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BALINGKANG: DANCE AND DRAMA A COLLABORATION IN BALI A REFLECTION OF MULTICULTURAL PERFORMANCE

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ABSTRACT

According to the journey and the development of performing arts in Bali, there has been a wide range of collaboration either in the form of intra-cultural and inter-cultural collaboration. It is caused by the culture of Bali is flexible, supple, and adapted that are open and receptive to the influence of cultural elements outside, but through a process of filtering, adaptation, and assimilation in harmonious and dynamic that retains the values of the native culture as identity. The activities and creativities of the collaboration are very famous and popular now day in Bali. It was big collaboration had happened in 2001 which is between the Chinese culture with the culture of Bali in the form of production of the dance and drama performing arts are very harmony, esthetic and philosophical entitled "*Balingkang*". The idea of this collaboration was utilized the old legend of Balinese society that the story of marriage of Balinese King named *Sri Aji Jaya Pangus* with the beautiful and virtuous women named *Kang Ching Wie*, who is the only daughter of a merchant *Kang* from China. This legend until now believed to contain the noble values, such as: to maintain a sense of unity and oneness, to tighten of fraternity in social life, strengthening the sense of togetherness, tolerance, solidarity and multiculturalism. And more importantly, this legend is believed to contain the intellectual and spiritual significance as a source of knowledge and spirituality that can be used as guidelines in daily lives.

Keywords: Collaboration, *Balingkang*, intellectual, spiritual and multiculturalism.

Introduction

Collaboration is the act of working together to make on product something for a certain purpose. In term of art performances according to Judy Mitoma, Director of UCLA's Center for Inter-cultural performance, that collaboration comes out of shared knowledge to achieve a goal (Ito, 2004:27). Now day collaboration, specially in the performance art, is very popular. The impact of technological and economic development has also spread globally to the arts. Collaboration is really effective as a cultural exchange whether it is traditional or contemporary performance. "Whatever perspectives artists brought to the collaboration, the process was continually under negotiation in term of artistic vision, process, and final product" (Ito, 2004:27). If we look closer at collaboration activities there are two kinds: first, performance activities between artists in the same country which utilize national cultural values and combine personal styles or regional values we call: "intra-collaboration". Second, collaboration between artists from different countries which utilized and combine global cultures we call: "inter-cultural collaboration". In Bali, there are many examples of both that have been considered successful and appreciated. For example, the legendary intra-collaboration by I Ketut Mario, I Gede Manik, I Nyoman Kaler, and I Ketut Lotring in 1930's. All of them very famous Balinese

choreographers and composer who were fundamentally influential in the development or new work in Bali. these choreographers still exist and are popular regionally, nationally, and internationally.

There are also important examples of inter-cultural collaboration in the same period of Balinese history. In 1928, Walter Spies, who was painter, musician, and theatre artists from Germany, came to live in Bali. During that time he created the *kecak* dance using the Ramayana story. He took the Balinese sacred dance we call: "*sanghyang*" as inspiration to create a collaboration between western and Balinese theatre. They collaborated this piece firstly at Bedulu village with artists from that area, one of who was a very famous dancer who name was Limbak. Walter Spies created the *kecak* dance with Limbak but maintained and respected Balinese cultural values.

As early as 1942, Colin McPhee came to Bali to study and research Balinese music. At that time he lived at Sayan Kedewatan village While he lived in Bali he did collaboration with Balinese composers and musicians. In 1970 there was crucial collaboration in Bali conducted by Sardono. W. Kusumo, a very famous contemporary dance choreographer from Solo (Central Java), who came to Bali to make the collaboration with Balinese artists at Teges, Peliatan Vilage, Ubud, Gianyar regency, Bali province. He created a "*kecak*" dance using many changes like placing dancers in a tree and using naked children as a dancers. At that time many Balinese artists were angry about what Sardono did. In fact, the Balinese government made a statement to prohibit performing that pies whether in Bali or out side of Bali. Balinese artists felt that Sardono was destroying Balinese culture by using naked children as a dancers. In Balinese culture and tradition it is considered taboo to use naked dancers even if children in performance. There are some of the most important collaboration in the history of Balinese performing art. Still numerous other choreographers and composer made collaborations in Bali both in the past or recently which I can not mention one by one. However, all of the collaboration mentioned above, still exist and influence the younger generation of Balinese artists.

In 2001, I engaged in a major collaboration in Bali with the Balinese company "Cudamani" from Banjar Pengosekan, Ubud, Gianyar regency, Bali province, led by Dewa Putu Beratha SSKar. And the *Angga Lee* Contemporary Dance Company led by Liangga Sindhu Bastian from Surabaya, (East Java) as well as the Chinese- *Barongsai Mutiara* group from Tanah Kilap Denpasar. This collaboration was produced by the Bali branch of the Chinese-Indonesia Social Association (PSPMTI). This collaboration was combination between intra-cultural and inter-cultural collaboration. In inter-cultural collaboration perspective, this collaboration was utilized and combined between Chinese culture and Balinese culture as well as contemporary dance. In intra-cultural collaboration perspective, this collaboration was activities and creativities of artists between Balinese and Javanese artists in one country of Indonesia. The story line of this collaboration based a local legend about a love story between a native king Sri Aji Jaya Pangus and a Chinese merchant's daughter, Kang Cing Wie who was cast ashore on the beautiful island of Bali after a storm destroyed her father's ship.

Dance and drama (*sendratari*) entitled "*Balingkang*" was a new choreography with was involved 250 dancers and musicians. It consisted of 125 people from Cudamani's group, 75 people from *Angga Lee* contemporary dance group from Surabaya, and 50 people from *Barongsai* Mutiara group. The duration of the performance was two and half hours with music composed by Dewa Putu Beratha and Dewa Alit, and choreography by Liangga

Sidhu Bastian and I Nyoman Cerita. The performance was very successful at that time with audiences more than 5000.

The creative team of this large scaled production was: Artistic Director and choreographer by I Nyoman Cerita (Bali), and Liangga Sindhu Bastian as choreographer from Surabaya. Composer: Dewa Ketut Alit, SSn. Dewa Putu Beratha, S.SKar. Costumes designer: I Nyoman Cerita, SST., MFA, Ni Made Seri, and Liangga Sindhu Bastian.

I. Collaboration Of Purpose

1.1 The Collaboration AS Expression Of Historical Values

In Art Performance in South-East Asia, James R. Brandon argues that the influence of Chinese culture in Indonesia is very small if compared to the influence from India (Brandon, Sudarsono, 1989:60). But I would like to argue that is not true in Bali. In fact, in Bali the influence of Chinese culture is very significant. I would like to venture to say, comparable to the influence of Indian culture. There are many ways Chinese culture has influence in Bali over the centuries. Archeologists have found the iron coin recognized to come from the seventh century in the Tang Dynasty. It is estimated that Bali and China had commerce link before the ninth century (Sidemen, 2002:6-7). The culture of China flowed with the stream of commerce, filtering gently into Balinese culture, that is artistry, food, and even household equipment, and ceremonial practice, like metal money, frankincense, ceramic goods, silk cloth and many others. Chinese metal money, which in Bali is referred to as *Pis Bolong*, has function of vital importance. Beside functioning as a trade money it also part of virtually all Balinese Hindu ceremonies. Chinese metal money (*Pis Bolong*) is very esteemed in Bali. Balinese fill proud if they own genuine *Pis Bolong* from China. The more antique the coin the more valuable it is. Some believe that certain coin have spiritual power and single antique coin can be worth millions Rupiah. According to the archeologist Prof. I Gusti Gede Ardana, in the ninth century, under the governance of King Sri Kesari Warmadewa, Chinese citizen have started to come to Bali. This is supported by the finding of *Belanjong* inscription in Sanur village, dated to the year 913 A.D. This inscription mentions Sanur, especially Belanjong, as the port town of Singa Dwala (Ardana, 1980:39). As a port town of course it was often called the upon by merchants from out side of Bali including Chinese merchants, especially from the Yunan area, south China.

The presence of Chinese merchants in *Belanjong*, also influenced performing arts of the local area. This is supported by the existence of a performance of *Baris* dance that is heavily influence by Chinese culture called the *Baris Cina* dance. This dance is performed the local community and worshipped in two temples. It is so powerful that people believe there are special spirit associated with the dance called Ratu Tuan Baris Cina Lan Gong Beri, there is one temple in Semawang, Sanur, and another one in Banjar Renon Kelod, Denpasar. According to the priest from the temple Ratu Tuan Baris Cina Lan Gong Beri, who name Jero Mangku Made Kunda, *Baris Cina* dance came through *Belanjong* brought by Chinese merchants and he note that the musical accompaniment uses Chinese instruments called *Gong Beri* (interview, March 6, 2017).

The community believes that this dance can repel disease and epidemic. It is perform on selected days according to local need, than adapted for the Balinese traditional calendar. It is very interesting if we watch this dance. Some dancers can go in to trance and speak Chinese even though none of the dancers can not speak Chinese if they are not trance. According to Chinese people in Bali, who have watched this dance, the language used by

dancer of *Baris Cina* when go into trance is ancient Chinese. Also the performance form of this *Baris Cina* dance is very different than the other *Baris* dance in Bali. This dance uses costumes like mazal art clothes, also wear *sarung* hung over the shoulder and across the chest. Dancers carry a long sword rather than Balinese lance. Dancing in two groups with different costume colors one white and one black color, which than at the climax have a scene of *pesiat* (fighting) between black and white, which ultimately are the same strength, no one loses and no one wins. This is the symbol of the strength of "*rwabhineda*". *Rwabhineda* is two different things, complementary power that have the same target, to create and maintain balance and harmony of the world. Thus philosophy is always referenced by Balinese people in everyday life.

Not less important is the Chinese cultural influence in literature. One Chinese story San Peek Eng Tay is still popularly used in traditional Balinese dance and drama (opera) referred to as *arja*. This story is estimated to have happened in the Goan (Mongol) dynasty 1280-1368 A.D. (Marwin, 2001:1). This is story of human tragedy. Eng Tay is the image of women's emancipation in China in that era. Her strong desire to go to the school like men folk reflects Chinese women's efforts to abolish all kind of discrimination of gender in that era. She went to school and falls in love with San Peek. The story ends with touching tragedy. Recently San Peek Eng Tay story has inspired many artists to create new work in the form of dance of the new creation, contemporary, and theatrical performances. Other important pair of figure, which up to now is strong in Balinese society, is *Barong Landung*. That is sweetheart deity in some areas south of Bali like Gianyar, Denpasar, and Badung. It is believed that the *Barong Landung* is a symbol of two ethnic groups Balinese and Chinese. One of the very popular legends believed by Balinese concerns the origin of *Barong Landung*. King of Bali of Sri Aji Jaya Pangus in the eleventh century was allured by loveliness of Chinese merchants princess, Kang Cing Wie, and *Barong Landung* is a symbol of their marriage. *Jero Gede*, the *Barong* that looks like a tall black man is the symbol of the ancient Balinese King. While *Jero Luh* the white female *barong*, with a large forehead (*jantuk*), slit eyes, and flaxen hair, is the descendent of the Chinese princess. It is the opinion of Jero Gede Alitan who is the priest of Ulun Danu Batur Temple in Kintamani village that the marriage of King Sri Aji Jaya Pangus with Kang Cing Wie is evidence of a story of good relations between Balinese and Chinese. Because they have looked after their marriage in harmony even though from their marriage they did not have children. The King Sri Aji Jaya Pangus is known as the king of Bali who was very loving and faithful to his wives. To honor the Chinese princess, the Balinese give her name "*Ratu Subandar*" and built the shrine in some Balinese ancient temple, such as: in Batur Temple, *Dalem Balingkang*, *Gambur Anglayang* Temple (regency of Buleleng), and in *Besakih* Temple (interview, March 4, 2017). Thus to honor the shared history and good relationship among Balinese and Chinese such as elaborated above, the marriage of Sri Aji Jaya Pangus with Kang Cing Wie, was used as story line of this collaboration. This legend we transformed in to "new creation dance and drama" (*Sendratari Kreasi baru*) entitled "*Balingkang*".

Process of Collaboration

1.2 Intra-Cultural Collaboration Process

In this part I discuss how I collaborated with Dewa Alit and Dewa Beratha in order to produce this *sendratari Balingkang* by using Balinese philosophy above as a reference. In this description I discuss also how I collaborated with *Cudamani's*

group which located in a famous village and artistic area with a strong tradition of roots. In this opportunity I would like to discuss our work process as a team in collaboration and our effort to create a meaningful production. Last but not least in this part I would like to discuss what method I used to face challenges or difficulty in the *Balingkang* collaboration process. Before stated to rehearsing with dancers and musicians, we conducted a special meeting with all of the committee members, choreographers and composers at office of PSMTI Denpasar on March 5, 2001, at 20.00 PM. In that meeting we united our mission and vision of the collaboration process, talking about ideas, schedule, and casting. The meeting was successful. We aspired to create a production that would be gratifying for everybody, good for collaborators, artists, audience, and society. For our first rehearsal, I Choose an auspicious day (*dewasa ayu*), according to the Balinese traditional calendar. Giving offerings and full of trust I requested to God that the process of the collaboration be successful. In the first rehearsal we explained the theme and overall form of the production and the details of the work were discussed in each rehearsal. We felt that it was a vital importance that musicians and dancers understand our process of collaboration. We want to them to be involved not only physically but also mentally and psychologically in the process of the collaboration, and therefore felt responsibility for the work.

During the one month of the collaboration process, I did not bring "final" concepts to my fellow collaborators. I offered the concepts and ideas that were still wide open to all of our composers, choreographers, musicians, and dancers to contribute to. Freedom and openness in this process encouraged the musicians and dancers to become more confident, happy, and enthusiastic doing the collaboration. Therefore, the atmosphere of the collaboration process became exited. Our practice schedule considerably tightened. Because we use a lot of musicians and dancers, each practice was conducted seriously and full of the concentration. In order to use practice time more efficiently, one day before I rehearsed with the musicians and dancers, I always held a meeting with Dewa Alit and Dewa Beratha as a composers to discussed the ideas, consequently the explored patterns were passed to all of the musicians and dancers the day after. Then processed together in rehearsal.

In this collaboration process the goals of each rehearsal were very systematic and clear are: in the first month (March, 2001) music and dance rehearsal were conducted in different places. The musicians practiced at *Cudamani's* studio in Banjar Pengosekan, Ubud, Gianyar, while the dancers conducted practices at my house at Banjar Sengguan, Singapadu, Sukawati, Gianyar using recorded music from the composer. In this next month, May 2001 started looking for form in each scene matching story line with choreography. Rehearsal with musicians and dancers were conducted an intensively at *Sanggar Cudamani*. Consequently, in this first week of June, the whole form of choreography expected completed as we had targeted.

Some very interesting and challenging matters for myself this process in the intra-cultural collaboration were: First, each of the 150 dancers and 75 musicians, has a unique background, ability, idea, and different geographical origin. It was a really big challenge to unite their feeling. I worked hard for this matter. As a solution what I continued to develop and strengthen my own spirit which based on deep mutual understanding, patience and flexibility among choreographers and composers on one side and among all of the

musicians and dancers on the other. Secondly, I faced difficulty white the studio practice. At the *Sanggar Cudamani* and my house there is not enough room for such a big group of dancers and musicians. Facing this situation, we decided that for the scene which used a few dancers, we conducted the rehearsal at *Cudamani* studio. And some time I conducted rehearsal at my house using recorded music. While for rehearsals which many dancers, I conducted the practices outside of studio in a calm field near my house.

1.3 Inter-Cultural Collaboration Process

In this part I would like to discuss how we from *Cudamani* Collaborated with artists from Chinese cultural background, *Angga Lee* Contemporary Group with Liangga Sindhu Bastian from Surabaya as choreographer and *Barongsai Mutiara Liong* Group from *Tanah Kilap* Denpasar. After many meetings with Liangga Sindhu Bastian at the office of PSPMTI Denpasar as well as at my house, our relationship became progressively more familiar. Fluent communication took place by phone, email, and in person to discuss solution concerning the process of the collaboration. Through those meetings, I as *Cudamani's* choreographer always gave information concerning *Cudamani's* progress to the committees, choreographers, and composers. I did this is to build feelings of respect, trust, esteem, and community. Than each group could prepare more confidently for the collaboration.

Despite my effort, at the first rehearsal with the entire cast involved in this collaboration, all dancers and musicians of *Cudamani's* group were shocked. Because it felt dissonant and strange dancing with dancers of the other group. It felt odd to merge the characters and movements of China and Bali. For example, the scene of Kang Cing Wie being decorated Balinese ladies and waiting in the garden of palace and the romance scene of King Sri Aji Jaya Pangus with Kang Cing Wie. Myself felt it was difficult to unite feeling in processing this scene. And out side artists watching the rehearsal approaches me and ask some question such as: Why did not the movements and feeling between Balinese with Chinese in the garden scene encountered? Why did the music not fell connected wed between Chinese and Balinese? I fell that the combination was completely incompatible like "oil and water". At that moment I answered the questions patiently and I explained directly to them. It was caused by different culture background, form, techniques, style, and system in our process. We from *Cudamani* (Bali) used more traditional form and conventional process. While the *Angga Lee* Dance Contemporary group used contemporary form and modern system of approach.

At that moment I stopped rehearsal. The cast took a break and I conducted meeting directly with Liangga Sindhu Bastian and discussed the solutions how to fix the situations. The discussion occurred smoothly with ease and full of familiarity. Than the result of that discussion I explained to the entire casts. It impressed me in the discussion there are existed feeling of flexibility and a willingness adapted to each others and accommodated each other's ideas, vocabularies of movement, musical nuance, choreographies and everything needed to support this collaboration process. The focus of attention for me in this inter-cultural collaboration process was to stimulate and encourage all of the dancers so that the process could be improved and become exciting. Because in this collaboration I did not just use dancers from Bali. I also involved many foreign people who were living in Bali and had learned Balinese dance for a long time such as one dancer from America, ten dancers from Japan. All of them are talented foreign dancers doing Balinese dance. They were involved as the Balinese dancers in this process very seriously and enthusiastically. Even though they have different cultural background, they were able to

unite feeling, movements vocabulary and choreography according to the spirit of Bali. Through strong desire and full concentrating in rehearsal they could dance like Balinese dancers. In our process, we really strived together in searching for nuances and new forms of choreography. We always tried to look for something that we felt, we had never seen before either from music, vocabularies of movements, or theater. The music for example, had the challenge finding the music nuance of both Balinese and Chinese music and to weld together the colors of Chinese music and Balinese music. We had to generate new nuance and form. Beside that, in term of orchestrations, we had to weld together Balinese seven tones *pelog gamelan* instruments with Chinese instruments in such a manner they became a new ensemble capable of yielding colors, character and interesting music. According to Dewa Alit and Dewa Beratha, as composer in this choreography there were various challenges which emerged in the course of this collaboration. On the other hand, because of those challenges this collaboration became interesting. They further said that, through this inter-cultural collaboration process they gained valuable experiences for them as composers (interview, March 7, 2017).

II. The Production Form Of The *Balingkang* Collaboration

2.1 Synopsis

In the land of China, in the eleventh century, live a very rich merchant of the Kang clan, who had a beautiful daughter, Kang Cing Wie. The merchant and his daughter traveled frequently sailing through rainstorm and waves, trading to transmarine countries afar. One day, Mr. Kang with Kang Cing wie sailed the wide ocean on a powerful dragon ship, with their staff to trade. Unfortunately a big storm descended on the dragon ship. Consequently the dragon ship went aground on the coastal region of Panarajon Bali. a long the beach of the Kingdom of *Panarajon*, nearing the down of day, a fisherman sees the Chinese ship stranded. Than with other resident, he kindly helped the unlucky travelers. At that moment came a royal minister, who led merchant Kang and Kang Cing Wie as well as their followers to the Palace to meet the King. Upon the arrival of merchant Kang and his daughter in the Palace, the King was fascinated by the glorious beauty of Kang Cing Wie. Marriage could not avoided, though it did not get blessing from the priest because of their different religions. Nevertheless, the King executed the marriage regally. The priest was very angry with the King, and at the marriage ceremony the priest created very heavy rain for one month and seven days and entire empire was knocked over by deluge. The King was very anxious, and finally the King removed the empire to the periphery of lake *Batur, Enjung Les*. In the new empire, the King *Sri Aji jaya Pangus* with his wife *Kang Cing Wie* lived with peace and were respected by the Balinese people. Because of their dignity, and kindness, the King and his wife, were worshipped by people in Bali in the form of *Barong Landung* after they passed away.

2.2 Structure "*Balingkang*"

Act I. The atmosphere of China

- Two patrolmen are rousing all workers.
- Kang Cing Wie, delicate and beautiful, is accompanied by all he ladies in waiting.
- A crew of people are pursuing a thief . The people abuse the thief but Kang Cing Wie comes with compassion and saves him.
- Merchant Kang comes riding on horseback happily accompanied by guards and his servants.

- Uttering of prayer and oath for journey to ship, accompanied by the Dragon ship glockenspiel and trumpets heroic sounds.

Act II. On The Open Seas.

- In atmosphere of happiness, all of the dancers dance on board, and all of the musicians play music energetically.
- Merchant Kang and the merciful Kang Cing Wie give the red head cloth to their crew, a small but meaningful bliss device, for happiness and safety.
- The ship is attacked by a huge storm
- The Dragon dance is performed in tense of atmosphere to appease deities and save merchant Kang and his daughter Kang Cing Wie.
- The dragon ship is stranded in the coastal periphery of *panarajon* Bali.

Act III. Coastal Region Of *Panarajon* Bali

- Nearing the dawn of day, two fishermen carrying torch are surprised to see the foreign ship stranded.
- Merchant Kang and Kang Cing Wie, and their crew are anxious and worried as they collect the goods which still remain.
- All of the fishermen and other resident heartily assist in gathering the goods of the Kang merchant.
- The King Minister arrives accompanied by his entourage and approaches merchant Kang. Merchant Kang, his daughter and their crew are invited to the Palace *Panarajon*.

Act IV. The Conference In *Panarajon* Kingdom

- All of the King is guards dance gallantly.
- The minister, powerful and wise enter the conference hall dancing.
- The King Sri Aji Jaya Pangus dances in a noble and glorious atmosphere.
- Conference take place in an orderly and wise manner.
- The entourage of Merchant Kang meets the King.
- The King is fascinated by the beauty of the Kang Cing Wie.

Act V. The Meeting Of The King With Kang Cing Wie In The Garden.

- All of the ladies in waiting dance with atmosphere of happiness.
- Kang Cing Wie dance smoothly and with dignity.
- The ladies in waiting dress Kang Cing Wie.
- King Sri Aji Jaya Pangus approaches Kang Cing Wie.
- Romance (dancing in the form of duet).
- Agreement and announcement of marriage.
- Meeting of Siwagama (holy man) with the King Sri Aji Jaya Pangus.

Act VI. Marriage Ceremony.

- All of ladies in waiting and people for the ceremony.
- All of the invitees take their place and sit.
- The King Sri Aji Jaya Pangus and Kang Cing Wie wearing formal costume walk regally to the throne (*singasana*).
- All of the priest lead the wedding ceremony with a ritual atmosphere.

- Wedding entertainment in the form of the dancer of *Baris Gede* and *Rejang*.
- Dancer enter carrying a white cloth screen to the stage left and right.
- A *barongsai* (Chinese lion) dances friskily.
- The King Sri Aji Jaya Pangus along wife walk behind the white screen.
- The King and Queen dance behind the screen in further unrolled revealing a painting of the *Barong Landung* couple.
- As the ending, all of the dancers sit and pray to the *Barong Landung*.

2.3The Narations.

Prologue:

.....It is said in land of China, in long time ago, lived a very rich merchant of the Kang clan, who had a beautiful, bright-eyed daughter, Kang Cing Wie. She was very famous through out her country for her beauty and kindness.

.....the merchant Kang, and his beautiful daughter Kang Cing Wie travel frequently sailing through rainstorm and waves, trading to transmarine countries afar. Life is struggle, job is devotion", Merchant Kang taught his dear daughter Kang Cing Wie this philosophy. "like the sea gull fly as far as possible, giving meaning of each day, live a life of meaning, and go home when the time is right".

Scene First In The Village Of China:

.....This legend is starts in early morning, when darkness still blankets the earth. The nighttime insect voices permeate the cool wind. Silent and tranquil. Earth as fallen a sleep. In sleep earth dreams a new day, new dawn. Suddenly the piercing voice of two patrolmen who wake up the workers to lift the goods of merchant Kang into the ship. The day to sail has come, the moment of trade has arrived.

Scene Second:

.....Oh....., all eyes open, look on the beautiful Kang Cing Wie, who walks like the wind. All fascinated, even the world is amazed. See her soft smile, transmitting mildness of her heart, integrity of her kindness. Oh....., beloved and chosen princess, who will be so fortunate to marry you?

(Thief Steals Case Kang Cing Wie Shows Mercy)

See how wise Kang Cing Wie is. Witness the kindness of Kang Cing Wie.

(Merchant Come).

Merchant comes riding a white horse as white as a cloud's glint. Seen gallant, as gallant and strong as an eagle whose is dance explores apace.

Scene Third: Reading Of Poetry For A Safe Journey

.....please go, go to nature. May all dangers be annihilated, all barricades disappear. May the blessing of Deity and blessing of all ancestor be with you, grant from above benediction. Oh.....,Heart, Water, Wind, Fire and Sky, please bless us with peacefulness, unite our feeling seething in our journey. When the time has come, Oh....., strong and heroic Dragon ship, return home, return safe at home overflowing and blessed by earth.

Scene Four: Dragon Ship Leaving

.....Followed by the excited voice of glockenspiel and trumpet, anchor is lifted and the seal of ship unfurled. Slow, strong and heroic, the dragon ship accelerates to the ocean. Mr. Kang and his daughter Kang Cing Wie, mercifully allot red material for head tie to all of their followers, bliss device, safety, and sustenance. The all dance, expect for Mr. Kang and Kang Cing Wie, guard and also crewman sing. Dancing has worship so that

the Deity Power of the Sky and Ocean have the pleasure to keep safe this sea entourage. Spilling out months, ship seal unfurled and going to an island of expectation.

Scene Five: Storm Of Calamity

.....Luck can not be reached for, misfortune can not be avoided. In the night, without signal of the sky, calm wind suddenly transform into typhoon, suddenly calm seas run amuck with waves. Sea specters celebrate disaster. Disaster, oh disaster. Big storm punches the Dragon ship. The entire crew is tossed, all merchandise a drift on the ferocious current. Mr. Kang and his daughter worry night by night with weakened bodies. Has doom called, is disaster coming?. They enquire and only can enquire, almost hopeless!

Scene Six: Regional Coast of Empire of Panarajon Bali

.....At the break of dawn, before morning comes. Before the blithe birds. Along the beach of Panarajon Bali, there is an atmosphere of peace. All of the residents, all of the fishermen are friendly, smiling and seem very happy, under the wings of protection of the King of wisdom, Sri Aji Jaya Pangus. One of them, witnesses the Chinese ship which is stranded. (Music interval, and a musician shouts). The resident are full of loving, heartfelt openness and kindness to see people in such misfortune.

(The King`s Minister Arrives).....A minister comes and escorts in Merchant Kang, princess and followers to the palace.

Scene Seven: The luxurious palace of Panarajon

.....Here is the King Sri Aji Jaya Pangus on the throne, a wise leader.

(Dance of Prajurit)

.....What luxury, what strong and heroic soldiers, and minister. They are protectors, custodians of peace. Trained in self-defense and strong principles, they will never surrender, never retreat. All honor the empire more then their own soul. Enemy be gone.

(Palace of The King)

.....At the luxurious palace, wise King Sri Aji Jaya Pangus is in a meeting with the minister, generals and captains. The King speak politely, addresses for his people is welfare, fair in prosperity, prosperous and justice. May there be not one person of this empire who is miserable or disappointed.

Merchant Kang, his daughter Kang Cing Wie, and their entourage have arrived. The King is fascinated by the glorious beauty of Kang Cing Wie. O....., lord Deity of *Batara*, a princess from heaven is coming to his palace, is this the incarnation of Goddess of *Ratih*? Whispers the King Sri Aji Jaya Pangus. The arrow of the love God *Kamajaya* glides precisely, penetrating the heart of the King.

Scene Eight:

In the love garden of *Panarajon*, all ladies in waiting dance, delicate as a butterfly, nimble as a dragonfly gliding in the wind. All ladies in waiting adore princess Kang Cing Wie. Dancers vibrant fingers a like the trembling of a couple in love.

(Dance of Kang Cing Wie)

.....Princess Kang Cing Wie , is not doleful again in her heart. See the blithe of the princess, sometime like a leaf surrendering to the wind`s direction, sometime like a deer, jumping up and down joyful in this garden. The princess understands the power of love has united them, dovetailed in spirit and body.

Scene Nine: Duet: kang Cing Wie and King Sri Aji Jaya Pangus.

.....It is not easy to subdue the Princess heart, the King must be true to his promise. With firmness and integrity the heart of Sri Aji jaya Pangus wins over the heart of the princess. Because of the advice and blessing of the priest, finally, the King intends to marry the princess. Love is granted from above, even the King does not have the power to refuse. So, this is the will of God, let tern in the sky, and both of them mutually agree to ride in the same boat of lives, together in happiness and sorrow.

Scene Ten: Wedding.

.....The King announce the happy day, all people exult in celebrating the wedding ceremony. The will of the God, concerning the story of human a couple, brought into contact by the power of love and join by glorious love forever.....

Scene Eleven: ending.

The King Sri Aji jaya Pangus and princess Kang Cing Wie will send message to all of us, that integrity and love can overcome all difference.....Intrinsically all of us come from the same "life wellspring", there is no difference because we are same as all human beings.

V. Conclusion

Through the meeting process the artistic committee discussed and carried out very serious visions and missions. As decided is with reason as follows:

(1) To preserve, to looking after and to actualize a myth which is considered to have glorious values concerning life. To be able to educate and led society. (2) Learning from the story used in this performance, can be socialized in looking after and nurturing feeling unity, association and also brotherhood between Chinese and Balinese. (3) This story has dynamic elements and very high esthetic and philosophical values, so that it can be tilled into artistic form call "sendratari". (4) In this collaboration, new art forms were explored and added to the repertoire of Balinese performing arts. Last but not least, through this collaboration artists gained good experience to develop their perceptions, knowledge and creativity in the art.

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