



The 45th International Council for Traditional Music World Conference

Chulalongkorn University, Thailand

11-17 July 2019





Minister of Culture

It is a great honor for Thailand to host the International Council for Traditional Music's 45th World Conference in Bangkok. This important event highlights the high time for us to celebrate the 72th anniversary of ICTM. The work of the Council continues to promote awareness and preservation of a cultural heritage that connects us as a global community.

Cultural heritage is our bridge to the past and to the future. We can connect with generations and communities, creating a shared sense of belonging because cultural heritage such as music and dance holds solutions to the societal challenges facing us.

I would like to send my best wishes to all those involved in the International Council for Traditional Music's 45th World Conference. I welcome you all to Thailand and wish you a very successful Conference.



Mr. Vira Rojpojchanarat

Mr. Vira Rojpojchanarat
Minister of Culture
Thailand



ICTM 45th World Conference
11-17 July 2019



**Welcome from
Professor Bandhit Eua-arporn, PhD, President,
Chulalongkorn University**

Greetings, dear colleagues. It is our great pleasure to welcome you all to Chulalongkorn as participants of the 45th World Conference of the International Council for Traditional Music. As the first university established in Thailand in 1917, we take great pride in being the first Southeast Asian university to host the ICTM World Conference.

Chulalongkorn University has always been committed to preparing students in ethnomusicology, cultural management, and related academic and practice-based research disciplines in the Arts and Humanities. With our commitment to the Arts, Chulalongkorn University will continue to strive forward in this field.

This vigorous event brings together scholars from different parts of the world to present, discuss, extend, and exchange knowledge and understanding of the performing arts. I would like to take this opportunity to congratulate and extend my special acknowledgement to our colleague Professor Dr. Bussakorn Binson and to the Local Arrangement Committee for their great effort and contribution in organizing this world conference. Their profound diligence and strong teamwork has produced one of the most fruitful and meaningful events in the history of Chulalongkorn University.

I would also like to extend my best wishes to you all for a successful conference and I hope that all participants will find their visit to Chulalongkorn University to be enriching, both professionally and culturally.



Professor Bundhit Eua-arporn, PhD
President

Welcome from the President of the ICTM

I warmly welcome you to ICTM's 45th World Conference held at Chulalongkorn University in Bangkok, Thailand. A special welcome to colleagues who are participating in an ICTM World Conference for the first time.

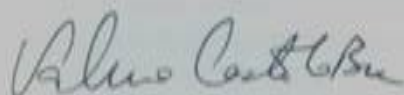
We are delighted to hold our World Conference in Southeast Asia for the first time at Thailand's oldest and most prestigious institution of higher learning. Chulalongkorn University's superb university campus offers a pleasant environment and all the necessary facilities for an enjoyable and productive ICTM World Conference.

The upcoming ICTM World Conference promises to be an exciting and enjoyable event. The conference program offers a rich array of panels, roundtables, workshops, films and performances that will surely provide opportunities for scholarly debate, learning and enjoyment. In addition, a host of smaller meetings will, once more, take place at this ICTM World Conference: two Executive Board Meetings, the General Assembly of Members, the Assembly of National and Regional Representatives, the Assembly of Study Group Chairs, and Study Group Business Meetings. It is in these meetings that many plans are made and decisions are taken concerning the activities that take place between world conferences and ICTM's future, more generally.

I urge all members to fully participate in shaping the Council's life by taking part in the General Assembly, in Study Group Meetings, and other meetings concerning the ICTM activities in which you are involved. I also invite you to communicate your ideas and suggestions to the Board and the Secretariat. Together we can all contribute to shaping the Council's future and assuring its continued growth and democratic governance.

Let me take this opportunity to warmly thank Professor Bussakorn Binson, Chair of the Local Arrangements Committee (LAC) and Dean of the Faculty of Fine and Applied Arts and all the LAC members for their support and tireless efforts in the preparation of ICTM's 45th World Conference. Many thanks to Professors Tan Sooi Beng and Keith Howard the Co-Chairs as well as the members of the Program Committee for putting together such an exciting program.

I wish you all an exciting conference and an enjoyable stay in Bangkok.



Dr. Salwa El-Shawan Castelo-Branco
President of the International Council for Traditional Music
President of the Ethnomusicology Institute
Center for Studies in Music and Dance
Professor of Ethnomusicology
Faculty of Social Sciences and Humanities
Nova University of Lisbon
Portugal





Greetings From The Secretary General

As the Secretary General of ICTM it is my great pleasure to welcome you to this wonderful and very well-prepared event, the 45th ICTM World Conference at Chulalongkorn University in Bangkok, Thailand. It is the first time in the history of ICTM that a World Conference is held in Southeast Asia.

The International Council for Traditional Music is a scholarly organization which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries. One of the means to do so is the organisation of World Conferences, which serve as a forum for the exchange of ideas between scholars, practitioners, and artists from the whole world.

When looking at the long history of the Council, since 1947 World Conferences have always been the most representative events of ICTM as a scholarly organisation. The International Council for Traditional Music (formerly the International Folk Music Council) has to date held one inaugural conference and 45 regular conferences. Typically, the conference programme includes a meeting of the membership called the General Assembly of Members, scholarly papers, roundtables, workshops, and performances. This principle still holds true for this conference, while many other things have changed since 1947. World Conferences have very clearly reflected the changes in knowledge production and the development of music and dance research. Regarding the Council's operations and policies, they also show the enormous growth of the Council—the first conference was attended by 47 delegates, the latest one (Bangkok) by estimated 700.

What we can also learn from looking into the history of ICTM World Conferences is the importance of their locations. Starting in London in 1947, the Council has moved away from Europe (including Eastern Europe—a political challenge at the time) to the USA, Jamaica, Japan, Australia, Brazil, China, South Africa, and Kazakhstan, while frequently returning to Europe as well. Now, for the first time an ICTM World Conference is held in Southeast Asia. This diversity of localities has been possible only by the activities of representative scholarly institutions located in the respective regions.



It means a great responsibility and much work for the local organizers to host an ICTM World Conference. But there is giving and taking involved. The conference brings a lot of prestige to the hosting institution, and—most importantly—it is an incentive for local scholars to participate in the international discourses, while it also enables the world of ethnomusicology/ethnochoreology to learn a great deal about local scholarly discourses. During the time of the present World Conference, Bangkok and Chulalongkorn University will become the world's virtual centre of ethnomusicology/ethnochoreology.

I am sure this will be a most memorable conference for many reasons, and I hope you will enjoy the encounters with colleagues from all over the world, exciting scholarly discourses, wonderful performances, and the perfect organisation and extraordinary hospitality of our wonderful hosts, whom I would like to thank wholeheartedly. Have a wonderful time at the ICTM World Conference in Bangkok.

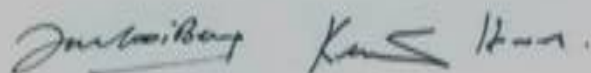
Ursula Hemetek
Secretary General of the ICTM

Greetings From The Programme Co-Chairs

This is the first ICTM World Conference to be held in Bangkok (or in Southeast Asia). To hold a conference in a place with such a rich history of music and dance, a place that for many centuries has stood at the intersection of cultures, is a joy, and clearly you—the ICTM members—agree since, so far as we are aware, the call for papers led to more paper and panel abstracts being submitted than to any previous ICTM conference. The programme committee's members were impressed by the quality, richness, and diversity of the abstracts we assessed, and it was a concern for all that we were unable to accommodate all the proposed presentations. We would particularly like to thank the programme committee members—Dan Bendrups, Susanne Färniss, Made Mantle Hood, Irene Loutzaki, Deise Lucy Montardo, John Morgan O'Connell, Naoko Terauchi, Ricardo Trimillos—for their sterling work in setting the themes, reviewing abstracts, and making constructive suggestions. As we go to print, 860 paper and workshop presenters and performers from 76 different countries have registered for the conference, making this one of the largest and most diverse ICTM gatherings ever.

It has not been an easy task for us as programme co-chairs to put together the programme. We have scheduled more than 180 paper and film sessions, plenaries, roundtables, and organized panels, trying, so far as we have been able, to devise sessions in which the presentations both complement each other and offer a diversity of approaches and coverage. But, we have also wrestled with how to balance the programme across every day of the conference, and how to ensure that the inevitable changes between the preliminary programme and the final programme created as little disturbance to individual presenters as possible. We record our thanks to the ICTM Secretariat for technical support and the Local Arrangements Committee for checking registrations and sorting out venues.

We are sure that this will be a superb and memorable conference, where the papers, panels, roundtables and film sessions will be academically robust, engaging and rewarding, and the series of workshops and concerts will both complement our discussions and remind us that our primary concerns are with music and dance. We look forward to experiencing with you all a true meeting of scholars, musicians and dancers from East and West, South and North.



Tan Sooi Beng and Keith Howard
Co-Chairs, Programme Committee





Message from the Chair of Local Arrangement Committee

On behalf of the Local Arrangement Committee, I am honoured and delighted to welcome you to the 45th International Council for Traditional Music World Conference. It is a tremendous honour for Thailand and Chulalongkorn University to have been selected as the first in our Southeast Asian region to host this World Conference. To be arranged from 11-17 July 2019, the 45th ICTM World Conference will take place on our campus as the 45th event in the history of ICTM conferences since the establishment of ICTM over 70 years ago. ICTM is the pioneer and leading global organization for traditional music. It is in formal consultative relations with UNESCO and connecting more than 5,000 members from over 129 countries. A total of 23 Study Groups actively promote and coordinate research and activism connected with the diverse branches of ethnomusicology and ethnochoreology from every corner of our planet.

Our 2019 World Conference aims at offering crucial platforms for exchange of new knowledge from different points of view and from various countries among specialists as well as enthusiasts covering the fields of music and dance in their relation to our cultural and social past, present and future. Professors, lecturers, researchers, students and performing artists from leading universities and related institutions from across the world will be participating.

This year's key topics include,

- 1) Transborder Flows and Movements
- 2) Music, Dance, and Sustainable Development
- 3) The Globalisation and Localisation of Ethnomusicology and Ethnochoreology
- 4) Music and Dance as Expressive Communication
- 5) Approaches to Practice-Based Research and its Applications and
- 6) New Research

Around 1,000 participants including academic presenters from over 70 countries together with leaders and performer from diverse ethnic groups are now expected to make this conference the largest ever in the history of ICTM.



As chairperson of the Local Arrangement Committee, I would like to thank President of Chulalongkorn University, the ICTM executive board and program Committee and every event team member for your dedication and determination to overcome challenges. Additionally, I would like to thank CU Innovation Hub, Office of Art and Culture, Office of Research Affairs, Office of International Affairs and Global Network at Chulalongkorn University together with Ministry of Culture and Thailand Convention and Exhibition Bureau for enabling the success of our Bangkok conference. Recognition should go to the Local Arrangement Committee members who have all worked extremely hard for the details of important aspects of the conference programs and social activities.

Professor Bussakorn Binson, PhD
Chulalongkorn University
Chair of Local Arrangement Committee



CHULALONGKORN UNIVERSITY

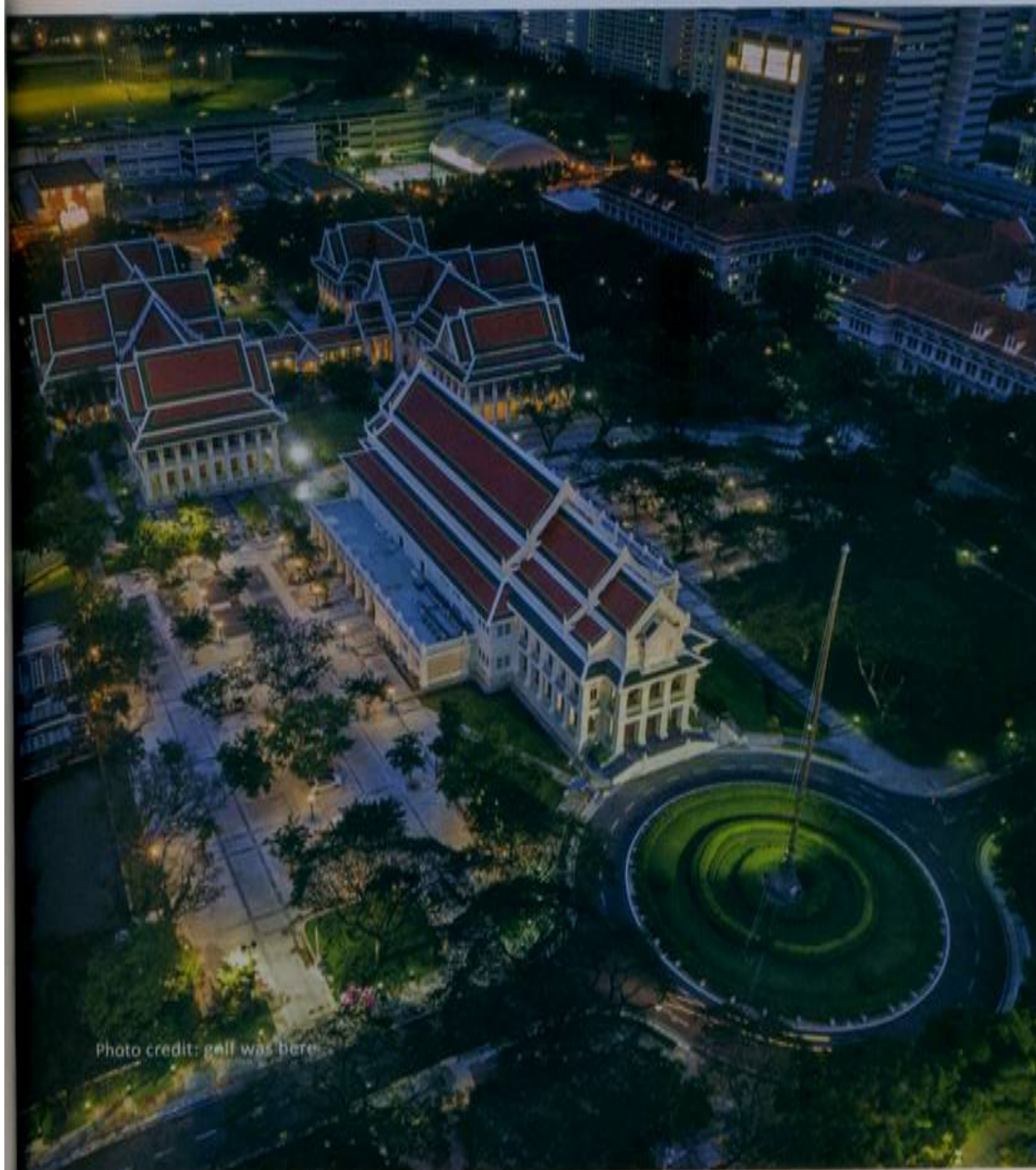


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The 2019 Keynote Address

Thursday, 11 July 2019 10:00-11:30
Chulalongkorn University Auditorium

Transborder Theories and Paradigms in Ethnomusicological Studies of Folk Music: Visions for *Molam* in Mainland Southeast Asia

Jarernchai Chonpairot, PhD

College of Music at Mahasarakham University

This talk explores the nature and identity of traditional music, principally *khaen* music and *lam* performing arts in northeastern Thailand (Isan) and Laos. *molam* refers to an expert of *lam* singing who is routinely accompanied by a *mo khaen*, a skilled player of the bamboo panpipe.

During 1972 and 1973, Dr. Chonpairot conducted field studies on *molam* in northeast Thailand and Laos with Dr. Terry E. Miller. For many generations, Laotian and Thai villagers have crossed the national border constituted by the Mekong River to visit relatives and to participate in regular festivals. However, Chonpairot and Miller's fieldwork took place during the final stages of the Vietnam War which had begun more than a decade earlier. During their fieldwork they collected cassette recordings of *lam* singing from Laotian radio stations in Vientiane and Savannakhet. Chonpairot also conducted fieldwork among Laotian artists living in Thai refugee camps. After the Vietnam War ended, many more Laotians who had worked for the Americans fled to Thai refugee camps. Chonpairot delineated *molam* regional melodies coupled to specific identities in each locality of the music's origin. He chose *Lam Khon Savan* from southern Laos for his dissertation topic, and also collected data from senior Laotian *molam* tradition-bearers then resident in the United States and France. These became his main informants.



From 1990 to 2018, Chonpairot has worked with ten doctoral students to continue collecting music and related materials from northern, central, and southern Laos. The students have written their dissertations about this music, and as the collection grew, so the group's findings led to further investigations about cultural roots and origins. Chonpairot's fieldwork is remembered as one of the very first scholarly projects of its types in Laos, and its continuation has now been going on, consistently, for almost fifty years. His work deals with the survival of a traditional style of performing art, *molam*, and its artists during a critical period of adaptation and migration into new settlements. In the context of this paper, "transborder" refers to Chonpairot's intersecting experiences crisscrossing Thailand, Laos the

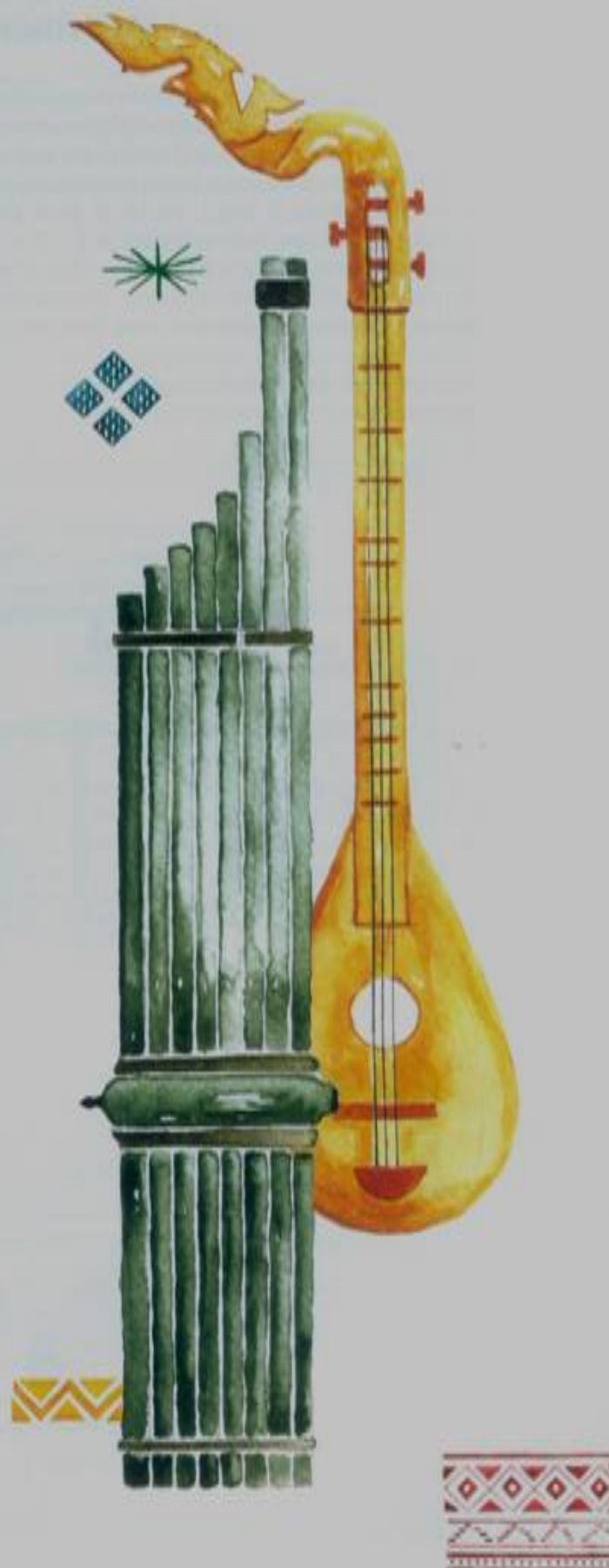


United States and France. He is an Isan-born academic and performing artist, but combines these identities with a supportive knowledge of Western musical theory and practice. In this talk, he presents his research on *malam* as a new paradigm for ethnomusicological studies of traditional music.

Dr. Jarernchai Chonpairot (chonpairotj@gmail.com) is Assistant Professor in the College of Music at Mahasarakham University, Thailand. He completed his doctoral degree in ethnomusicology at Kent State University, USA, based on fieldwork in Laos. He was one of the Founding Board Members of Asia Pacific Society for Ethnomusicology. The Society was established in 1985 to advance the needs of Asian ethnomusicologists, and he currently (2018–2019) serves as its elected president.

As a pioneering ethnomusicologist in Thailand, Chonpairot founded a music program at Sri Nakarinvit University, Mahasarakham Campus. This program is dedicated to training young ethnomusicologists in the field, and since 1963 he has led generations of students on fieldwork trips throughout East and Southeast Asia (China, Vietnam, Cambodia, Laos, Malaysia, Singapore, Indonesia, the Philippines, and Myanmar). His work contributes to the safeguarding of the disappearing cultural heritage—a heritage that is being affected by the ethnic and political conflicts across the region.

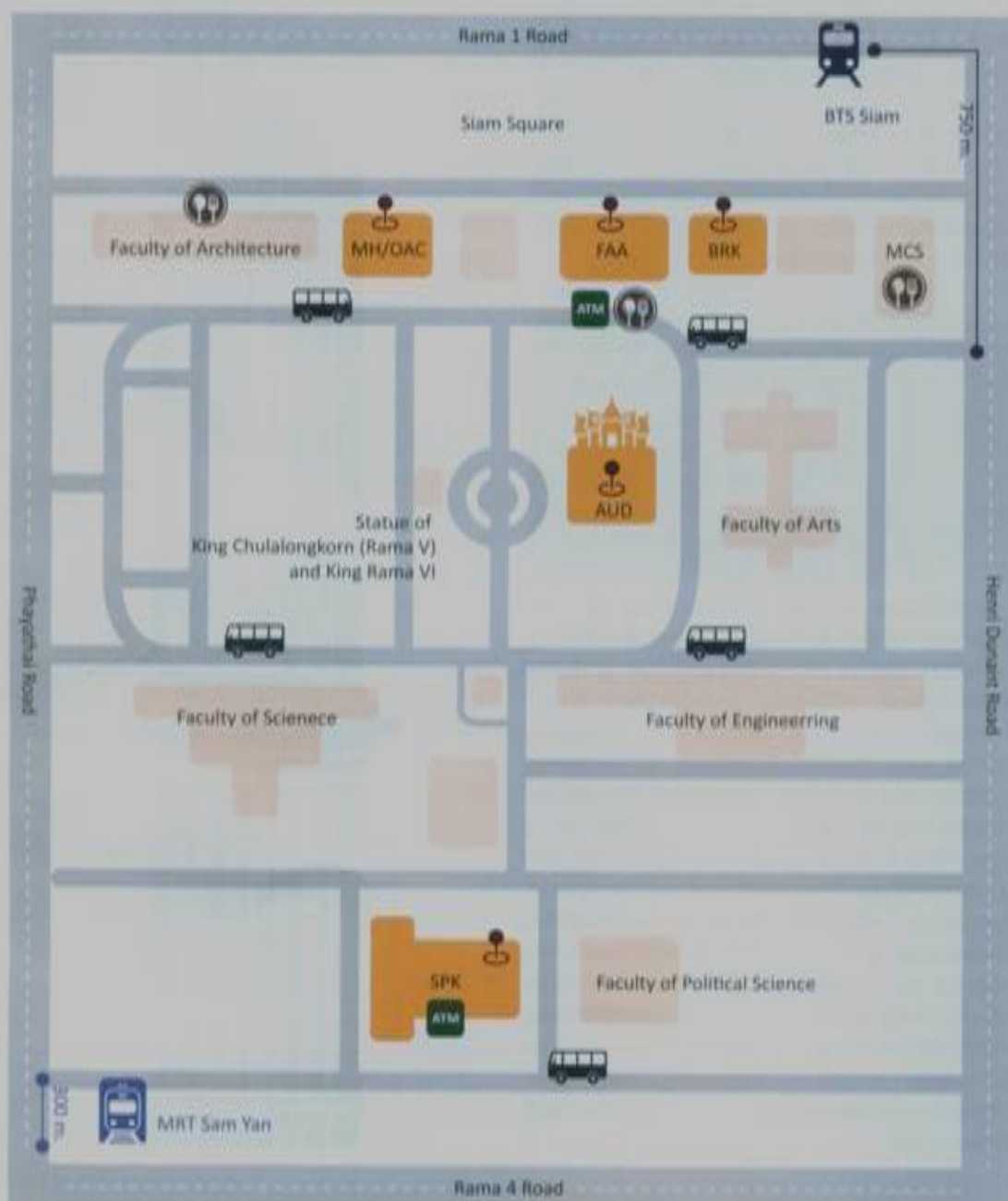
Chonpairot co-authored *A History of Siamese Music Reconstructed from Western Documents, 1505–1932* (Royal Asiatic Society, 1994) with Professor Terry E. Miller. He has published articles in *The Journal of the Siam Society*, *Asian Music* and *Theater Journal*—the last about his research on the shadow puppet theatre of Northeast Thailand. He is also a musician known for his versatile playing of all kinds of Isan folk musical instruments, and especially for his improvisational skills on the *khaen* panpipes which are regularly called upon when he provides the accompaniment to Thai and Laotian vocalists.



Activities and Venues

All **conference sessions** take place in the Baromrajakumaree Building (BRK) starting at 9:00. Rooms will be signposted with their Session Room Numbers and volunteers will be on hand to direct you. There are tea and coffee breaks at 10:30-11:00 and 16:30-17:00. Lunch is at 13:00-14:30. Two sessions of workshops are offered daily at the Baromrajakumaree Building and the Faculty of Fine and Applied Arts Building at 9:00-10:30 and 17:00-18:30. Study Group Meetings start at 13:00 at the Baromrajakumaree Building. Lunchtime Concerts start at 13:00 at the Faculty of Fine and Applied Arts Building (FAA). Evening concerts start at 19:30 at the Office of Art and Culture Building (MH). Exhibits can be found at the Maha Chakri Sirindhorn Building. The Food market is in front of the Baromrajakumaree Building and the Maha Chakri Siringdhorn Building from 9:00-19:00.

The full programme schedule is also available at the following link:
<http://ictmusic.org/ictm2019/programme>





The 45th ICTM World Conference Presentation Guidelines

Speakers are requested to bring their presentations on a CD or USB memory stick to the speaker's service room **1 day prior to their presentation (no later than 08:30 on Thursday, if you are presenting on Thursday)**. The speaker's service room will be located in the second floor of the Baromrajakumaree Building. The presentations will be saved by the technical assistants on the computer of the relevant lecture hall on the morning of the presentation.

Panel and Roundtable Formats and Rules

Panels:

In order to facilitate discussions within panels, we encourage participants to not read their papers but instead give a summary outline, articulated into three to five points. Panels are comprised of up to 5 paper presenters in either 90- or 120- minute sessions. The length of time notionally allocated for each presentation is 20 minutes, followed by a question-and-answer period after each presentation is completed. Individual paper submissions have been grouped into panels with similar papers, and have been assigned a chair. Please note that because of the variety of panel sizes, some panels may have more time for discussion than others.

Roundtables:

The 90-minute roundtable format is intended to allow for a more flexible and open forum on a broader theme. Panelists address the main issue or topic of the roundtable for no more than 8-10 minutes, and the remainder of the time is open for an informal discussion between the panel members and a more extended question-and-answer session with the audience.

Other Roles and Responsibilities

Chairs

The Chair's main role is to encourage the presenters to share their knowledge on the topic and encourage the participants to have an intellectual discussion on the subject. The Chair briefly introduces him/herself and welcomes the participants to the session. The Chair should remind and request the presenters to adhere to the presentation time following the Presentation Guidelines. While inviting participant(s) to present a paper, the Chair announces their full name(s), affiliation and the title of the paper. The Chair encourages Questions & Answers, Discussions, Comments and interaction among the participants given the time limit. It is the responsibility of the Session Chair that the Session finishes on time. The Chair should make sure that the presenters keep to the 20-minute time limit and 10-minutes Question and Answer session (or 8-10 minutes in the case of roundtables). Please be strict!

General Information for All Presenters

Kindly be in your allocated room at least 5 minutes before the start of your panel. If you have a PowerPoint or audio-visual presentation, please ensure it is uploaded before the panel begins by visiting the speakers' service room (located in the Baromrajakumaree Building) the day before your presentation (or early Thursday morning if you are presenting on the first day).

Rooms/Buildings

Code	Room/Building	Activities
FAA	Faculty of Fine and Applied Arts Building	Lunchtime Concerts
AUD	Main Auditorium Building	Opening Ceremony/ General Assembly
MH	Music Hall, Art and Culture Building	Plenary Sessions, Evening Concerts
MCS	Maha Chakri Sirindhorn Building	Book Exhibition & Food Market
SPK	Sala Prakeaw Building	Closing Ceremony
BRK	Baromrajakumaree Building	Registration, Films, Presentations, ICTM Study Group, Food Market
OAC	Office of Art and Culture Building	Prayer Room



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PROGRAMME OF THE 45TH ICTM WORLD CONFERENCE

Each session in the programme has, in addition to its title, a unique identifier consisting of three components: a Roman numeral, a capital letter, and an Arabic numeral.

- The Roman numeral refers to the day of the conference (I-VII),
- The capital letter indicates a particular time period within each day (A=early morning, B=late morning, C=lunchtime, D=early afternoon, E=late afternoon, F=early evening, and G=late evening),
- The Arabic numeral identifies parallel sessions.

As an example, the identifier "IID05" describes the *fifth* parallel session held on the *second day* of the conference, in the *early afternoon*.

- Chairs are listed following the session title.
- Room codes are listed in square brackets following the session title.
- Organised panels are identified with an asterisk (*) preceding the name of the panel.
- Plenaries, films, workshops and study group meetings are labelled accordingly.

Tan Sook Beng & Keith Howard, Co-Chairs, Programme Committee

Thursday, 11 July 2019

IA	OPENING CEREMONY + KEYNOTE ADDRESS [LA, CHULALONGKORN UNIVERSITY AUDITORIUM]	
08:30	Opening Ceremony	Welcome Addresses and Performance, Thailand Ministry of Culture
10:00	Keynote Address: Jarernchai Chonpairot (Mahasarakham University)	Transborder Theories and Paradigms in Ethnomusicological Studies of Folk Music: Visions for <i>Mo Lam</i> in Mainland Southeast Asia

11:30—12:00 Tea/Coffee break

IB01	EFFECTS OF ICH (Chair: Suraya Agayeva) [302]	
12:00	Rachel Harris (SOAS, University of London)	Intangible Cultural Heritage in China and Kazakhstan: Revitalizing the Uyghur <i>Meshrep</i>
12:30	Marílio Wane (Universidade Nova de Lisboa)	Evaluation the Safeguarding Action Plan for <i>Timbila</i>
IB02	NARCO MUSIC (Chair: Deise Lucy Oliveira Montardo) [303]	
12:00	Helena Simonett (Lucerne U. of Applied Sciences and Arts)	Popular Music and Mobile Identities: Alternative Definitions of National Belonging
12:30	Cathy Ragland (University of North Texas)	Disentangling the <i>Narco</i> from the <i>Corrido</i> : Ethical and Aesthetic Implications of a Cultural Debate



VIE03 CULTURAL EXCHANGE IN/FROM CENTRAL EUROPE (Chair: Inna Naroditskaya) [403]		
17:00	Sonja Zdravkova Djeparoska (U. Ss. Cyril and Methodius)	Migration and Newly Created Traditions. Study Case of Macedonian Diaspora
17:30	Nico Staiti (University of Bologna)	One Ceremony, Two Perspectives: The Wedding and Music of a Diasporic Roma Community
VIE04 FILMS (Chair: Shota Fukuoka) [301]		
17:00	Alexander Dea (Heavenly Chimes)	Reconstruction of Java's Sacred Ritual <i>Bedhaya Semang</i> Dance
17:30	Shaktipada Kumar (Cooch Behar Panchanan Barma University)	The <i>Chhou</i> Dance of Purulia
18:00	Kamino Chie (National Museum of Ethnology, Osaka)	A Documentary Film on <i>Ise-daikagura</i> : A Lion Dance Driving Evil Power from Houses in Japan
VIE05 BALINESE MUSIC AND DANCE (Chair: Made Mantle Hood) [304]		
17:00	I Wayan Sudirana (Indonesia Institute of Art Denpasar)	The Unplayed Melodies in Balinese Gamelan
17:30	I Nyoman Cerita (Indonesia Institute Of Art Denpasar)	Spiritual Functions and Axiomatic Meanings of the <i>Barong Landung</i> Dance Drama in Bali
18:00	I Wayan Diana Putra (Indonesia Institute Of Art Denpasar)	The Compositional Method of <i>Gending Jaran Sirig</i>
VIE06 MINORITY TRADITIONS II (Chair: Mercedes M. Dujunco) [401]		
17:00	Rinko Fujita (University of Vienna)	Past, Present, and Future: A Temporal Perspective on the Minority Study
17:30	Ieva Tihovska (Archives of Latvian Folklore)	(Un)stable Histories, (Un)sustainable Careers: Latvian Romani Musicians on Stage
18:00	Chen Zhaoli (Central Conservatory of Music, Beijing)	<i>Taarab</i> Music in Zanzibar
VIE07 REPRESENTATIONS (Chair: Bonnie B. McConnell) [404]		
17:00	Louise Wrazen (York University)	"Don't Write That:" Timing, Honesty, and Accountability in Fieldwork
17:30	Daniela Castaldo (University of Salento)	"The Music of the People without Notes:" A Project
18:00	Jyothi Jayaprakash (Jawaharlal Nehru University)	The Buttocks Festival: Sacred and Profane in the Festival of <i>Bodnamme</i>
VIE08 SUSTAINABLE COMMUNITIES (Chair: Marcia Ostashewski) [501]		
17:00	Cholong Sung (SOAS, University of London)	Creating a Sustainable Society through Musical Activities
17:30	Naresh Kumar (Ambedkar University, Delhi)	Chaar Yaar: A Band Singing Human Consciousness Across the Globe

SPIRITUAL FUNCTIONS AND AXIOMATIC MEANINGS OF THE BARONG LANDUNG DANCE DRAMA IN BALI

I Nyoman Cerita

Dance Department of the Performing Arts Faculty
Indonesian Institute of the Arts, Denpasar

Abstract

The Barong Landung dance drama is revered for its artistic and philosophical values as a Balinese religious sacred artform. Visually, Barong Landung is designed in the form of giant dolls/puppets that measure three-meters high and 80-cm wide. Typically parading as a pair, they are made in the form of a man and woman. Its existence is believed to have spiritual and supernatural powers, therefore, it has implicit and explicit functions and values for people to receive inward-born salvation and blessings. As a classical artform it is influenced by folk and high art cultural values representing the place where Barong Landung dance drama is created, lives, and develops. It has functions and meanings that do not serve merely as entertainment but also as an event that enacts spiritual guidance and social order.

This study aims at identifying and understanding the functions and meanings of Barong Landung dance drama in the village of Singapadu in the regency of Gianyar. Its implications for having social and cultural impact is documented via interviews, observation, and documented and analyzed with critical theories from cultural studies. The results of the research show that the functions and meanings of this performance run along a continuum from magical/religious protection, to axiomatic solutions for healing. The dance drama may be commissioned as payment for avow, as a rain maker and even to ward of pestilence and disease. In this way, it is a performative artform that displays morals and virtues that have positive implications for nurturing its community. Through its artistic and philosophical values, it provides guidance, enlightenment in life. The symbols used in Barong Landung dance drama lead devotees to strive for unconditional love, wisdom, and gloriousness. It also honors spiritual values and maintains a harmonious life between humans, their environment, and the God /Ida Sang Hyang Widhi.

Key words: dance drama, Barong Landung, functions, meaning, humanity

I. Introduction

Barong Landung dance drama is one of traditional arts whose form of performance is very different compared to other performing arts in Bali. It is classified into traditional art because it has endured a very long historical journey and is influenced naturally by elements of folk art and cultural values of the place where this dance drama was born, lives, and develops. The performance of this dance drama has different style in one place from another in Bali. Each style has high artistic and philosophical values that make the art have its own characteristics and attraction as its identities. The diversity of styles found in this dance drama is the trademark characteristic, which makes each performance of this art unique, interesting and impressive. Through the quality, trademark, and attraction of its show, this art can preserve its existence in the socio-cultural life of the Balinese. It has important functions and meanings that surely do not serve merely as entertainment but also as a performance, guidance, and order.

Visually, Barong Landung is one of tens of Barong types, a three-meter-high and 80-cm-wide giant doll/puppet. It is made in the form of a couple, man and woman. The man puppet, named Jero Gede, has a spooky, haunted, angry face, dark black skin, braids/*gimbrang* hairstyle, and *keris* (traditional weapon). The woman puppet, named Ratu Ayu, has a beautiful face, slanted eyes, outward forehead, tied white hair, and yellow skin like a Chinese. Technically and proportionally, it is made in such a way that a dancer can dance with it. Jero Gede, a stern character, is danced by one dancer and Ratu Ayu, an elegant, gentle, and wise character is also danced by one dancer. What makes interesting when performed is fresh humor that entertains the people who are

watching it. Especially in the first part of the performance it is performed telling a story of husband and wife who undergo their dynamic, ups and downs marriage life. Performed in beautiful body movement, songs, dialogues a romantic situation, actual and contextual atmosphere, as well as with full of humor, this performing art always makes the audience laugh.

As a customary and religious performance, it is not played at any place and time. It is played only on good days (*dewasa ayu*) based on traditional Balinese calendar calculation and in places that are considered sacred as well as for certain mystical religious purposes. Each play is always done with a ritual ceremony and offerings (*upakara*) according to the beliefs of its devotee community. Therefore, based on its function, this performance can be considered as sacred art or *wali* and *bebali* art. Religiously, Barong Landung is made through a ritual process. It is functioned as a sacred thing (*pretima*), a sacred symbol used as a means of worshiping God/Ida Sang Hyang Widhi by the people who embrace Hindu in Bali. Thus, to become a dancer, one must take on particular ritual processes, which are according to the customs and beliefs of the respective community. These processes are called *mawinten*, which is self-purification. It requires the performers to be good at dancing, singing, acting, and to have adequate experience and strong stamina. Each performance of Barong Landung in Bali is believed by the community to have supernatural power. It is, therefore, implicitly and explicitly believed to have functions and meanings regarding the efforts of the community to receive blessing or salvation and protection for all citizens and their regions (Arts Development Project of the Education and Culture Regional Offices Bali Province, 1981/1982:74).

Looking at the Barong Landung dance drama in Singapadu Village, Sukawati Sub Regency, Gianyar Regency, Bali Province as the object of this research, it is generally the same as the others but when it is studied more deeply, it will be seen that there are significant differences in choreography, artistic features, functions and meaning. This is because the Hindu followers in Bali implement Hindu teachings flexibly based on the customs and beliefs of the people in a certain region. The many ways of the Hindu followers in Bali in implementing faithfully the teachings that they believe through artistic performances are supernaturally believed to provide protection, peace, safety, tranquility, and physical and mental health for the people and their regions. Those differences are the forms of artistic expressions, which are the reflections of the supple community encouraging each of its members to creatively express their faith in God (Ida Sang Hyang Widhi) and at the same time fostering dynamic religion's ritual art performances based on the ethic, logic, aesthetic and practice of Bali culture.

From the description above, it is seen that in Bali, particularly in Singapadu village, Barong Landung dance drama has important and noble functions and meanings. This dance drama has to be preserved, nurtured and developed based on the traditional customs, beliefs and socio-cultural values of each region in the forms of both audio-visual and scientific papers/writings. Therefore, I realized that it is urgent to preserve this art performance of Singapadu village through a scientific writing entitled "The Spiritual Function and Axiomatic Meaning of Barong Landung Dance Drama In Bali ". There are two interesting and important things to study; first, the function and the meaning of this dance drama to the life of the people in Singapadu village. Second, their implications/implication in the socio-cultural life of the people of Bali, especially the people of Singapadu village.

II. Research Method

The method used in this research was qualitative method and the data were collected through the method of library research and field research. Library research was done to collect secondary data, which were in the form of previous studies and references, audio visual recordings: cassettes,

videos, films, and photographs. Field research was done to obtain primary data through interviews, observation, and documentation. The data collected were then classified and clarified based on their relevance, functions, and potentials by means of open coding, axial coding, and selective coding. The data were then analyzed in an eclectically with the theories in cultural studies. The research was conducted in Singapadu Village, Sukawati Sub Regency, Gianyar Regency, Bali Province.

III. The Spiritual Function

Spirituality is spiritual life that is coveted by everyone who runs into self-inquiry in the silence of thought, deed and words. Spiritual aspirants are the ones who look for God in themselves, the people who find affection based on divine truth. Those are the people who have found the ultimate peace wise people call it *Parama Shanti*. The state of mind that is fully self-sufficient in itself, and then possessing willingness to spread love is the enlightenment that is always strengthened and highly respected. People who pursue high spirituality have inner characteristics that have been neatly arranged inside in which there a sacred place as the peak of secret offerings called patience, wisdom and magnificence. According to Gede Prama (2011: 68) patience is the highest form of self-control (*tapa brata*). Patience eliminates all enemies. When scorned, the patient person is actually being initiated (*abhiseka*). When reviled, the patient person's bad deed (*karma*) is actually being purified. When humiliated but smiling, the patient person is practicing secret spiritual teachings. Furthermore Gede Prama (2011: 68) says that, in the eyes of ordinary people, the man with this secret offering looks miserable, yet deep within himself, he is carrying out contemplation and concentration (*Guru Yoga*), especially by maintaining the balance of nature and life. This is the ultimate peace offering (*parama shanti*).

Conventionally, the performance of Barong Landung dance drama for Singapadu villagers has spiritual functions. The villagers believe that it spreads positive energy, the energy of restraint (desire), which is built by a fortress of patience, sharpened by the spirit of solemnity, always produces profoundness and sublimation, filled with chambers of sanctity, and loaded with divine signs. This spirit is considered capable of providing pleasure, happiness but should be through self-surrender, obedience, and discipline in living the values of truth (*dharma*). All of these beliefs are constructed by the values implied in this dance drama which stems from the literary values and holy books of Hindu, *purana* and *hitihasa*.

However, in this globalization era such values of spirituality are considered a kind of leading us back to a kind of romanticism, conservatism, the old world that is stagnant, mythological, does not have energy to change, not progressive, has zero utopia, and does not possess ambitious thinking and future plans. Returning to spirituality means denying any desirable things, speed, pleasure, and fascination (Piliang, 2006: 500-501). Piliang (2006: 501) adds that nowadays society's social life is driven by the energy of desire, controlled by speed machine, which is filled with noisy voice, run by panic life model, loaded with the object and images of *banal*, covered by shallow and superficial forms, and embellished by millions of *simulacrums*. However, for Singapadu villagers, like the other Balinese, generally embrace the balance of energy in the nature of openness and are flexible to receive influence of various eras. Historically, the Balinese have understood that their religion and culture are formed through acculturation, inculturation, and assimilation from various eras and cultures. This has crystallized into a religious and mystical socio-cultural identity. Therefore, with the concept of balance, the life of Singapadu village in this globalization era can maintain harmony, harmony among the humans, harmony between human and environment, and harmonious between man and God. The three forms of the harmony are called *Tri Hitakarana*. It will continue to grow and shape the dynamics of community life in accordance with the demands

of the current era. However, those developments are not adoptive but adaptive based on traditional Balinese' cultural values.

From the description above, it can be seen that Barong Landung dance drama in Singapadu village has essential functions in the life of the villagers. Through its artistic and philosophical values, provides guidance, enlightenment, and holiness in life towards enlightenment, beauty, harmony, and peace. As a form of formal sanctity in religion, the symbols found in the play can lead the adherents to achieve holiness in the form of love. Consequently, it is can be a role model and guidance in daily life of the villagers.

A. The Function as *Wali* and *Bebali* Dance

From the perspective of function, Barong Landung dance drama, as a *wali* and *bebali* dance, is performed through mystical religious rituals. It is performed for customary and religious purposes in ceremonies such as; temple ceremony (*odalan*) of the temples in Singapadu village, *Galungan* and *Kuningan* days, and the others. It is categorized as *wali* and *bebali* dance because it is used as a means of the sacred ceremonies, performed on good days and holy days according to Balinese calendar, and in the most sacred area of the temple in front of the place where the Gods reside. The important features of a dance that is classified as a *wali* dance are; (1) the Barong Landung dance drama is performed at the most sacred temple's yard, (2) it uses sacred offerings (*upakara*) and equipments, (3) it is made sacred and sanctified, (4) it is performed to receive blessing and avoid misfortune, (5) it uses offerings and is performed as a religion's ritual, (6) it is mystical and religious, (7) it is undergoing the sacralization processes based on the customs and beliefs of each region, and (8) it is performed on good days (*dewasa ayu*) based on Balinese calendar.

The element that is also important in the performance of this dance drama with its function as a *wali* is the performers, the dancers and the music instrument players. Before they perform, they must do purification rituals, which are called *mewinten*, *prayascista*, and *mepasupati*. *Mewinten* ceremony is kind of permission and sanctification of the performers before Ida Bhatara Barong Landung to get protection when to serving Him. *Prayascista* ceremony is conducted for cleansing the stains that exist in every performer because of his or her words, deed, and thought. *Pasupati* ceremony is to ask for God's blessings, that is pleading to God (Ida Sang Hyang Widhi) to bestow the players and all elements of the show blessings of supernatural power and religious spritual spirit. The Balinese strongly believe that *Pasupati* ceremony can make all elements sacred, spirited, and have supernatural power so that the performance charismatic, artistic, philosophical, and vivid (*metaksu*).

It is also classified into *bebali* dance as it has fulfilled artistic, philosophical, mystical and religious values criteria. *Bebali* is a performing art that has functions as a part of religious ceremonies in Bali. This kind of art is usually performed at the central yard of a temple in the form of drama, which is based on strongly adhered traditional norms. In Bali there are various performing arts that are classified into *bebali* such as *dramatari gambuh*, *dramatari topeng (mask)*, *dramatari wayang wong*, *dramatari parwa*, *dramatari barong landung* and some other dances that until now have been preserved in accordance with the traditions and customs (*adat*) of each region. It is classified into *bebali* because; (1) It is performed through religious rituals, (2) It is usually performed in the central part of the temple. It can also be performed outside the temple or *ngelawang*, at the place which is considered haunted and sacred. It can even be performed in rice fields to avoid *marana* and invites rain, (3) it uses story, plot, and characterization, and refers to traditional Balinese norms, (4) it undergoes sacralization processes. (5) It is performed on good days (*dewasa ayu*) based on Balinese calendar calculations, and (6) it is mystical and religious.

B. The Function as Magical Religious

Talking about magical things brings us to discussion about something mystical and something that cannot be explained rationally/logically. This is because the term magical lexically means supernatural power owned by someone, sorcery, and rites as found in a holy ceremony. In Hindu religion perspective there are magical religion/religious and mystical religion/religious. Magical religious is the union of the soul with the universal soul or God. Someone who is at the level of magical religious surely has silent mind and resides in the silence of the Divine. Mystic is the force in the universe and it can be positive and negative. This is unlike the tranquility/serenity of magical religious. This mystical religious requires impulse through the human body and this causes possession. If it is positive, it means he or she is possessed by the high spirit (*penghuni dunia atas*), that is God. If it is negative, he or she is surely possessed by a lower/bad spirit/*roh bawah*, such as; *devil, gamang, tonya*, and the others which are considered to have low spiritual values. Someone who is possessed by negative spirit can be seen from his or her behavior such as; fierce, violent, and like to challenge someone else. Conversely, if someone has positive knowledge, they must have wise attitude because knowledge itself is wisdom. When a person is wise, he or she must have not only wise thought and actions but also wise behavior. This reflects high level of mental integrity.

J Q Frezer (in Koentjaraningrat, 1990: 231-232) says that human solve the problems in their life with their rational thinking and knowledge system, but they have limit. If they cannot solve their problems with their reason, they solve them with magical power, which is a belief in religious magical power. Such belief is still well preserved in Bali because the Balinese believe that there is not perfect human, only God who is perfect. The occultism practiced by the Balinese, which is a belief that an object possesses supernatural power is still present and has been growing more strongly until now. The belief in both positive and negative supernatural power is still maintained in the socio-culture of Bali because it is supported by the spiritual nature of Bali. In the daily life of the Balinese, there are positive values that control community's behavior in the form of deliberation, agreement, mutuality, and faith based on morals and virtues. So, Barong Landung dance drama is believed to have supernatural power that has functions in social and culture, as well as leads the community towards faithful and spiritual life.

C. The Function of Offering

One of the typical characteristics of Bali is its people's daily life, which is full of offerings. Their parents teach them to give not only offering (*banten*) but also dances, carvings, paintings, and other arts, and even their life as offerings. Barong Landung dance drama is not only a cultural attraction whose function is merely to entertain people, but there are functions and spiritual and intellectual meanings in it. Actually, all of the art forms that have different functions in Balinese society, whether it is religious or secular, ordered and pure creativity, are for the Balinese conducted with the same spirit "giving the offerings". The performance of this dance drama actually serves as a basic media to grow a sense of love. Because knowing and understanding the sense of love as well as awareness of responsibility is the basis of growth and development of art appreciation and creativity towards the development of the variety of *personalized* art and culture. It is a form of art, which is an expression of Balinese artists based on deep contemplation/soul. Love, sincere and honesty in producing arts are basically manifestation of their total efforts to give offerings the Supreme Creator, the government, society, and art lovers.



Plat 1. The Barong Landung with offering for the temple ceremony

Barong Landung dance drama as one art performances is a spiritual call, which is based on Balinese norms and beliefs that one must be responsible for in the seen and unseen world. In the seen world, this art artistically, with its values, norms and rules, has an important role in the life of the community that maintains it, both as an entertainment or a spectacle and as enlightenment or guidance. Through the beauty of its performance, it makes the life of its community calm, happy and peaceful. Similarly, through its meanings, theme, quality, messages and philosophical values, the performance can provide enlightenment, guidance, character building, and moral for its community.

In the unseen world, it is an "offering", artistic activity and creativity that are made sincerely for Almighty God/Ida Sang Hyang Widi Wasa. In Hindu, these things are called *yadnya*. *Yadnya* is a sacred sacrifice done sincerely by the Hindus for Ida Sang Hyang Widhi Wasa/Almighty God (Mantra, 1989:7). *Yadnya* is classified into five categories, namely: *dewa yadnya*, *butha yadnya*, *resi yadnya*, *manusa yadnya* and *pitra yadnya*. The implementation of each *yadnya* is not separated from art offerings. Barong Landung dance drama as an offering is constructed and created through the sacralization process in a religious-mystical way. The artist, based on his beliefs, presents his work sincerely and that is his best work. For Balinese people, including the artists of Singapadu village, offerings are the main spirit in producing artistic creativity and all other activities. Moreover, the spirit of giving offerings in the form of art works, which are born from love and spiritual civilization, has the values of *siwam* (holiness and spirituality), *satyam* (truth, loyalty, honesty and sincerity), and *sundaram* (harmony, beauty, and peacefull). The aim of this spirit is to strengthen the belief and *srada bakti* to Ida Sang Hyang Widi Wasa/Almighty God. Overall, this dance drama which is performed for ritual ceremonies and religious activities or *yadnya*, is based on the values of offerings that are implemented in religious and mystic processes. Customary and religious-mystic-cultural activities with their various artistic works have made Bali famous all over the world with such designations as the island of Gods and the island of paradise.

IV. Axiomatic Meanings

A. As Protection

The Balinese believe that in the months when *Galungan Day* is celebrated Goddess (Dewi) Durga descended to the world, manifesting to *SangHyang Kala Tiga*, to take a human as a sacrifice. At

that time Barong Landung is performed from one place to another around Singapadu village and often outside the village. Through ritual processes the performance is to protect the region and the people living in it from disturbance made by Dewi Durga and her followers. This kind of play is called "*ngelawang*", a performance that is done door to door to every house of the villagers and in places that are considered sacred. The villagers in the house, with their offerings and ceremony equipments, sincerely and faithfully ask Betara Barong Landung to dance in front of their house so that they get health, safety, peace, and physical and mental security. It is told in *lontar barong swari* that Dewa (God) Siwa wanted to know the loyalty and love of His wife, Dewi Uma. He pretended to have illness that is difficult to cure. Then He sent his wife to the world to find cow milk as the cure of His illness. Dewi Uma did Her duty wholeheartedly but in the world She found it difficult to get the cow milk. At that moment Dewa Siwa turned Himself into a cow breeder to test Her loyalty. Dewa Siwa disguising Himself as a *penggembala sapi* seduced Dewi Uma to do adultery for the milk. In heaven Dewi Uma gave the cow's milk to Dewa Siwa with uneasy feeling. Dewa Siwa was immediately angry and cursed Dewi Uma, turned Her to Dewi Durga, and sent Her to the world. This was because Dewi Uma was not loyal to Him and could not control herself. Disease or deadly epidemic was then spreading rampantly to everywhere. Lines of corpses were brought to graveyards and human were very scared. In that harsh situation Dewa Tri Murti: Dewa Brahma, Dewa Wisnu, and Dewa Iswara descended to the world to rescue the human who were in the edge of destruction. Dewa Brahma turned into red mask dance (*topeng bang*), Dewa Wisnu turned into *telek* dance (*topeng petak*), and Dewa Iswara turned into Barong dance. Together, Dewa Trimurti purified (*meruwat*) the nature through the performance of *ngelawang*. Finally, They expelled evil spirits created by Dewi Durga and Her followers. The evil spirits escaped in fear and the nature was back to normal, epidemic was gone, the world was safe, and human could live in peace. Since then, the people have believed that whoever wants to be protected by Dewa Trimurti, he or she has to give offering to Barong Landung when doing *ngelawang*.

Based on what is written in *lontar barong swari*, it can be concluded that Barong Landung is for the protection of the people and their regions, and also believed as the manifestation of Ida Sang Hyang Widhi in the form of Tri Murti. Doing *ngelawang* is believed that it can give the people and their regions protection from disease outbreak (epidemic), which is made by evil spirits. Evil spirits that are spread by Dewi Durga and Her followers are expelled through red mask dance performance, white mask dance performance and Barong Landung performance. These rituals are all magical-religious performances.



Plat 2. Barong Landung gos in procession to the ocean before the temple ceremony begin.

Barong Landung dance drama is performed in the form of *ngelawang* every *Galungan* and *Kuningan* days, this is believed to have axiomatic meaning as a protection, and also taken out from

its *stana* to go around the village at night on every *kajeng kliwon* (the sacred day for physical and spiritual purification). The people of Singapadu village believe that *kajeng kliwon* is the most sacred and haunted day. Is associated with black magic, evil spirits and scary things. The elders of the village are always reminding the other villagers that every *kajeng kliwon* day they must be more careful with their steps, activities and mobility especially at around 19:00 o'clock, which is called *sandikala* time by the Balinese. This is the transition time between afternoon and evening. They also must be careful with their activities outside the house at 12.00 noon. At this time the sun is right above the human head which is called *kalinepet* time (transition time from morning to afternoon). At this time *Dewa Kala* and His followers go out looking for prey especially children. Some expressions of vigilance made by the elders in Bali about the magical power of *kajeng kliwon* among other things are; (1). *Ede pesu, ile-ile daat, jani rahinan kajeng kliwon*, which means, "do not go out, it is very dangerous, because it is *kajeng kliwon* day now." (2). *Ede ngawag-ngawag pesu disandikalane, jani rahinan kajeng kliwon*, which means, "do not go out haphazardly/without any alert at the transition time between afternoon and evening, because it is *kajeng kliwon* day now." (3) *Alit-alite ede pesu di kalinepete jani rahinan kajeng kliwon, bakal sengkala ditadah olih Dewa Kala*, which means, "children, do not go out at the time of transition time between day and afternoon because it is *kajeng kliwon* day now, you will become the prey for Dewa Kala." (4) *alit-alite de ngawag-ngawag ngidih nasi di pisage, dadongne bisa ngeliak*, which means, "children, do not eat in a certain neighbors' house because the grandmother who lives in that house can do black magic. There are many more scary and frightening words about *kajeng kliwon* day that are spread in the community. Moreover, *kajeng kliwon* day is closely related the act of people who pursue black magic (*liak*) power of it day made momentum for these people to prove his ability is not even rarely used to do evil.

However, behind the haunted *kajeng kliwon*, according to Guru Darsana, this day has important meaning to life cycle in maintaining the balance and harmony. *Kajeng kliwon* is a *triwara* meeting of *pasah*, *peteng*, and *kajeng* with *pancawara*, namely; *umanis*, *paing*, *pon*, *wage*, and *kliwon*. The combination of *kajeng* and *kliwon* is the center of the rise of natural energy. This combination occurs every fifteen days in Balinese calendar. In astrological perspective it is the turn of the sun and the moon that occurs every mid-month. This is the transition between dead moon (*tilem*) and full moon (*purnama*). Scientifically, natural energy is accumulated when this phenomenon, that involves Earth, Moon, and Sun, takes place. This energy impacts the nature. It is believed that this energy affects the life and characters of human on *kajeng kliwon* depending on the mind of each person.

In Bali, *kajeng kliwon* day is also believed as a union day between *Dewa* and *Bhutakala* (evil spirits). Therefore, Hindu followers in Bali give offerings to the Gods in order to receive grace from them and to *Bhutakala* so that the evil spirits do not disturb or bring negative effects to human. According to this religious magical tradition, children are not allowed to leave home during *sandikala* (time of transition between afternoon and night) and during *kalinepet* (transition time between day and afternoon) on *kajeng kliwon* day. It has been mythologically believed as the requirement from *Dewa Siwa* to His son *Dewa Kala* is, one of the things that He can prey when He needs sacrifice is the soul (atma) of children who are out of the house during *sandikala* and *kalinepet*. The Hindus throughout Bali still believe this.

In Singapadu village the sacred atmosphere of *kajeng kliwon* day, as mentioned above, is also felt. There are, many types of ceremonies held one of which is sacred sacrifice ceremony (*mecaru*) in the yard of the house, at intersections (*satuspata*), at monuments, and in other sacred places. Related to the sacred sacrifice ceremony on *kajeng kliwon* day in Singapadu village, is *sesuhunan* Barong Landung that are taken to go around (*tedun melancaran*) all areas of Singapadu village

whose purpose is to watch, protect and take care of all citizens of Singapadu village. It usually starts at about 11:00 pm to 5:00 am accompanied by 15 to 20 young people. The targeted areas (objects) are all places that are considered haunted, especially the places where the people who have black magic usually visit, and the places that are believed to have/having a relation with the followers of Queen Gede Mecaling from Nusa Penida Island such as *rurung jempahit*, graveyards, and crossroads that are considered haunted and sacred. The villagers of Singapadu believe that by taking Barong Landung to the streets to go around their entire village, they will be blessed with inner peace and serenity and protected from the disturbance sent by black magic (*liak*). So they believe that all negative things can be defeated by the spiritual power of Barong Landung.

B. As Axiomatic Meaning Of Solution

It is a supernatural solution that is believed as the most correct and sacred/holy value. In other words, everything that has been decided by the villagers based on holy words of *sesuhunan* Barong Landung is the absolute truth, there can be no doubt about its true value. The function and meaning of this solution are surely magical and religious. The people believe this as the words of Bhatara or God. Any violation will cause harm and other unwanted things. Therefore, all the decisions that come from the words of Bhatara are holy words from Barong Landung. The words are always highly appreciated, and considered sacral and divine. The solution is usually got through a ritual process in which a person is possessed (*kerauhan*). It is believed that he or she is possessed by a spirit that is able to him or her tell the other villagers what are meant by the holy words of Bhatara Barong Landung. The person that is possessed is called a "*tapakan*" or an intermediary. The holy words are sometimes heard clearly, easy to understand, and are about current problems in the community, but sometimes the words are not clear. To understand those words the villagers trust the people who are considered to have/having high spirituality and holy such as *pendeta*, *pemangku* (priest), the local kids under 10 to interpret the holy words.

As told by Mangku Jagung, a priest of Batara Barong Landung in Banjar Kebon, Singapadu village is, Banjar Kebon had ever lost the *gamelan riong*. When some villagers opened the cloth used to cover the set of gamelan to practice playing the traditional music instrument, they found *mencon riong* (instrument) had gone. It made all villagers panic citizens become panic and the leader of mucusion reported it to administrative village head (*kelian dinas*). The leader tried very hard to find gamelan (*mencon riong*). Although he tried many ways to find it, asking all the people living near the village, holding meetings and issuing sanctions, and asking paranormals, etc, all efforts he had done could not find the lost *gamelan*. The situation then got worse because suspicion among villagers emerged.

To solve such a problem, the villagers held an emergency meeting that resulted in a decision that they would ask Ida Batara Barong Landung for giving them guidance (*mapinunas*). On *kajeng kliwon* day all villagers had prepared all of the things for ceremony, which was for asking humbly to give His holy words (*nunas baos*). But on that day, Ida Batara Barong Landung did not give the words. The villagers did not give up. They held the same ceremony on good day (*dewasa ayu*) according to Balinese calendar and right under the full moon. What was needed by the villagers was given. Through a *tapakan*, Ida Batara Barong Landung granted His holy words telling that one of His followers (*ancangan*) took the gamelan because he did not have a holy place to reside (*berstana*). The *gamelan* would be given back within one month and seven days if the villagers built a holy place for His follower. All of the villagers strongly believed the holy words of Batara Barong Landung and immediately built a holy place in the central yard of the temple in the village. A few days after the holy place was built something illogical happened. It was a miracle. When the villagers who wanted to play gamelan in a ceremony held in temple of *Maksan Buda Kliwon*

located in eastern part of Singapadu village, the lost *riong* instrument was found at its place. That surely made all villagers astonished and wonder. Then the situation became peaceful again and the villagers were happy and feel safe. Their faith to the spiritual power of Ida Batara Barong Landung became stronger (interview, 15 October 2018).

I experienced a problematic situation where my family and I were involved in it. In 2000 there was a misunderstanding between the villagers of Banjar Kebon and the villagers of Banjar Sengguan. I myself am a villager of Banjar Sengguan. The problem began with a misunderstanding about "*cuntaka*", a tradition done Singapadu village and other villages in Bali. *Cuntaka* is a person who is not allowed to come to the holiest yard of pura/temple because he or she is still in mourning situation and dirty both physically and spiritually, one of his or her family just died, in menstruation, just gave birth, just married, etc. The villagers of Banjar Kebon asked permission to use a place that belonged to Banjar Sengguan. They wanted to perform kecak dance for a tourist attraction. When the dance was being performed, a villager of Banjar Kebon and who was in *cuntaka* condition entered the holiest place in the temple located in Banjar Sengguan. For the villagers of Banjar Sengguan, it was impuring their holy place. They asked Banjar Kebon villagers to hold sacrifice ceremony (*mecaru*) to cleanse the temple from negative things that had been brought by a *cuntaka*. The villagers of Banjar Kebon agreed with the request but they wanted to compensate the ceremony with 200,000 rupiahs.

The villagers of Banjar Sengguan were offended by this impoliteness. For them, a ceremony could not be replaced by 200,000-rupiahs compensation. Then they immediately held a meeting to find the best solution for both villages and still required the villagers of Banjar Sengguan to hold a sacrifice ceremony. However, when telling the decision of the meeting to the villagers of Banjar Kebon, there was a report. It said that there was a Banjar Kebon villager who provoked the villagers of Banjar Kebon to hold a sacrifice ceremony. It also said that Banjar Sengguan did not want to receive the Rp. 200,000. Now it made the villagers of Banjar Kebon offended, and it ended with a brawl between the youths and the seniors of Banjar Kebon and those of Banjar Sengguan. Facing this situation, the figures of both sub-villages (banjar) held a meeting in Banjar Kebon at about 10:00 p.m. The agreement achieved was the villagers of both sub-villages made peace between them and forgive each other in order to create peaceful and harmonious life as it was before.

However, the dispute continued and in 2002, it even turned more violent than it did in 2000. The villagers of both sub-villages had ignored the agreement. Young men and older people of Banjar Sengguan fought with young men and older people of Banjar Kebon. It needed dozens of policemen to stop the fight and control the situation. Soon after the fight the figures of both sub-villages, officers of customary village, and government officers held a meeting at 08:00 p.m. from which no solution was made. The situation became critical again. Several months after the clash/brawl, in a ceremony in temple of Banjar Kebon, one of the villagers was in trance. The possessed person was the intermediary/messenger of the holy words of Ida Batara Barong Landung, who said "all villagers of Banjar Sengguan belong to me, not any of them offends the villagers of Banjar Kebon, you must reunite, preserve harmonious and peaceful life, whoever disobeys My holy words, shall receive punishment." Since then, the villagers of Banjar Kebon and Banjar Sengguan have lived peacefully with each other. From this fact, it can be seen how powerful, noble, and sacred the holy words of Ida Batara Barong Landung are. In Banjar Kebon, these words are magical that is strongly believed to be able to solve social conflicts in Singapadu Village.

C. As Axiomatic Meaning Of Healing

Barong Landung in Singapadu village is different from other in Bali. The Barong Landung in Singapadu village has an heirloom, which is a *keris* (Balinese and Javanese dagger) that is believed to have axomatic meaning of religious magical power. It can produce oil that can heal skin diseases such as scabies and smallpox that are caused by viruses and black magic. Mangku Jagung further said that the treatment is done through a very simple way. It is started by giving small offerings (*canang*) and little money to Ida Batara Barong Landung. The sick person then prays for healing. Then *pemangku* (clergy) applies oil taken from the *keris* of Ida Batara Ratu Lingsir (male Barong Landung) on the sick part or area of body. The sick person also takes the oil home for further treatment. People who are sick are required to bathe with *kumkuman* water, the water taken from clean and holy spring and added with fragrant flowers. Usually red hibiscus becomes the main requirement which must be used in making *kumkuman* water. It must be done by the sick before applying the oil given by Ida Batara Barong Landung to accelerate the healing. The healing process must be completed within nine days and in that time limit the patients have to come to the temple every three days to do the same treatment and check the healing process. If there is no progress in three days, it is believed that the disease suffered by the sick people is not caused by virus but by negative thing that is blackmagic. According to Mangku Jagung, in such situation the treatment in the form of ritual will be conducted such as cleansing the sick person in the unseen world (*niskala*) through a ceremony. So in nine days it can be confirmed that the sick person has fully recovered from all skin diseases. There are many people, not only Singapadu villagers but also the people of other villages, who have been cured. On every good day (*dewasa ayu*) such as: full moon, dead moon, *tumpek wayang* and *kajeng kliwon*, there are many people coming to the temple to pray and plead healing.

The supernatural power of Ida Bhatara Barong Landung can also be used to guard children from black magic attack. Mangku Jagung said that babies were vulnerable to *sekala* (the seen world) and *niskala* (the unseen) distrubance. "Especially, the newborn babies are more prefered by the people who pursue *liak* skill," he added. The babies who are under black magic attack usually cry until morning, and it makes their parents panic. To save them from this attack, the parents take their babies to the temple and pray to Ida Batara Barong Landung. In a ritual process, *tirta* (holy water) is sprinkled to a sick baby and given to the baby to drink. Right after that the baby stops crying. There are many mothers taking their children to the temple where Ida Batara Barong Landung resides. They pray to make their children stop drinking milk from their breast (*melas*). It is because their babies keep doing that eventhough they are already at the age when babies drink milk from a bottle. Then, through a similar ritual process where holy water is sprinkled by *pemangku* (priest) and drunk by the baby three times, within three days the baby can be weaned. This supernatural power is believed by the people living in the village and outside Singapadu village.

D. As a Vow Payer, Rain Bearer, and Pests Repellent

For Singapadu villagers Ida Batara Barong Landung is the highly honoured God, the source of life, safety, fertility and prosperity. This is because Barong Landung dance drama has axiomatic meaning of protection, solution, keeping a vow, inviting rain, and pest control. As a form of keeping a vow, it is performed if one of the villagers would like to keep the sacred promise because he or she has been cured from a long-lasting illness and other diseases, has come back safely from a long journey, has recovered from accident and other ordeals. Usually, a person who has just survived a severe experience unintentionally promises Ida Bhatara Barong Landung to perform. The villagers believe that salvation, peace, prosperity, and welfare are blessings from

him. So in this case the play is done through a ritual that is emphasized on the axiomatic meaning of keeping the promise. Because there is a belief that, if we do not keep our promise to unseen world, our life is in danger and it will be bad also for the life of our descendants.

The supernatural power of Barong Landung dance drama in Singapadu village can also invite rain and expell pests in rice fields. The farmers in the Singapadu village get restless and anxious because of the long dry season. The rainy season has not started yet, the whole field became very dry, and planting could not be done. Drought fields, irrigation water from *subak* (traditional water system in Bali) is inadequate, and sometimes the paddy plants are attacked by very vicious farmers' enemies (pests) such as rats, grasshoppers, bugs, and other pests make the farmers confused and panic.

When such things happened, the members of *subak* farmers group held a meeting in a temple of *subak* called *uluncarik* temple. In the meeting they decided to perform Barong Landung dance drama to beg for blessings and grace so that the Hes would bring the rain down and expel all pests that can damage the plants. The ritual Barong Landung dance drama was performed at the intersections near the rice fields. When the dance drama is performed, all villagers came to the rice fields with offerings given to the Barong Landung and to Dewi (Goddess) Sri, who resides in rice fields. The villagers watched the performance hoping and believing that through His power and grace all they prayed for would be granted. The priest of Barong Landung said that, because of the faith of all of the villagers, after the performance was over, the rain fell and all kinds of pests that damaged the plants in the fields had gradually gone. This performance has become a tradition in Singapadu village until now (interview, November 4, 2018).

IV. Conclusion

Barong Landung dance drama is Balinese traditional performing art has spiritual functions and axiomatic meaning for sociocultural life. As part of culture, is a work of art created by artists of Singapadu village through two inner drives, spiritual and intellectual both of which are related to each other. This matter, when profoundly examined, has meaning in the life of its community. In the spiritual drive, the emphasis is on the norms and values of humanitarian meaning that acts to serve spiritual needs. What is meant by spiritual needs here is not religious needs, but the transcendental natural atmosphere which inspires the sense of the artists so that their art works are not only physical but also have soul.

Similarly, intellectual drive also has important functions and meaning in the life of the community. This drive generates science and technology whose function is to serve physical needs of human. Wise use of science can lead human to reach a prosperous, secure, and peaceful life. Furthermore, Artadi (2011: 17) says that art work, which is based on elements of the sense (spirituality) and elements of intention (intellectuality), is a unity of culture as a system where the elements of spirituality act as the core system while the intellectual elements are the sub system that surrounds the core sub system that, in its implementation, serves humanity based on morality and virtue. Based on this notion, the spiritual functions and axiomatic meanings of Barong Landung dance drama as an art work can form cultured human character, strengthen personality and self-esteem, foster a sense of unity in the community, strengthen confidence and identity, and strengthen the faith. From perspective of artistic, philosophical and religious criteria Barong Landung dance drama, as part of the culture in the life of the people of Singapadu village has very important functions and meaning to build a humane community.

Which is one of traditional Balinese performing arts, has highly artistic and philosophical values and is a mystical religious sacred art. Its existence in the people's life is believed to have a spirit of supernatural power. It is, therefore, having implicitly and explicitly important functions and values in the efforts to get blessing or inward-born salvation for all the people and their area. The performance has different style in one place from another in Bali. Each style has high artistic and philosophical values that make the art have its own characteristics and attraction as its identities. The diversity of styles found is the trademark characteristic, which makes each performance of this art unique, interesting and impressive. Through the quality, trademark, and attraction of its show, this art can preserve its existence in the socio-cultural life of the Balinese. It has important functions and meanings that surely do not serve merely as entertainment but also as a performance, guidance, and order. Visually, Barong Landung is one of tens of Barong types, a three-meter-high and 80-cm-wide giant doll/puppet. It is made in the form of a couple, man and woman. The functions and meaning of this performance are: as spiritual functions such as: magical religious, and offering. Second as axiomatic meaning for healing, protection, a vow payer, rain bearer, and pests repellent. With moral and virtuous bases of artists, it can have positive implications for developing a humane community. Through its artistic and philosophical values, provides guidance, enlightenment, and holiness in life towards enlightenment, beauty, harmony, and peace. As a form of formal sanctity in religion, the symbols used in Barong Landung dance drama can lead the believers to achieve holiness in the form of love, wisdom, and gloriousness. They can also have significantly positive implications for the social life order, which functions as guidance in everyday life. Thus, with its values, has empirically become part of the community's life. It can strengthen the unity, faith, and confidence of the community. It also honors spiritual values and maintains harmony: harmonious life between humans, harmony between humans and their environment, and harmony between human and God /Ida Sang Hyang Widhi.

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