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IN 4.0 INDUSTRIAL REVOLUTION**



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ISoNH2018

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Chief Editor: Prof. Madya Ahamad Tarmizi B. Azizan

Editors:

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STORY OF EPOS SUTASOMA AS DANCE ORATORIUM IDEA CREATION IN IMPROVING UNITY AND HARMONY OF NATION

Ida Ayu Wimba Ruspawati,
I Ketut Sariada,
Ni Ketut Suryatini

Indonesian Institute of the Arts Denpasar
Nusa Indah Street Denpasar
wimbaruspawati@isi-dps.ac.id

Abstract

The Majapahit kingdom has a vast territory covering Nusantara archipelago and Malay peninsula. In addition to greatness and glory, the Majapahit kingdom also has great writers at that time, one of them is Mpu Tantular. One of his literary work is *Kakawin Sutasoma* which is taken as motto of the Republic of Indonesia "*Bhinneka Tunggal Ika*". *Kakawin Sutasoma* tells a sacrifice of a King Prabu Mahaketu's son of the Astina kingdom named Sutasoma. This research is using a qualitative methodology with participative observation method by observing various performing art activities which is related to Sutasoma epics. The result obtained is the determination of character becoming an important part because it becomes a supporting element of dance. In addition, an artist involves intellectual potential, the emotional potential, and the spiritual potential proportionally to acquire aesthetic forms and open for a value understanding. Communication of symbols are created through dance movements that are expected to be interpreted by the audience and can be implemented in daily life. If this is realized, violence can be avoided and unity and harmony can be realized.

Keywords: *Sutasoma, Dance Oratorium, Character, Aesthetics, Communication Art*

I. INTRODUCTION

Historically, Indonesia once had large kingdoms that is glorious in its era. One of them is the Majapahit kingdom. Majapahit Kingdom has a vast territory. In *Kakawin Nagarakretagama pupuh* 13 and 14, it is said that the extent of the Majapahit kingdom is in the archipelago of Nusantara and in the Malay Peninsula. The easternmost islands of Java Island in *pupuh* 14/5 are the islands of Ambon or Maluku, Seram and Timor. The Malay Peninsula includes Langkasuka, Kelantan, Tringgano, Paka, Muara, Dungun, Tumasik, Klang, Kedah and Jerai (Muljana, 2005). The majesty and greatness of the Majapahit kingdom is well known and respected by various kingdoms in Nusantara and various other kingdoms outside Nusantara.

In addition to triumphing in terms of territory, the kingdom of Majapahit also has great writers at that time. One of them is the Mpu Tantular. Mpu Tantular is a poet who lived in the glorious era of the Majapahit kingdom in the 14th century. Mpu Tantular still has brotherly relations with the king and becomes the king sister's son in law. Mpu Tantular is a Buddhist, but he is open to other religions, especially Hindu-Shiva. This can be seen from two *kakawin* which he made quite famous, namely *Kakawin Arjunawijaya* and *Kakawin Sutasoma*.

In *Kakawin Sutasoma* as one of the largest literary works to date, has a very deep philosophical value, especially for the values of nationality. *Kakawin Sutasoma* tells of a sacrifice of a King Prabu Mahaketu's son of the Astina kingdom named Sutasoma. The Sutasoma as the incarnation Sang Hyang Buddha left the kingdom to deepen the teachings of Mahayana Buddhism rather than replace his father to become king. Furthermore Sutasoma went into the forest to do meditate in a temple and got a blessing. Then he traveled to the Himalayas with the priests. In a hermitage, he heard the story of a giant king named Prabu Purusada who likes to eat human flesh. The priests and Batari Pretiwi persuaded Sutasoma to kill Prabu Purusada but he refused the persuasion because he wanted to continue the journey. In the journey, he met with an elephant head giant and a snake dragon. With the blessing he got, eventually both subdued and willing to be his disciples to study Buddhism. Next Sutasoma also met with a tigress that will eat her own child. Because the tigress insisted on carrying out her intentions, Sutasoma offered him as prey of the tiger to keep the tiger's child from death. The offer was accepted by the tiger, and he pounced on the prince. The death of Sutasoma made the tiger regret his actions. It was then that the God Indra came to the scene and Sutasoma was revived. The tigress then surrendered to the Sutasoma, even declaring herself willing to be her disciple.

Once lived a giant king named Purusada or Kalmasapada. This king is fond of eating human flesh. Years of Purusada king's habit took place by eating the flesh of his own people. Many people have been victimized to satisfy his greed. Resulting the population of the country remain a little because it was consumed as a king's meal or has fled to another country. Then the giant king suffered an incurable illness and settled in the forest. Then he pleaded with the temple to heal his illness with the promise of giving the victim 100 kings to be offered if he could be healed. Finally, the Batara Kala grant the request of king Purusada. After recovering from his illness, the king Purusada kept his promise by capturing 100 kings to be offered to

Batara Kala. But Batara Kala rejects it because he wants to eat The Sutasoma. Hearing the words of Batara Kala, King Purusada went to look for The Sutasoma. Finally the king Purusada found The Sutasoma and told his intentions. The Sutasoma and King Purusada then went and faced Batara Kala. To him Sutasoma said that he was willing to fall prey to God Kala as long as he freed the hundred kings who had been handed over by Purusada to him freed. Hearing the utterance of the Sutasoma, King Purusada was aghast. He did not think Sutasoma so humble and willing to redeem all the evil that he did. He feels guilty and sinful for his actions, then repents and has since not consumed human flesh.

II. Literatur Reviews

Kakawin Sutasoma is taken as the motto of the Republic of Indonesia: "*Bhinneka Tunggal Ika*" or different but one (Wahid & Ikeda, 2010: 33). In the story *Kakawin Sutasoma*, there are many characters that appear on every performances that are made. Characters such as kings, king's servants, folk, Sutasoma and other figures that exist on *Kakawin Sutasoma*'s story. Of course, before the work, there needs to be an observation about the characters of the characters in the story of *Kakawin Sutasoma*. Determination of this character is important because it becomes a supporting element of dance. Dance supporting elements such as motion, body, and motion design become a raw material for dance creation (Sumaryono & Suanda, 2006).

Aesthetics as a measure of the beauty of a work of art must go through a long process. The beauty process of a work of art can be an artistic form and a symbolic form. The formulation of artistic form and symbolic form is manifested in a process of art creation. The process of art creation is done by the artist actively, diligently, and systemically, with the aim of expressing the understanding and/or claiming the values of an object (Sunarto, 2013: 9).

The context of performances are based on roles and functions, performing art is referred more closely as communication media. Correspondingly, performing art is a communication media between creators (artists) and appreciators (audiences), between actors and connoisseurs of art, and be interpreted by both. Performing Art is created by an artist with his interpretation and observed, watched, or appreciated by the audiences with their interpretation (Jaeni, 2007: 20). Kuntowijoyo (in Jaeni, 2007: 24) divides the human environment into three environments, namely (1) the material environment; (2) Social

environment; (3) symbolic environment. In relation to the world of performance as a front stage, the representation of the universe is a symbolic environment which is defined as an environment in which everything that includes meaning and communication, such as words, languages, myths, songs, art, ceremonies, behavior, objects - items, concepts and so on. Susanne K. Langer divides art symbols into two categories: (1) art symbol; (2) symbol in art. From the two categories of art symbols, the application in folk theater performance is divided into two meanings, discursive symbols and presentational symbols. Discursive symbol is understanding symbols in the performing art which is built by various regular symbols and bounded by structures, while the presentational symbol is understanding symbols by understanding its performance (Jaeni, 2007: 25).

III. Problem Statements.

1. How is the description of the main characters in *kakawin* Sutasoma as an inspiration on the creation of oratorium dance?
2. How is the process of artistic and symbolic manifestations as an art creation ?
3. How is communication art done by an artist ?

IV. Methodology

In this research using descriptive qualitative methodology which has the understanding to give description, picture or painting qualitatively about an object based on facts, properties and its relation with phenomenon being studied. Data collection method used is participative observation method by observing various art activities related to epos Sutasoma.

V. Result of Analysis

V.a. Character

1. Sutasoma.

Based on the story presented, it can be described about the character of Sutasoma as the main character in the creation of the oratory. Using the background of The Sutasoma: The son of a king and a Mahayana Buddhist, the character's description of the Sutasoma will be seen as follows: gentle, loving, giving, and so on.

If this character is described using a mask can be seen below:



Picture 1. The *Sutasoma* Character by mask artist Cokorda Raka Sedana

(source: <https://senidibali.weebly.com/featured-events/mengusung-ke-bhineka-tunggal-ikan-lewat-pagelaran-seni-tari-topeng-lontar-lukis-dan-fotografi>)

2. Giant

An image of a giant as a creature that resembles a human or animal but has a size larger than the normal size of the human or animal in question. Based on fairy tales and legends stating that the giant has a stupid and ruthless character, likes to interfere and eat humans. But there are some fairy tales and legends that state otherwise. Giants are considered a threat because humans are incapable of matching their size and enormous strength, but not a few who give the idea of a giant as a living thing that coexists with humans. In the story of *Kakawin Sutasoma*, the depiction of the gigantic figure is more to the negative elements of cruel and likes to eat human beings look clear as in the story of the giant-headed elephant, snake dragon, and giant tiger. All of these characters give a clear character that giants possess traits that tend to lead to negative rather than positive elements.



Picture 2. Elephant Headed Giant

(source: <https://baliartandcultures.files.wordpress.com/2015/10/baronggajah.jpg>)



Picture 3. Giant Tiger

(source:<https://baliartandcultures.files.wordpress.com/2015/10/barongmacan3.jpg>)



Picture 4. Snake Dragon Giant

(source:<https://i.pinimg.com/originals/fa/4a/03/fa4a039c18e329e8fd9b40f903a02545.jpg>)

3. *Purusada*

Purusada is an antagonist who becomes the opposite of The Sutasoma. As depicted in the story of *Kakawin Sutasoma*, this figure is a gigantic king who is very cruel with the fondness of eating human flesh. As has been explained before about the giant character that is cruel and like to eat humans then the king Purusada has the same character as that.



Picture 5. Purusada Mask

(source:<http://iwanlemabang.blogspot.co.id/2013/08/7-topeng-berwajah-menyeramkan-di-dunia.html#.WsBz7ZcRXIU>)

V.b. Aesthetic

The process of artistic and symbolic manifestation in the creation of artwork is done by an artist by involving proportionally the intellectual potential, emotional potential, and spiritual potential. The results are aesthetic and open forms for a value understanding.

The process of art creation often begins with the development of ideas not in the form of real manifestation but needs to pour the idea first. The existence of abstract images in the nature of mind, especially in the creation of orator Purusadasanta sourced from the work of literature *kakawin Sutasoma* creation by Mpu Tantular. The story depicted in *kakawin* is transformed into the performing arts that prioritize unity in the differences that need to be preserved. Literary works give a closer look to the work of literature than those of the conceptor who give more importance in attraction without regard to the limitations of the truth of the description in the literary work. Mastery of literature material is absolutely mastered by the conceptor because it will give the spirit and maturity of the work. There has been a mistake in the community in staging the stanza of the story. Such performances do not follow the appropriate groove so that the work will be considered not established among the writers. The dancers and musicians are invited to dissolve in the cradle of interesting attractions but less attention to the plot so that the work will look foreign to those accustomed to wrestle with literary works. To avoid such inequality, researchers seek to give an

appreciation of appearance, but more that it provides a comprehensible understanding for perfection.

An oratory's orchestration at the beginning of the introduction to the art connoisseurs, containing the story prologues that emphasis more on the view side. Embed the philosophy of the story content is inclined to the dialogues between the main characters but not yet to the deep philosophy study. The speeches and advice given by the main characters are still general. The content of philosophy is seen when there are constraints on solving the problems faced.

The stage that gives the most opportunity to embed philosophy is at the climax where the antagonist has returned to the identity. Then universal counsel can be displayed in the dialogue. The philosophical value embodied in the dialogue at Purusadasantha's work is now telling the king of Purusada the wisdom to always walk on the right path according to the conditions of the kingdom at that time. Such comment can be picked up by its meaning by the connoisseur. This function needs to be mastered by the story teller so that the philosophy value contained in the stage conversation is beneficial to the connoisseur/audience at this time. Speech that contains the value of self-awareness and beneficial to most in togetherness. The development of philosophy seems to have a great opportunity in the Purusadasanta story when the Purusada has been conquered. There the Sutasoma gives philosophical teachings about the life of nirvana and effort is no longer incarnate because the rotation of life death that goes on and on is a suffering. This is the essence of the highest teachings presented in Purusadasanta's story. The expertise of a cultivator is seen in the delivery of this philosophy of life in the story. The most important thing to note is that the philosophy is conveyed with the aim of raising self-awareness and being fair in community togetherness.

V.c. Communication Art

The forms of art is an expression or feelings of human ideas. In art, Artists are communicating with their audience. Art can be a communication media between creators (artists) and appreciators (audiences), between actors and art lovers, and interpreted by both. Performing Art is created by an artist with his interpretation about something, and observed, watched, or appreciated by the connoisseurs of art with their own interpretation of meanings (Jaeni, 2007: 20). Performing art communicate using symbols. Symbols are sent by artists

through performance art and interpreted by audience or spectators. The meanings will be different that are produced by the audience. The meaning of symbols in performing art cannot be separated from the text and context. Text is the performance itself with its complement, while context is the areas that have a relationship with the text, such as space and time (Jaeni, 2007: 25). In the Sutasoma epic story, the meaning of the text is possessed by Sutasoma's attitude as the main character of the story. Gentleness, compassion, giving and so forth are expecting to be accepted by the audience. This attitude is realized through the accessories used such as masks, clothes, and so on. In addition, the Sutasoma dance movement is also more graceful and calm. Meanwhile, The meaning of the context is presented by the current conditions such as violence, quarrels, and disputes. Gentleness and nonviolence toward all human beings are exemplified by Sutasoma that is expected by audience to be guide for life and stayed away from violence towards others.

It is revealed by Kuntowijaya (2006: 171) that, literary works as verbal symbols have several roles including the ways of understanding (model of comprehension), the way of communication (modes of communication), and the way of creation (modes of creation). The object is reality. Sutasoma epic is formed of performing art by an artist that is understanding of the symbols of reality that is occurring through existing figures and subsequently communicated through creating of dance movements. Symbols sent through dance movements will interact and be interpreted by the audience. Through these symbols, the audience is expected to also have the same way of understanding with artists and can be implemented in everyday life. If this is realized, violence can be avoided and a sense of unity and unity can be realized.

VI. Discussion

Based on the research, there are three main of important things to be known by artists during creating a dance: (1). Character; (2) Aesthetics; (3) Communication of Art. These three components is determining of artwork to be interested to watch. It is because art is a medium of communication between artists and audience. Created dance is based on literary works that is requiring serious thinking by artists. This is an important things to do so that the audience are not only enjoy the beauty of art but also they can understand, interpret and

implement the messages to be conveyed so that the ideas or expressions of artists can be accepted by the public widely.

VII. Conclusion

In *Kakawin Sutasoma* as one of the largest literary works to date, has a very deep philosophical value, especially for the values of nationality. *Kakawin Sutasoma* tells of a sacrifice of a King Prabu Mahaketu's son of the Astina kingdom named Sutasoma. The Sutasoma as the incarnation Sang Hyang Buddha left the kingdom to deepen the teachings of Mahayana Buddhism rather than replace his father to become king. The story of Sutasoma's journey provides many inspirations for the creation of art with the theme of *Kakawin Sutasoma*. In the creation of the oratory work of dance, some of the things that become the focus in its manifest are:

1. Character.

Determination of this character is important because it becomes a supporting element of dance. The supporting elements of dance such as motion, body, and motion design become a raw material for the creation of dance

2. Aesthetic.

Aesthetics as a measure of the beauty of a work of art must go through a long process. The beauty process of a work of art can be an artistic form and a symbolic form. The formulation of artistic form and symbolic form is manifested in a process of art creation. The process of art creation is done by artists actively, diligently, and systemically, with the aim of expressing the understanding and/or claiming the values of an object. The process of artistic and symbolic manifestation in the creation of artwork is done by an artist by involving proportionally the intellectual potential, emotional potential, and spiritual potential. The results are aesthetic and open forms for a value understanding.

3. Communication art

Communication through symbols is created through dance movement by artists which is expected to have the same meaning with the audience and can be implemented in everyday life. If this is realized, violence can be avoided and toward unity and harmony.

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Symbolic Culture In The Balinese Mask Dance Drama Performance

Ida Bagus Gede Surya Peradantha, S.Sn.,M.Sn.
Institut Seni Budaya Indonesia Tanah Papua, Indonesia

Jl. Sulatri, Gang XVII A no. 1, Kesiman Petilan, Denpasar Timur, Bali,
Indonesia.

Gusde029@gmail.com

Abstract

The culture of mask dance in Bali is one of the wealth of traditional performing arts that have important functions and significance in people's lives. Mask Dance Drama is one of Balinese traditional mask dance performances that has an important position in the life of Balinese society, because it is a cultural symbolfull of religious values and life. This performance can often be seen especially in religious ceremonies that are held regularly by the community in various places. Balinese Mask Dance Drama are usually danced by one to five dancers, each dancer with a different mask character. In this paper will be described about the symbolization contained in the mask dance drama in Bali. The symbol in question is a symbol contained in the religious aspect as well as the aesthetic aspect of the Mask dance drama.

Keywords: Mask, Culture, Symbol, Mask Dance Drama.

1. Preface

The performing arts in Bali since the 1970's have been laid out and grouped in such a way as to function. Arrangements and groupings are done to restrict the performance to fit the contexts of place, space and time of performing arts. Classification of art in Bali according to its function, among others: *Wali*, *Bebali*, and *Balih-balihan*. *Wali* is a sacred performance and serves as part of the implementation of religious ceremonies then *Bebali*, is a ceremonial event that serves to support and complete the course of

religious ceremonies while *Balih-balihan* art is a secular show and serves as a show of entertainment for the community, not directly related to the way of religious ceremonies.

In addition to the classification according to its function, Balinese dance can also be distinguished by the nature of the show, namely Drama dance and Non-Drama Dance. The dance drama is a dance that contains elements such as dramatic vocals, using play and certain character differences. Examples of dramatic dance are the dramatic *Mask Dance Drama*, *Arja*, *Prembon*, *Legong*, and *Telek*. While non-dramatic dance is a dish of pure dance without dramatic elements that dominate, which put forward the creativity of motion. Examples are *Pendet*, *Gabor*, *Puspanjali*, *Sekar Jepun Dance*, and so on.

Mask dance drama can be referred to as a total theater plate because in its dish incorporated various art elements such as vocal art (dialogue and song), motion art, music art and art (mask). The mask dancer itself can come from various circles. Although dramatic mask performances are often oriented to the royal order of life, there is no need for mask dancers to come from among nobles. In Bali, mask dancers are not only seen from the background of social status. Is a profession as a dance artist (*pragina*) that make him accepted in the community.

In terms of appearance mask, in Bali is classified into three groups namely : *bungkulan* (completely cover the face), *sibakan* (cover half the face from forehead to the upper lip) and *kepehan* (only cover certain part of the face). *Bungkulan* usually does not allow users to dialog or sing because the entire face of the dancers are behind the mask and the sound that comes out will not be optimal. While the *Sibakan* and *Kepehan* indeed made to facilitate the user to play dialogue and singing. Mask dance drama as one of the richness of traditional performing arts, still often can be found nowadays. Religious ceremonies, wedding ceremonies, cremation ceremonies, reception parties and official government events are spaces where dramatic masks can live and present the show. This is due to the dramatic mask's flexibility that is able to adjust to the context of the ongoing events. The concept of staging as a "guide in the spectacle" is always maintained in the performance of a dramatic mask, wherever it is done. This guide is intended as the main essence, where not only advocacy of religious philosophy is possible but also the mask of dancers can criticize the various realities or phenomena of the changing times that occur today. Not infrequently, in order to guide the

audience's spiritual awareness in goodness, mask dancers put some jokes in the form of satire and play fresh, away from sarcasm but contextual for the audience to feel comforted by laughing.

This research will focus on what symbolic meaning is contained in the performance of mask dance drama in Bali. Because, the mask dance drama performance is not just a show, but also in the sacred dimension is religious. Thus, the symbolic meaning contained therein will be richer and deeper and it is considered necessary to be known as part of an understanding of the performances that are expected to have implications for the preservation of dramatic mask art in general. The author is interested in doing this research because of the proximity of the author with a dramatic mask. The author was born in the family of writers, puppeteers and dancers at Griya Gede Bongkasa, Bongkasa Village, Badung regency, Bali. The artistic climate has begun since childhood where the author's grandfather is a multi talent dancer

2. Review of Literature

The mask in its context as a means of performing art, is a trace of a primitive cultural heritage that is still well preserved in many places. This can be seen from the relics of prehistoric paintings in a stone cave in Altamira, Spain and in Lascaux and Dodogone, France which shows a human figure wearing animal mask (Baharudin, 2002). In Indonesia, traces of mask dance as a primitive cultural heritage can be found in Hudoq Dance living in the environment Dayak Bahau and Dayak Modang on Borneo Island (Hadi, 2005). This dance is a symbol of existence and community communication with the ancestral spirits. Then, in Bali also has a form of dance performances Mask that comes from prehistoric times, namely the Brutuk Mask Dance in Trunyan Village, around the shores of Lake Batur. This dance is a symbol of the embodiment of the ruler of the spiritual realm called Hyang Da Tonta who descended to the world to bless the inhabitants and neutralize the negative energy that existed in the people.

In Bali, a written record of Mask's existence as a form of performance can be seen on the Bebetin inscription dates back to 896 AD. In the inscription, listed the word "partapukan" which means mask. Then in the Blantih inscription 1059 AD, mentioned the term "roof" which also means mask. The Pai Desert inscription of 1071 AD also includes the term "roof" meaningful masking performances (Bandem & Rembang: 1976). Younger records around the end of the nineteenth century are found in a

palmlitar called Ularan Prasraya which describes the embryo of a mask dance performance today. In the ejection, the expedition of Gelgel Kingdom (Bali) expedition to Blambangan Kingdom (East Java) ended with the defeat of Blambangan Kingdom. After successfully defeating the Blambangan Kingdom, a Gelgel Kingdom officer named I Gusti Ngurah Jelantik Pasimpangan robbed several royal possessions including a mask box containing several characters. The masks are then tried to be danced by the descendants of I Gusti Ngurah Jelantik Pesimpangan named I Gusti Pering Jelantik. He danced the whole mask of the spoils from Java alone. According to existing literature this is the first time the mask is staged as a performing arts entertainment in Bali. Until now, the entire mask is still stored in Puri Blahbatuh, Gianyar regency, Bali (Ibid: 1976). The form of mask performances commonly known today in Bali stems from a form of performance called "Topeng Pajegan". Mask means expressive facial face, while the word pajegan meaning one dancer playing various characters mask alternately in accordance with the story being delivered. In other words, he is a one man actor who plays a masked monologue drama on stage. Broadly speaking, the characters that are danced in the Pajegan mask dance drama include: the king figure, common people, spiritual figures and noble figures. This form of dramatari in the existence of art in Bali belongs to the classification of Wali Dance, because it acts as a determinant of the success of the ceremonial course and has a position parallel to the priest who leads the ceremony.

The next development, Mask Pajegan transformed the form of the show into Topeng Panca. The word "*panca*" means five. Thus, Topeng Panca is a masked dance and drama show presented by five dancers. This development began around 1915 in Denpasar (Ibid, 1976). One of the things that underlies this development is because of the growing number of artists Dramatari Mask in Bali. In playing a variety of characters by one dancer, of course there is one or several specialist mask characters that later became the main force for a mask dancer Pajegan. With good interaction and based on the spirit of the offering to God, the dancers then discussed and shared their respective roles in the stage of the Panca Topeng (Interview with I Gede Anom Ranuara, 27 September 2015). The masked characters are staged in Dramatari Topeng Panca presented by the dancers still remain the same as the Pajegan Topeng above. Until now, the *Topeng Pajegan* and *Topeng Panca* masquerade still exist in

Bali and even growing. This can be seen from the increasing enthusiasm of young dancers who are even still sitting in school to learn and pursue the mask's drama.

In the performance of the Topeng Pajegan or Topeng Panca, there is a staging structure that guides each dancer to present it. Typically, the mask dance drama show begins with the appearance of Topeng Mask, followed by the Old Mask Dance, a pair of *Penasar* (Servants) Mask characters, *Topeng Arsawijaya*, *Bondres* (public ; the jokers), and Sidakarya Topeng Dance. The first two views are the characters of the noble character, then the *Penasar* is the king's servant, *Topeng Arsawijaya* is the king figure, *Topeng Bondres* is a public figure, and the Sidakarya mask is a spiritual character who is sacred.

The Story Sources in Mask Dance Drama in Bali

The traditional dramatic performances in Bali, viewed from the content of the staging is a description of Hinduism that is written in the Vedas. As explained by Suamba (2003), every performance of art is always based on Hindu philosophy. Based on the form, the Vedas are divided into two, namely Vedas Sruti and Vedas Smreti. Weda Sruti is the revelation of God received by the Rsi (the holy priest) through the voice. While Vedic Sruti is a copy of God's revelations heard by the Rsi in writing to be memorable, taught and disseminated. In the Vedic Smreti, there are sub-sections of the book called Itihasa and Purana. Purana is the Vedic book that contains the mythology of the creation of the world, the gods, the rishis and the genealogy of kings who reigned in the past. While Itihasa, is a story that is spiritual, whose contents are full of fantasy, romantic and heroism such as Mahabharata and Ramayana stories. In India, the puranas are always played by the *Sutra* (*purana* speakers) during religious ceremonies (Honig, 2005). Meanwhile, *Itihasa* as one of the sub-divisions of *Weda* Smreti is a play reference for the puppeteers of traditional puppets show in Bali. As a fellow performing arts of a sacred nature (*Wali*), shadow puppets presented simultaneously with the presentation of the mask dance drama performance at the time of religious ceremony took place at the temple.

In Bali, the cultural performances of his art are similar to those in India because of the Hindu influence. Mask dance and drama in Bali as one of the dramatic art shows, using a play that refers to the source of the story of *Babad* ; a masterpiece of literary literature that contains the history of the kingdom, mythology, family tree and certain territories.

The book of Purana in India is translated in the form of *Babad* so that local historical values as local genius can be accommodated. Therefore, the masked drama can be regarded as a show of "chronicle play" (Bandem & Rembang: 1976).

Thus, it can be said that traditional drama performances in Bali have a great influence from the influx of Hinduism. The principle of offerings to the ancestral powers that animate the birth of traditional arts in Bali got a blessing and enriched with the Hindu philosophy of Hinduism. Almost always in the occasion of religious ceremonies, the people of Bali involve art elements. And vice versa, every time performing arts, always followed by ritual offerings to God, ranging from the smallest scale to large. Traditional art in Bali can survive until now is the result of the giving of soul and space to exist by Hinduism.

3. Metodologi Penelitian

The method used in this study is qualitative with descriptive analysis approach, where researchers in addition to obtaining information directly from the book or interview, but also directly involved as a dancer.

This research was conducted in Denpasar City, Badung Regency and Gianyar Regency to get various data such as perception of some dancers to the significance of symbols contained in Balinese dance drama dance performances, as well as the experience of each staging.

The data obtained from these observations and interviews contains an understanding of the Balinese mask dance drama, the performance structure, and the important symbols contained within it.

4. Pembahasan

Etymologically, the word symbol comes from the Greek "symbolon" which means the identifier, the badge or the slogan (Hamersma: 1982). Different symbols of meaning with signs, where the symbols become a vehicle for humans to capture a concept of an object. While the sign has a direct relationship with the subject, where, for example, smoke is a sign of fire. Langer (in Daliman: 2001), states that the sign has only denotation and has no connotation of the object. While the symbol has both, denotation as well as connotation.

Balinese mask dance drama which is positioned as a performing arts ceremony directly related to the implementation of religious ceremonies that take place. Thus, symbolic meanings that have been conceived naturally as a show of performing art are enriched again with religious symbols derived from religious ceremonies. In general, the symbols presented in the dramatic performances of the Mask include symbols of the religious aspect, and symbols of the physical aspects of the performance.

A. Religious symbol in mask dance drama performance.

As a sacred performing arts mask dance drama can not be separated from the religious activities that accompany it. Before the show begins, mask dancers are usually asked to perform mask dancing at the venue of a religious ceremony confirmed by a symbol of a request for a dancer to a mask dancer. In this offering, contains a variety of produce such as coconut, eggs, fruits, duck, rice, and some traditional cakes. This is a symbolization of the concept of the mountain, a seaweed offering (land) and the land (mountain) that invites the mask dancer to have the sincerity and seriousness to hold a religious ceremony, so that mask dancers feel they have a moral-spiritual responsibility to participate in the success of the ceremony.

Furthermore, upon arriving at the ceremony, mask dancers are usually given some kind of offerings as offerings to God to request his blessing and approval that the dancer will perform his duties as a mask dancer and is entitled to all his powers and duties. His authority is to share the blessings on offerings ready for the ceremony. Its obligation is to spread the teachings of religion through the stories and excerpts of the sacred phrases contained in the Hindu scriptures and give advice through the reflection of events in the story raised. In addition, this process is an attempt for a dancer to ask for a positive energy that gives charisma on stage, which in Bali is called "*taksu*".

The next religious symbol that is present in the staging of the mask can be seen in the figure of Mask Sidakarya. As previously mentioned above, the Sidakarya Mask is seen as a symbol of the legitimacy of the success of a religious ceremony. Judging from the origin of the word, Sidakarya Mask comes from the syllable "*sida*" which means successful, and "*karya*" which means the ceremony. So, simply put Sidakarya means successfully completed a ceremony. The Sidakarya mask is a human, historically named Ida Sangkya, from Kalingga in Central Java. He is a Mahayana Buddhist. In the mask, he is manifested to have a confusing appearance (Interview with mask artist

Ida Bagus Mambal in Sibang Kaja Village, Badung Regency). On one side he is portrayed as smiling, but his stubborn teeth give a frightening impression. His eyes are very focused, but his eyes are not visible. His hair is white and long. The mask color used is white which symbolizes holiness. The viewing audience also has an enigma within itself. Wanted to go out of fear, but wanted to watch it because of their uniqueness. The presence of this character in a dramatic mask leads to a blurring of the boundary between the realms of the show, ceremonies and ceremonies.

In the presentation, Sidakarya Mask appears to sprinkle rice four colors to the five directions of the wind. In this section, there are two symbols contained. First, rice is a symbol of seed. Rice is one of the four elements in offerings in Hinduism, as set forth in sloka IX.26 Bhagawadgita (Wiana: 2001): Flowers (Puspam), Water (Toyam), Fruit (Phalam) and Leaves (Patram). Fruit means a human body that contains the seeds of life. Rice itself is the seed of rice and is referred to as "*bija*" in Balinese. Rice is a symbol of Dewi Sri, the Goddess of Fertility. Hopefully, the seeds that are sown become easy to grow and provide wisdom in the human self. Secondly, as for the four colors present in this rice is white as the symbol of the God of Iswara in the East, red as the symbol of the Brahma God in the South, the yellow symbol of the Mahadeva God in the West, the black symbol of Lord Vishnu in the North and the mixture of all colors being depicted as the symbol of Lord Shiva. In the context of the Sidakarya Mask, sowing rice to the five corners : to the East, South, West, North and Central is the effort to neutralize the negative energy while also giving the seeds of life and wisdom, so that the natural energy returns harmoniously.

When the priest (*Pedanda*) worships the gods, he draws natural energy from all directions to be asked as a spiritual witness of the ceremonial path through the Vedic holy mantras. When all offerings have been blessed and given to God, it is the turn of the Sidakarya Mask to bless and simultaneously return the energies to their place of origin symbolized by sowing the rice. In fact, on several occasions, the Sidakarya Mask is directly requested by the person performing the religious ceremony to bless the *tirta* (holy water) as Tirta Sidakarya, in order that the whole ceremony proceeds perfectly. The perfection is believed to derive from the complete blessing of ceremonial means performed by Pedanda as symbolic of Shiva as the power of the sky and Sidakarya as Buddha as the power of the earth. This is an implementation of the concept of Shiva-Buddhist as fundamental to Balinese society.

In terms of accessories and clothing, there are also religious symbols that accompany the appearance of the mask dramatari. In presenting the performance, mask dancers should use natural materials as dance supporting accessories such as peacock flowers (*Caesalpinia Pulcherrima*), *Gegirang* leaves (*Sambacus Nigra*), and *pandan* leaves (*Pandanus Tectorius*). As stated in the text of Lontar Kawisesan (interview with Ida Bagus Mambal, mask dancers and puppeteer from Sibang Kaja Village), the use of accessories from the red flowers of red flowers is a symbol of the authoritative plea to the creator. Then the leaves of gegirangan are symbols of appeals of joy and passion (the word "*Girang*" in Balinese means happy or spirited). The use of prickly pandan leaves is also a neutralizer of excessive energy inside the mask dancer. In other words, the use of prickly pandan leaves is as a neutralizing of the negative forces that are likely to affect the appearance of a mask dancer. Peacock flower usually used with *gegirang* leaves and installed as a decoration that is inserted on the ear. While the *pandan* leaves are spiked, mounted on both sides of the bridge (crown dancer / head costume).

B. The symbolic meaning in Dramatari Topeng's performance structure

Community level grouping or social stratification is the distinction of population or society into different classes (Moeis, 2008). Bruce J. Cohen (2009) reveals that social strata is a system that places people in accordance with their qualities and places them in the appropriate social class. Classification of society according to the class due to various things, in accordance with local cultural customs respectively. In Bali the classification of the community based on their genealogical family is called *wangsa*. The order of life of Balinese people has its own uniqueness compared with the life of people in other areas. As with the aspect of his religious life, the social aspects of Balinese society are also influenced by India. The *wangsa* system in people's lives also comes from the influence of India. The caste influences of India in Balinese society are: Brahmins, *Ksatriya*, *Waisya* and *Sudras*. However, in Bali the system is not unanimously accepted, but there is little adaptation to the worldview of the people in Bali especially during the time of the past empire. The golden peak of community life both in the field of spiritual, governance and social community is often mentioned during the reign of King Dalem Waturenggong who ruled in the Kingdom Gelgel 1460-1550 AD. At that time, all the joints of life were successfully organized and

successfully maintained until today. In social life, the social strata system in Bali recognizes *Brahmins*, *Ksatriya* and *Jaba*. These groups have their respective duties in the structure of society. The Brahmin class can be identified from the use of the title of Ida Bagus (male) or Ida Ayu (female) to Balinese people. The Brahman group is in charge of the field of spiritual knowledge and serves as the guidance of people in the field of religion. Then the *Ksatriya* is a group that has the task of governance in the community and functioning to organize, manage and supervise the lives of people in order to create prosperity and prosperity. The *Ksatriya* class can be identified using the title of Anak Agung, Cokorda, I Gusti, I Dewa, and Ngakan. *Jaba's* group are those who work in the field or technical workers and serve as executors of the policies issued by the *ksatriyas*. *Jaba* groups can be identified by the use of first name titles I Wayan, Made, Nengah, Komang, Nyoman and Ketut.

When observed, the classification of Balinese stratum as mentioned above is in harmony with Tri Angga concept in Hinduism which means three parts of body structure, namely Main Mandala (head), Madya Mandala (body) and Nista Mandala (feet). If connected, then the *Brahmin* class as the guidance of the people in the religious field is symbolized as the head. Then the *Ksatriya* who served in the field of governance symbolized as a human body. Finally, *Jaba's* group as technical implementer is symbolized as a foot. One unit of this unit is a mutually supportive and mutual social structure in Bali that can not be separated.

In the mask dance drama, the characters in it are the embodiments of the structure of the social life of society as described above. The Topeng Keras mask figure in the royal system is a figure who plays as a tough, hard and dignified prime minister. The elder mask figure, also a minister who is elderly by the court officials because of his age, life experience and wisdom. Then, the Penasar Mask is a symbol of a servant who is always close to the king. Then the figure of Topeng Arsawijaya is a symbol of a leader, a great and authoritative monarch. The mask character Bondres is a symbol of a very diverse community character. Some are cowardly, sickly, talkative, have a disability, and so on. Then there is the character of Pedanda who reflects the figure of a spiritual guide who is full of life science and philosophy of life.

Finally, the figure of the Sidakarya Mask is a symbol of a magical spiritual leader. As for the characters in the mask dramatari that entered into the Brahmins Group is the character of Pedanda and Topeng Dalem Sidakarya. Then, which belongs to the knight

is a figure of the Topeng Keras, Topeng Tua and Topeng Dalem Arsawjaya. Finally, the figures who entered into the Jaba Group include the *Penasar* and *Bondres*.

C. Symbols in the use of colors

In the culture of dance in Bali, color plays an important role because in addition to aesthetics, the use of color also represents certain characters according to the standard that has been inherited. Similarly in the mask dance drama. Every mask in Bali has its own character in view of its stroke of expression. However, to support and reinforce the expression, it is necessary to use the appropriate mask color.

Traditionally, the theory of color in Bali actually has long been contained in the concept of Hindu cosmology called *Nawa Dewata*, the concept of nine (*nawa*) where the gods in all directions of the wind, complete with colors and weapons. The concept of *Nawa Dewata* states that: God *Iswara* is located in the East, a white symbol with *Genta* weapons; *Mahesora* gods in the southeast, the symbol of pink / pink color with the weapon of Incense; *Brahma* God in the South, a symbol of red with *Gada* weapons; Lord *Rudra* in the Southeast, an orange symbol with *Moksala* weapons; The god of Mahadeva to the west, a yellow symbol with Nagapasa's weapon; *Sangkara* God in the Northwest, a symbol of light green color with the weapons of *Angkus*; Lord Vishnu in the North, a black symbol with *Cakra* weapons; Lord *Sambhu* in the Northeast, a symbol of Gray color with Trident weapons and Lord *Shiva* in the Middle, a symbol of mixed color with *Padma* weapons.

In the concept of *Nawa Dewata*, can be described that the colors are composed of basic colors and mix colors. The basic colors in question are white (East), red (South), yellow (West) and black (North). Between white and red when mixed will produce the color of the dice (Southeast), red with yellow produces orange (southwest), yellow and black colors produce dark green (northwest) and black and white produce gray (Northeast). Color pink, orange, dark green and gray is a mixture of colors. Brucke (in Bandem & Rembang: 1976) mentions that the basic color is the basic color without mixture. The colors in question are red, yellow and blue. Indeed, the theory is very synonymous with the theory of color in the concept of *Nawa Dewata* in Hinduism, because the basic colors according to the concept are red, yellow, black and white. For the record, the black color as the symbol of Lord *Vishnu* which is located in the

north can be symbolized by dark blue color, according to his other name is *Kresna*, which means dark or dark blue (Zoetmulder; 2004).

In the Mask dance drama, each character has its own character. The hard, bold and authoritative character of the Hard Mask dance in the Balinese dance culture is generally symbolized by the red color. The traditional red color as well as the general sense is a symbol of spirit, courage, mighty and angry. By mask makers, coloring is not absolute and raw, but it relies on personal aesthetic feel and is tailored to facial expressions. If the character you want to show features a hard character, the expression stroke on the mask's face is made firmer and deeper. The expression is then supported with a dark reddish color. Vice versa, if you want younger and energetic characters, the strokes and mask expressions are made simpler and supported by red color leads to orange or faded red leads to the color of the dice (interview with Ida Bagus Anom, dancer and mask sculptor in Mas Village, Gianyar). Furthermore, the character of a great old man, calm and wise of the Topeng Tua dance, often symbolized by a brownish yellow color. Topeng Dalem Arsawijaya as a presentation of the king, symbolized by white color. In color psychology, white is a symbol of purity, cleanliness, sincerity, and openness. Correspondingly, the mask character of Dalem Arsawijaya is great, wise, sacred and calm. Then, the *Penasar* mask as a cheerful, energetic, ethical kingly servant of kings, symbolized by dark brown. The brown color is the element of the earth that gives the impression of warm, reliable. Even so with the Mask *Penasar* which is the character of the king's flagship servant, so that the characters and colors given can support each other. The mask *bondres* which is a representation of plurality dominant community symbolized by light brown. As the character of the brown color symbolized as Earth's energy, the plurality of people in Balinese culture is often referred to as world content.

Any nature of society can be accommodated in *bondres* masks. Most of the bondage masks presented in the mask's funny masked scenarios, symbolized by cleft lip, deaf, sickly, impatient and so on. *Pedanda* mask also actually belongs to the classification of masks *bondres*, but the sacred character, guide, but sometimes this character also insert joke based on religious literature. Then, lastly there is a Sidakarya Dalem mask that is generous character, kind but has a very high magical power. With such characters, the dominant Dalem Sidakarya mask is colored with white to indicate his fun. In some places, Sidakarya Mask is also black whitewashed, because the

perception of the maker who want to highlight the strong and mysterious impression of the figure in question. All of that goes back to the taste and perception issues of each mask maker.

5. Discussion

After looking at the above discussion, several facts have been found: Balinese Mask Dance is an evolution of mask dance tradition that has evolved in Bali since the 9th century. The ancient tradition then berakulturasi with the physical form of mask that was seized from the Blambangan Kingdom in East Java so that the form of drama dance drama performances inherited until now.

Furthermore, it has been found that the symbols contained in the Balinese mask dance drama show have a high complexity. Symbols are not only about aspects of performing arts but also to the spiritual dimension. The existence of this spiritual dimension requires the dancers or those who want to pursue the mask dance drama in Bali must prepare spiritually by learning knowledge about yajna or offerings to god. Then, before beginning to deeply engage in mask dance dramas, dancers should perform purification to purify themselves spiritually. This is important to maintain the quality of mask dance performances, especially on the spiritual side. Because, mask dance drama is not only as a spectacle, but also a guide that contains a moral message and the executor of a ceremony directly.

If you look at the reality that is happening now, the signs mentioned above tend to be ignored or forgotten by the dancers who just started to pursue the mask dance drama. The existence of opportunity appear, excessive confidence or desire that is not followed by the correct learning process is the dominant factors that cause the quality of performances of mask dance drama is less to meet the aesthetic and ethical values spiritually.

6. Conclusion

Mask dance drama is part of Balinese culture that is imbued by Hinduism. This can be seen from the role of Hinduism which gives space for the dramatic appearance of Mask and several other arts as part of the religious ritual that is run. Thus, in the dramatari mask is contained layered values that appear from the use of symbols both from the aspect of religion as well as aesthetic aspects of the dish.

The symbolic meaning contained in the religious aspect in the mask dance drama is the beginning of the ritual activity of offering offerings as a symbol of the permission application to God that the mask dancer will start performing. This effort is also done in order to invoke a positive force for the dancer's dance to be radiated, which in Balinese dance culture is called "*taksu*". Then, the symbol of another religious aspect contained in the mask dance and drama is the appearance of the *Sidakarya* character. His ritual activities by blessing offerings in ceremonies and sprinkling chess rice is a symbol that the ceremony held has been considered successful.

Then from the aesthetic aspect, in the presentation of mask dance and drama there are symbols that can be witnessed from the staging structure, character and color of the mask used. These symbols are much influenced by Hindu philosophical concepts. The dramatic staging structure of the mask has its roots in the structure of the royal life in the past, because in the royal structure it is clear that the social stratification of the society so that the symbolic meaning of the structure can be a reflection of the pattern of life of the wider community. The character and color of the mask used also get the influence of the wisdom of Hinduism, in which the theory of the use of mask color is affected from the concept of *Nawa Dewata*.

With layered symbolic meaning in the mask dance and drama, it is hoped that people who really want to pursue this art start from the basic stage, that is to know the various characters in it. From that stage, it is hoped that the public will understand and be able to appreciate every character that is in the mask dance drama. The next stage is the mastery of theatrical aspects such as vocal, dance and music. Because the mask dance drama is a media extension of the sacred teachings of the Vedas containing the philosophies of goodness that are accommodated in a certain story. And lastly, for those who want to pursue a mask dance drama, it is expected to undergo certain spiritual practices such as self-cleaning. It is intended to establish selfpreparedness to undergo a role as a mask dancer that not only related aspects of the show, but also the religious aspect.

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Faculty of Creative Technology & Heritage,
Universiti Malaysia Kelantan
16300 Bachok,
Kelantan, MALAYSIA.

✉ isonh18@gmail.com

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