

BALINESE ARTS AND CULTURE A FLASH UNDERSTANDING OF CONCEPT AND BEHAVIOR

By: I Ketut Murdana

Balinese culture has been trusted of the world, the one of it is the uniques. That unique processed continuously in a dynamic that can forms the identity and still alive until now. This is runs evolutively as the Balinese people guidance that hold it strongly balance principle or *rta* (balance rule). Those principle are manifests “**the union**” of human mind that is balance and harmony to something different or opposite; for example the life union of body and mind, people with nature and the environment (macro cosmos and micro cosmos), the real world union (*sekala*) and unreal (*niskala*), the combination with a something contrast (colors combination in pengider buana) and etc.

Nature or the world for Balinese people as the balances, for example *bhur, bhuah, shwah* (hydrosphere-lithosphere-atmosphere), the balance of nature elements Panca Maha Bhuta are *apah, teja, bayu, akasa* and *pertiwi* (water, fire, wind, sky and earth) are kept harmonyly can become the friend to reach body and mind perfect life. This is can unity in every culture phenomenon also Balinese art. Kaler Surata say that the balances is a *rta* (nature rule) that is consist of *upetti, shititi* and *praline* (creator, keeper and destroyer). The three unity in a *Ongkara* or *Umkara*: Endless truth. The meaning is a island which the society ready to do the any actions to uphold The truth, as the source of endless truth (Kaler Surata, 1999: 29).

Bali island is become the Bhuana Padma symbol by Empu Kuturan, it is means that Bali island as the symbol of the universe sthana Hyang Widhi. By the symbol’s power Bali could become as spirit power always to do dharma or holy behavior in every ground span of Bali. Back grounding from this concept Bali island nature is seen as the great place of the God, that can hold the balances of the world and the creation source. All the mountain, lake, river, wellspring source, sea, the wind direction is assumed as sethana (place) of Gods. God who keeps all of wind direction is called as Dewata Nawa Sanga that

can keep the stability and give the save and peace. In it is effected the cosmos rule as the behavior anvil to arrange shelter space, custom, arts and environment of Balinese society.

Jiwa atmaja said that the creation of painting art, dances, architecture is cosmic element that is placed on the balance rule that build totality. The elements do not be righted show the opposition with the cosmic rule. Based on the cosmic rule it looks like give the protection and power to the art environment, exactly at the time of the art touch the elements of foreign culture. (Jiwa Atmaja, 1988: 10).

This opinion shows that the base concept of Balinese art has characteristic **vertical** and **horizontal**. Vertical has the meaning of the faith that the beauty and art are come from the God Almighty and give back in the form of worship. Art has important meaning in every religion ceremony, even the religion ceremony cannot be finished without the art coming, for example leather puppet show, Sidakarya mask and so on. **Horizontally** has the meaning that give the benefit for all the people, therefore openly to the foreign culture. The combination of vertical and horizontal line forming cross line (+) in Balinese language is called *tampak dara*. Cross line or *tampak dara* like this often used to avoid the devils, for example: placed in front of the house door is written with vine chalk, at the end of 2005 last Balinese society a caused of commotion of *colek pamor* that trusted has magic power for the safety. *Tampak dara* line like this often used if someone has stomachache, out of breath and so on, that is written with vine chalk or charcoal that in the patient's house. The motive of cross line or *tampak dara* also used as the world **red cross**. The development of *tampak dara* line motive become *Suastika* form, used as Hinduism symbol that symbolizing of earth and sun rotation.

That glorious values represent heritage from all Balinese ancestor which have formed an unity of family group (clan) that is so called *pungkusan*, *soroh* or *wangsa*. According to Singgih Wikarman: Babad source, Usana, Prasasti, Bancangah and etc. Balinese ancestor always connected with the holy and great names from the empires of Java like: Medang Kemulan, Kediri, Singasari, and the last is Majapahit. Moreover often connected to the Gods even the Great Creator (Dewa Brahma, or Sang Hyang Pasupati) until now sit in the

land of Bali island. Beside that a part of mountains is placed by Original Bali people. Original Bali people according to the culture history, they come from Tonkin gulf, Kochin China (Singgih Wikarma, 1998: 3-4). Pungkusan, Soroh or Wangsa are interact and mixed esteeming each other difference in an unity of custom village bound by *Pura Kahyangan Tiga* (Pura Desa or Balai Agung, Pura Puseh and Pura Dalem). Until now this unity able support the Balinese custom, culture and arts in the era growth and the relation with external culture.

After the Empire of Majapahit fallen to the Islam at the early century of 16th, at that time happened the great migration the Javanese from Hinduism Empire to Bali Island. They lived in Bali and taught their arts, the one of them is miniature of temple in East Java can be seen in Pura Uluwatu (Badung) but the form of the building has been changed according to the Balinese creativity.

Beside of the pre Hinduism and Javanese Hinduism influence, Islamic element come into Balinese art, they are Rebab instrument, Rebana, Rudat and Bedug. Amad Muhammad story become the act in the Dramatari Gambuh, this story also drawn as the one of Bantuan painting theme. The Story of Siti Markonah used the act in the Arja show art that is played by male dancer (Arja muani Balinese language) which has time to popular for a years past in Balinese people. Now raise Female Perembon art, Do this art will poplar like Arja Muani, we wait for society appreciation.

That culture influence happened because of the trade route by opened the harbor, shipment and trading in the harbor cities like: Buleleng, Karangasem, Klungkung and Badung can cause communication route is opened, cause the social changes in the high level. Ngurah Bagus said that the changes process in Balinese culture has been done since colonial era, by the education system and tourism activity that has been developed widely at that time (Ngurah Bagus in Kuntjaraningrat, 1990: 43).

Thereby since of old world the religious view and Balinese people openness that mostly hold Hinduism trust fully that the arts as the result of human creativity that is degrade by the Gods.

Bandem said that the art as the human creativities result, is result of creation civilization. The creation power is trusted as “*sprinkling of fire*” that comes from Ida Sang Hyang Widhi Wasa. Start from the earth rotation until to the experiences of deepest inside human soul, is assumed as the source of arts creativity, include the culmination result of creativity is sourced from the God Almighty. The materialization or art creativity Balinese society is turned back to the Tri Murti they are: Dewa Brahma, Dewa Wisnu, and Dewa Ciwa as the God manifestation in the power as the creator, keeper and destroyer. God as the beauty creator, philanthropy and ruination has been trusted by Balinese people since many centuries ago. The respect to all power aspects is done by all the life aspects. (Bandem, 1996: 1).

Principle artistry of Bali to Bali society based on by balance principle which there are in the concept of Three Hita Karana (three cause of bliss). That balance is created in the event of balance among human being with God, human being with human being, and human being with their environments. This Balance principle emerge continually as behavior pattern able to be expressed as theme in artistry of Bali. Bandem said, that diffuse concept of Three Hita Karana in Bali society soul bearing attitude have artistry to according to holy command which early from restlessness of artist. That restlessness come into the heart and innermost silence is so-called “*ning*” (clean, holy, refinement). That restlessness emerge from interaction process “*alit jagad*” (micro cosmos) of [is the actor with great universe “*ageng jagad*” (macrocosm). Hereinafter “*creative friction*” that brought to step into nature of *ning* in world of alit self. The sublimation process happen scientific, when the sublimation process reaches “zero point”, the uniting of jagat alit with jagat ageng, raise the support to express the process of “*metabolism aesthetic*”, so that its produce the aesthetic and beauty. (Bandem, 1996:2).

This view has the meaning that the spiritual process in the awareness of artistry of Bali society. Process this creation is usually provided with process of ritual certain and done on which is assumed is holy, start to prepare items, process of work and the solution, so that getting strength of more spirit “*in*” or “*taksu*”. If strength of this spirit

attends in art creation, hence the art creation assumed heavy or bertaksu.

This awareness jell to become experience of have ideal artistry and become life balance fulcrums artistry of Bali which then can bear traditions. Referring to that involved in artistry all kind of religious ceremony, so that among Balinese, religious rites and have inseparable artistry.

This view is strengthened by a teaching mention the existence of four ways to reach Moksa that is perfection of life born and is spiritual is so-called with "Catur Marga" (Catur is four, Marga is way) they are:

1. **Bhakti Marga**; the good way that is used by they are that have sharp feeling or high emotional. The base is the love or bhakti feeling.
2. **Karma Marga**; that is way which is good to be used by those with ability of high physical by majoring deed do well by fellow being, creature humanity, natural with all its contents as form feel bhakti to God.
3. **Jnana Marga**, the way is good to be used by those with high wisdom and mind, by way of trying to develop science about and essence of tattwa (filsafat) from The Hyang Widhi Wasa and also other science which good for prosperity of mankind.
4. **Raja Yoga Marga**, That is way, which is good to be used for the man who has strong discipline by way of training our self with and yoga of semadi.

Among to these four ways, *Bhakti Marga* have biggest follower, because this ways can be executed with or love of *bhakti*. Elementary of *bhakti* is love, love to The Hyang Widhi or to referred as higher something that "*bhakti*", love to child referred as "*sayang*" and love to our fellow being mention "*kasih*" and others. Love vibration can push human being to make a move and do something and also can bear candidness to hold the bag. Big more and more or love of someone *bhakti* to ever greater God of sacrifice and feel its integrity, so that born big ceremonies in Hinduism in Bali. People Hindu can work night and noon to prepare ceremony, because wishing to dedicate best something that and its to God (Sang Hyang Widhi Wasa).

To pour to feel *bhakti* needed by object, hence made by or statues "*pratima*", as medium to express feeling, something that and mind in at heart feeling. Gate as altar made in the form of which full of symbolic meaning and decorative by its. As statement form feel thank and praise thanks of His grant from above, hence made "*Banten*" or *sesajen*, so that what thought of, to be felt and said and can be realized to become real action (*Tri Kaya Parisudha*) having the symbolic character. Through activity of ritual like that Balinese people can comprehend philosophic meanings religion (*tattwa*), train selfless attitude, mutual assistance, skill of hand, artistic creativity and others, so that instruction of skill of art need not pass separate courses.

Through activity of Balinese ceremony can dedicate various the membership, for example a architect (*undagi*) develop gate, all fine arts actor make engraving, painting (*umbul-umbul*, *flag* or *kober*, *parba*, *ider-ider* and others) statues, woman make *sesajen* (*banten*) with various beauty of eat something of the home motive *jajan*, fruit, *janur*, other medium and flower very complex. Dance actor, *karawitan*, puppetry, mask, artistic of art and voice coalesce to enliven the way ceremony can develop atmosphere of ritual. Thereby gate can be told as artistic and religious centre of activities able to walk downwards.

Various confidence of made traditional artistry and poured to through various expression like picture (painting), statues (or *pratima*) "*pralingga*", dance, *karawitan*, puppets, literature, *kriya* and others, A.A. Rai Kalam tell that what being laid open to through altars so-called "Ratu Bagus Manca Gina" that is deity from five fine arts type with materials: iron, copper, gold, wood, and in the form of painting or picture (Rai Kalam, 1986: 11).

In Lontar Asta Kosala Kosali is also mentioned that some goddess and deity delegated by Bhatara Guru (Deity of Ciwa) go down to earth to teach various form of paint art and architecture, in expectation of its activity remain to obey all rules which have been specified. Attitude like that contain high responsibility and meaning in each have swan song [to] as materialization feel *bhakti* to The Hyang Widhi Wasa, so that born creation of gilt edged swan song.

That way also creation of art dance and music related to its creator deity, for example Gambuh dance owning element "total theater". This Gambuh Dance have myth and span long history and also ethics of ritual marvelous. Papyrus of Prekempa and Aji Gurnita mention that gamelan Pinara Pitu stemming its sound come from voices of Dewa Pengider Bhuwana (custodian of all over the world).

According To I Made Bandem that, form move in dance of Gambuh formed by *agem*, *visit*, *pari*, and *tangkep* framed by logic; *wiraga*, *wirama*, *wirasa*, and authority, so that become part of typical dance which there no two him in world. Early from myth like that, even nowadays Gambuh Dance has become complete theater as artistic presentation. But still has function of ritual and show as giver of religious ceremony legitimacy (Bandem, 1999: 5-6). Thereby can be said that by dramatari Gambuh represent artistic form of tradition having the power of spiritual (material and also mental (physical) representing universal methods which go into effect in all artistic type of show. Representing a very effective local strength to enter global of village and also global culture (global culture) which is mondial.

In Lontar of Barong Swari mentioned also that; creation of Barong narrated by when Bhatari Uma cursed by Bhatara Ciwa (Bhatara Guru), go down to world become Durga Goddess, utilize to finish its anathema she has yoga; time has yoga to face to is north, he create "**gering limutu**" (disease epidemic). Facing to west create "**gering hamancuh**" (deluge). Facing to south create "**gering bhuwana rug**" (chaos of world). Facing to south create "**gering utah bayar**" (muntah mencret). Effect of that yoga All rip-roaring Bhuta Kala celebrate because incidence of all kinds of disease. Thereby more and more threatened of world safety along with all its contents, hence emerging Dewa affection Tri Murti. Finally she go down to world save mankind of ruination by way of changing form, Dewa Brahma turn into mask "Bang" (red). Deity of Wisnu become "Telek" (white mask) and Dewa Iwara become "Barong". Through federating of that strength of he sanctify earth (ngruwat) which is manifested in the form of "**ngelawang**", Mask of Bang, Telek and of Barong encircle the village and dance from house entrance to the other house, so that run All Bhuta Kala and all kinds of other disease (Artistic seminar of Sakral and Art of Profan Area Dance, 1971). In each house entrance

passed, pawnbroker is obliged to dedicate *sesari* money and *sesajen*, as utterance feel thanks of safety godsend given. At that opportunity have dedicated *sesajen*, society member often request fur of *barong* fastened at wrist as symbolic get protection of safety.

Ritual procession like this earn us meet great every day of Galungan and Kuningan during one month. May even exist a procession of ritual very unique *Barong* is we able to meet in Apuan village Baturiti District, Tabanan regency, executed at a gate culminate *sesari* executed by meeting hundreds of *Barong* from four regencies in Bali, they are: Badung, Denpasar, Tabanan and Gianyar. At that ceremony is we earn to witness manifold of *Barong* and of *Rangda* for example: *Barong Ket*, Tiger, Lion, Buffalo, Pig (*bangkal*), Dragon, *Barong Blas-Blasan* or of *Kedingkling* (*Barong* depicting figures in story of Ramayana and of Mahabharata) and *Barong Landung* (looks like *Ondel-Ondel*) with various style dress and also its accessories. Before top event started to be to be done by procession of ritual with supply of certain *sesajen* and the dances, at that moment often happened "*kerawuhan*" or *kesurupan* start from expectation of *Barong* till the division of each place of *Barong*. Then at the top of moment, after performed the *Rangda* by procession of ritual certain each *Barong* at top moment, after performed by procession of ritual certain each *Barong* with the *Rangda* perform a stage of sakral (*Calonarang*) by have innings during four days four nights. Because of the limited time, usually the prominent custom countryside can arrange schedule and give opportunity to which not yet earned at next six-month ceremony.

According to opinion the prominent local custom village, that the happening of meeting of *Barong* ritual is like that related to trust, that before process of *Barong* and of *Rangda* the preceded imploringly wood in the gate utilize to obtain magical strength which expected by the supporter society. One month before ceremony, *Barong Blas-Blasan* exist in the gate pay a visit to circle countryside visit each *Barong* exist in four above mentioned sub-province. Then each *Barong* visited together is obliged to fetch, preparing place lodge and then accompany to reach frontier of village go to other village to visit. Village or gate visited is obliged to perform a expectation ceremony and release that way further. According to trust of society

who lift the Barong-Barong often happened events fretting if procession of ritual like that do not be executed. Similar condition add confidence of society to give or obtain cash for its obligation loyally, utilize to obtain peacefulness and safety.

Based on mythologies having the character of written in ontology Lontar, representing foundation which strong very to mark with lines and ethics of ritual rule encouraged by loyal full (of) attitude. This matter become integral part even part of which vital very to life of permanent Bali society hitherto. According to Swellengrabel society and culture of Bali in historical in perspective experience of change by continuing according to three especial tradition that is: (1) small tradition, (2) big tradition and (3) Modern tradition (Swellengrabel, 1960: 23).

Small tradition represent Hindu pre tradition, where communal life patterns which have the character of religion is, aesthetic, representing elementary characteristic in life of Bali society. In life like this religious values, beauty, togetherness (solidarities) very dominant vision of him. Sutan Takdir of Alisyahbana express to categorize third the value type represent cultural value system of expressive Indonesia (Alisyahbana, 1981: 51)

Big tradition represents tradition expanding at the same time powerfully of influence of Hinduism in Bali area. This Tradition of new elements are introducing in Bali society, like: (1) System trust according to Pentameter of Cradha, (2) Monarchic System, (3) System division of labor (dynasty colour), (4) activity Ethos, (5) Conception Organize Purusha Artha (*Dharma, Artha, Kama* and *Bhuta*). Conception Tri Hita Karana emphasizing balance which is harmony among Human being with God, human being with human being and human being with its environments. It is assumed to represent the part of this tradition. So also growth of traditional institutes, goodness in the form of regional tying (custom village or banjar), to the division of water (Subak) expand fertility in this tradition. Big tradition in is in perspective of value system, in one party settle on an ongoing basis religious existential values, solidarity and esthetics and also attitude of growing other values, like balance

value, activity ethos, *dharmā*, deliberation, binding one with other and openness value which is dynamic.

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At 1998 going through education of Pure Magisterial of Fine Arts in Technological Institute of Bandung, finish at 2001. Going

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Occupation that have been occupied, as Chief Majors Fine Arts at 1988-1998, As Assistant Of Chief of I STSI Denpasar at 2002-2003, As Assistant I Of Rector ISI Denpasar at 2003- now. As Director of LPIU Due Like Batch of IV at 2002- now. Has followed active as member of Listibya and of Dekranas Province Bali and also follow active as official member of Hmpunan Seniman Bali " Citra".

Other activities, often do research, writing article, Artistic exhibition of paint mount national and also international, single exhibition goodness and also team.

Appreciation, as year byword lecturer 1989, Appreciation of Bali Governor, Director General Culture, Appreciation of Seniwangi, Government of Hirozima Japan, Government of Iwate Japan and others.