and offering system; [4] The people or social unity that embraces belief system. Therefore, Hindu religiosity is a situation belonging to someone compelled to behave in accordance with adherence to Hinduism.

Goris (2012: 7-9), stated that the religious character of rural society in Bali determines all activities field from the nature it comes to the competence to recognize not only the family leisure time but the whole family for greater solemnity and events, in religious ceremonies and offering to the gods and waiting for the next duty by DesaPakraman. The dance of *BarisBedilis* a part of the art, Hadi (2007: 12), stated that a human creation is a beautiful rhythmic movement. According to Dibia (1999: 11-15), the word *baris* come from *bebarisan* that can be defined, *troops*. As a ceremonial dance, *Baris* is a dance group performed by men, each dancer carrying a rifle, ceremonial, and wear colorful costumes. The *BarisBedil* is danced by several pairs of dancers who bring rifle(guns) are made of wood. The dance is as a means of *dewayadnya* ceremony.

The Hindu religiosity towards *BarisBedil* dance, is a condition that belongs to someone representatively of dance groups behave compelled as a means sacred ceremony in the Hindu religion in the *dewayadnya* ceremony. As a symbolic expression of *Widyadara* descent

from heaven to earth in the ceremony being performed. The dancers are linked from people who have mobility, as the socialization mode on religious life, society, and nation.

#### 4. Research Method

The research location of this article was in Desa Pakraman Manukaya Let, Tampaksiring Sub-District, Gianyar, Bali Province, of Hindu religiosity towards *Baris Bedil* dance as a religious ceremony. In order to find the research area can be done easily because it was on track traffic smoothly, next to the Presidential Palace in Tampaksiring. The research is a qualitative research; the analysis is descriptive based on the research problem. The data of research source included primary data that was obtained directly from the key informant I Wayan Centok and I Wayan Gandru are artists and local society leaders. The secondary data through document review, literature in accordance with the subject matter being investigated. The technique of collecting the data was used an observation, interviewing, and library study. The analyzing of the data was performed since data collection, data reduction, data presentation and conclusion.

The instrument that used in this study was the researcher as the main instrument due to directly at the location. For equipment it was to use some stationeries, recorder (camera) due to a qualitative data collected is derived from the words, expressions, and to process the data as soon as possible.

#### 5. Results and Discussion

##### 5.1 The implementation process of Hindu religiosity towards *Baris Bedil* dance

Culturally the existence of *Baris Bedil* dance along had to be so that classified as classical dance (traditional dance in Bali) and has a function. At the time the ceremony implemented and the worship performed by the master of ceremonies namely Pemangku (priest), not use the Pedanda (high priest). As high as the *dewayadnya* ceremony levels always involve *pemangku* that is considered by the local society has the same ability to *pedanda*. It can not be separated from society local traditions adopted since the past to present.

The *dewayadnya* ceremonial procession started all components to its field. When the procession *pabersihan* (sanctification) ceremony level, is a ritual which aims to make all *palinggih* (temple buildings) around the *pura* (Hindu temple name) area to be holy, the gods will soon come from the sky occupies the places. At that time, the *Baris Bedil* dance conducted by sixteen dancers

wear a complete clothing and attribute. To dance on the main yard of the temple (holy place), side by side the societies attended *dewayadnyaceremony*, and precisely the position is a building middle to facing the sacred place to the north or to the east. The *BarisBedil* dance movement is forward and backward, to left and right side accompanied by *gambelan gong gede* (traditional Balinese music).

It is a very deep on a religious event, the people as supporters of the ceremony sat orderly and neat. The *BarisBedil* dancer wears the same uniform and attributes. The clothes are dominantly white, i.e. the cone-shaped headdress made of cow leather carved with yellow like golden. The ornate is white at T-shirt center, the fabric is white at the waist downward decomposes, and other decoration. The attributes are used namely *bedil* (rifles made of wood) on the part of the rifle is red, at the tip is yellow or white, and black on the bottom. The *bedilis* used on the backs of dancers.

The *BarisBedil* dancers commonly can be said upon upright posture, deflated belly, the chest pressed forward wider, the dancer looks gallant and shows brave attitude. Supported by hands movement, feet, head, and body are in harmony that fascinating. For more details illustrated as figure follow.



Figure 1. The *BarisBedil* dance in Desa Manukaya Let, Tampaksiring

The dancer costume as shown above the dominantly is white, the yellow combination, green, red and black. The right hand dancers holding the *bedil* made of wood. After the performance, the praying will begin together. At this stage, all the supporting ceremony activities are silent for a while. The *pemangku* dressed is white with a long hair neatly trimmed with a headband of white

cloth called *udeng* (headband) leading rituals and worship together. The worship is the end of giving *Tirta* (holy water).

All the equipment dancers gathered by several officers of *Desa Pakraman* and collect to be stored in its place. It is borne by *Desa Pakraman* party including the implementation costs at *dewayadnya* ceremony towards each *pura* (holy place). Its implementation and *Baris Bedil* dance as a unity.

The religious ceremonies atmosphere become more festive supported by the strategies place. The societies as supporting and implementing these rituals are very obedient to the rules that have been made, the happiness implied on their faces. The happiness felt by the societies due to the ceremony runs well without any distortions.

The implementation of a religious ceremony with *Baris Bedil* dance will be conducted every 210 days, the same event in a different time. However, an obedience and a religious feeling to carry out the activities for the convenience of religious ceremonies will never subside. In terms of contribution the religion in maintaining the order of life, as adhesives and guidance. In order to increase the creativity and productive work to be more innovative, sublimates and integrative.

## **5.2 The Function of Hindu Religiosity towards *Baris Bedil* Dance**

If the dance of art existence was incorporated as one of superstructure component unit, it seems not only seen in any empirical reality but also it is within the realm of transcendent experience. When the existence of dance has a function a ritual. In Bali Hindu the ritual, the presence of dance often becomes an offering to reinforce the trust and formulate a religious concept regarding a life. There are several of *wali dance* e.g. *Brutuk*, *Sang Hyang Dedari*, *Rejang*, *Baris Gede*, *Gabor* rituals performed at the *pura* (society temple) or *jeroan* (high social level temple). This happened due to the dance is importance in various aspects of social and religious activities.

The function of *Baris Bedil* dance is classified as *wali dance* (Hindu religious ceremony) can only be danced simultaneously with *dewayadnya* ceremony (offering that is presented to Sang



Hyang Widhi Wasa / the God Almighty). There is at one temple, e.g. in *Pura Kahyangan Tiga Desa* (*Puseh, Dalem, Desa/Bale Agung*), *Pura Tirta Empul*, *Pura Masceti*, *Pura Gunung Ngebek*, *Pura Sakenan*. The Hindu religiosity towards *Baris Bedil* dance is a very thick, therefore; it can not be performed at the unholy place and anytime because it consists of high sanctity. Those values are for the sanctity preserved, obeyed as the continuity of the dance heritage governed and regulated by the local societies as the copyright.

When the *Baris Bedil* dancers perform with their holiness has a significance. Dancing on the *utama mandala* (main yard temple) by sixteen (16) lined up four positions horizontally and four positions vertically, it means  $4 \times 4 = 16$ . The number (4) is an element of *catur lokapala*, *catur* defines four (4), the *lokais* a basic or place, and *palais* the result or production. *Socatur lokapala* means four place or base which are in the north, east, south and west that produces something. The number at eight multiples of lift  $4 \times 2 = 8$ .

The number at sixteen (16) is also significantly multiples of  $8 \times 2 = 16$ . The *Baris Bedir* dance in performing adheres the *pengider-ngider* concept namely *astadala* defines eight directions or instructions. The each direction or fortress parts have the strength to be a village environment and its society avoid interference from external destructive and harmful. The eighth directions with a power, namely: the north is a symbol of *Dewa Wisnu* (Lord Vishnu), the northeast is for *Dewa Sambhu* (the god of Sambhu), the east is for *Dewa Iswara* (the god Iswara), the southeast is for *Dewa Mahesora*, the south is for *Dewa Brahma*, the southwest is for *Dewa Ludra* (the god of Ludra), the westward is for *Dewa Maha Dewa* (Lord Maha Dewa), the northwest is for *Dewa Sangkara*. The further details are illustrated in the figures as follows.

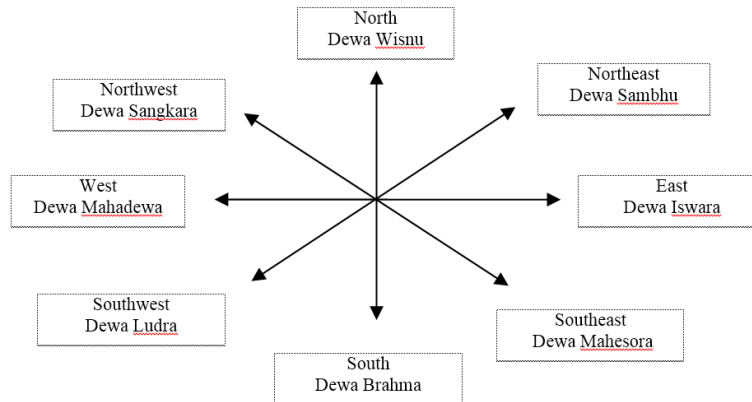


Figure 2. The Lord symbols based on the directions

The eight corners direction and its center in the middle of the Dewa Siwa (Shiva Lord) symbol become nine (9) namely *Dewata Nawasanga* (the nine power of the Gods). In Hindu mythology, Koentjaraningrat (1992: 266) stated that there was a conception that *Dewa Siwa* created entire worlds by dancing; defined due to the motion power of *Dewa Siwa* dance then the whole nature moves. A dance fragment e.g. illustrates the *Dewa Siwa* dancing created the nature named *Siwanataraja*.

When the dancers performed a movement seems a war while speech "dar, dar, dar" (like the rifles sound), and say "Oh, Ik, Uh". The meaning of "Ah" utterance (Balinese) is "prohibit" means not war with cunning. "Ih" (Balinese) means "call" means call the enemy gentlemanly and "Uh" (Balinese) means dispel that have to mean to repel the enemy does not bother anymore.

Dancing at forward-backward, rotate right and left movement like a brave soldier's troop on the battlefield. In order to avoid victims and the bad spirit back to their places. The winning can be achieved at giving a comfortable, being cured and the peace presence. According to I Wayan Contok and I Wayan Gandru (interviewed on May 4<sup>th</sup>, 2016), stated *Baris Bedil* dance was to serve as repellent reinforcements the *bala* (pest) and expel the negative spirits, along time ago the societies have suffered such prolonged fever, vomiting defecated caused the several people died. The society's animal and plant got the same influence. Since the *Baris Bedil* dance always is and obligatory performed at *dewayadnya* ceremony until today. The societies feel their life is quiet and could perform their daily activities.

Correspondingly, it is reinforced the establishments of R.R. Marett through his theory about the extraordinary powers that described by Koentjaraningrat (1980: 60), stated that the base of all religious behavior caused by an inferiority complex clues and the events that are considered as ordinary in human life. The nature is the place wherein the clues and events that originate and are considered by humans for their former powers beyond that have been known in the surroundings namely *Supernatural* or extraordinary powers as well as called the power of magic. The *Baris Bedil* dance as a dance of Hindu religious will never disappear due to an offering and support by the societies that are a very obedient and submissive.

## 6. Conclusion

The *Baris Bedil* dance implementation process can not be separated of the *dewayadnya* ceremony at the *Pura* (temple) in the region of Desa Pakraman Manukaya Let, Tampaksiring, Gianyar, Bali. The dance begins after the purification end. Before going to the next stage of the ceremony, the dancers performed adhered by *Gong Kebyar* and *Gong Gde Kebyar* have a standby ready to dance.


The *Baris Bedil* dance function is as *wali* dance (religious ceremony dance) always performed in the religious ceremony at the *pura* in Desa Pakraman Manukaya Let. The attributes that used are the guns (rifles) made of wood as a weapon symbolic expression in the battlefield. As reinforcement of *bala* (victim) at disturbing society in their life. Therefore, this unique dance will never be lost or destroyed all the people in the community still believe and trust as well as the execution of religious ceremonies take place.

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