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***Barong Landung's* Footprint in Bali: Heidegger's Existentialism Perspective**

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Abstract

Art products in Bali include fine arts, crafts, gamelan, dance and vocal arts. inherent in carry out all activity ritual ceremonies. The function of visible art products in activity ceremony *Panca Yajnya*. One of the types of performance dance that The nuances of ritual magic still exist today and are supported by indigenous people in Bali are Barong and Rangda. Barong is generally in the form of an animal, but there is one Barong that is more like a human figure, namely *Barong Landung*. Although mythologically it is always associated with a certain area, almost all Traditional Villages have strong knowledge of Barong Landung regardless of not having physical artifacts. It is interesting to delve deeper into how the existence of *Barong Landung* is from the side of the stories circulating in society. How the existence of Barong Landung is also an inherent part of the existence of Balinese society. Through data collection in the form of searching for manuscripts or documents, as well as text interpretation, it was obtained that Barong Landung has many versions of its existence, starting from the mystical side such as *Kanda Pat*, the magical side such as the story of *Ratu Gede Mas Mecaling*, to the history of Bali which associates the name of King Jaya Pangus. The existence of *Barong Landung* is also a projection of the journey of Balinese people's lives about the space and time they inhabit so that it is attached to, stories, myths, beliefs and religious practices.

Keywords: *Barong landung*, Balinese people, existence

1. Introduction

1.1. Background

Bali has a wealth of art and culture with various forms and functions in society. Viewed from the functional aspect, it can be grouped into three, namely *Wali art*, *Bebali art*, and Balinese art. *balih-balihan* (Picard 2006)^[8]. The first, the art of *the guardian*, is art sacred special staged as part from the ceremonies religion. Second, art *back to the country*, nature semi-sacred as companion ceremony. Finally, the art that is included *bali-balihan* is an art for completely profane entertainment. The third art performance This can commercialized including staged For support tourist.

Covarrubias believes is artistic for public Bali is breath every day, Because all the results of artistic products such as fine arts, crafts, gamelan, dance and and so on, very needed in carry out all activity ritual ceremonies. The function of visible art products in activity ceremony *human offerings*, *pitra offerings*, *god yadnya* and *resi yadnya*. For that reason, in artistic activities for Balinese people have arts that are *guardian* (sanctity), *bebali in nature* (show support ritual ceremonies), and *banners* (show). Many arts the Balinese performances we witness today have cultural roots in magic rituals, such as: *Sang Hyang Widadari*, *Sang Hyang Jaran*, *Sang Hyang Bojog*, *Sang Hyang Bangkung*, and so on. One of the types of performance dances that nuances of magical rituals that still exist today and are supported by The traditional people of Bali are Barong and Rangda.

According to the Balinese-Indonesian Dictionary (Warna, 1993: 63)^[13], *Barong* is the embodiment of mythological animals as a symbol of truth to fight against the destructive power of evil. According to Kardji (1993: 53)^[4] the word *barong* comes from the Sanskrit word *b(h)arwang*, which means *bear* (in English) or bear animal (in Indonesian). Meanwhile) argues that the word *barong* comes from the Old Javanese language "*barwang*" which means bear, honey bear (*Ursus Malayanus*).

The word *barwang* can be found in the Ramayana book (12.61), Sumanasantaka (159.3), Sutasoma (95.6), Arjuna Wijaya (10.14). In the Sutasoma book (131.1c) and Bharatayuddha (9.3; 46.14) there is found the sentence *singha barwang alayu*, which is often combined into *singha barong*. Thus for Titib, the word *barong* comes from the word bear, considering that the bear animal has long been popularly known in India, China, Southeast Asia, Sumatra, Java and Bali, proven to have been popularly mentioned in literary works.

The many written sources that have been put forward by Titib, of course all of them cannot be ignored, because they have given a big influence in forming the Javanese-Balinese language and culture in the past (Indianization). Therefore, following the view of Budihartini that *barong* is a cultural artifact rooted in the spiritual culture of the nation, especially Bali itself, which contains universal and sacred elements. Although many people think of *barong* as an influence of foreign culture, however, if we then trace the existence of *barong* with various types and forms and names that are widely found in Bali, then the form of *barong* is no longer just a lion and a bear.

One type of *barong* that is unique and different from *Barong Ket* because it is not shaped like a lion is *Barong Landung*. *Barong Landung* (hereinafter this term is not italicized) is Wrong One art which there is in various area in Bali and has the potential to be developed as a tourist performing art and become a source of inspiration for the development of the creative industry. Unlike *the barong ket* which is 'four-legged' because it is danced by two dancers, *Barong Landung* played by one person, like *ondel-odel*. There are two main figures and two additional figures in *Barong Landung*. Figure main man which skinned black, called with Jero Big, And Which Woman skinned white, mentioned with Jero Luh. These two figures are usually associated with mythology King Balingkang Jayapangus with his wife, a Chinese princess named Bro Cing Hi, from century the 12th AD. Center His kingdom is believed to be in the Pinggan Village area, Kintamani, Bangli.

Even though *Barong Landing* close associated with King Balingkang in Kintamani, the reality *barong* which nature sacred this exist in various regions in Bali. The story of *Barong Landung* is part of a colossal performance that reveals the history of Bali and all its arts and culture with a focus on the King of Bali and the Chinese Princess. *Barong Landung* is performed in inside and associated as figure from The King and Queen who once ruled in Bali. Tracing the traces of the story that tells the existence of *Barong Landung* becomes challenging and interesting because it is always related to the story of the ancient Balinese Kingdom and all the psychological faculties that developed at that time, a dissection of how existentially the stories related to *Barong Landung* spread and were accepted by society as part of their lives.

1.2. Formulation of the problem

Based on the description above, there are several problems that can be formulated as follows:

1. What stories are related to the existence of *Barong Landung* ?
2. What is the existentialist view on the stories related to *Barong Landung* ?

1.3. Research purposes

Following the formulation of the problem above, the purpose of writing this research is aimed at answering the problems faced, including:

1. Want to know the stories related to the existence of *Barong Landung*.
2. Want to know the existentialist view on stories related to *Barong Landung*.

1.4. Writing Methods and Theories

Data collection to support the achievement of the writing objectives is carried out by searching for documents containing stories that can be linked to the existence of *Barong Landung* in the community's memory. The documents are interpreted and linked to the signs attached to *Barong Landung* as well as various places and storylines that are in accordance with the depiction of the story of the King of Bali and the Queen from China.

2. Discussion

2.1 Stories related to the *Barong Landung* story

Results Document searches for stories related to the existence of *Barong Landung* in Bali show many versions, all of which refer to the same cultural artifact. The differences in the versions of the story of the existence of *Barong Landung* are also accompanied by slight differences in the characteristics of physical appearance and characterization from each version, adjusted with the need for the story that is highlighted in the performance or performing arts and its symbolic meaning. The following describes three versions that can be associated with the existence of *Barong Landung*, with consideration of the proximity of the theme such as that related to the history of King Jayapangus, only one version is described and other similar versions are also marginalized only with differences in the background that is described, First, following Yudabakti and Watra (2007: 47) ^[14] in the book entitled "Philosophy of Sacred Art in Balinese Culture" and Swadiana in the book entitled "Barong Landung with Magical-Religious Nuances", the story of the existence of *Barong Landung* is closely related to the *Lontar Kanda Pat Bhuta text*. In the *Lontar Kanda Pat Bhuta*, the role of *Sang Catur Sanak* (four brothers who are always one unit) is discussed in *Bhuana Agung* (universe) and *Bhuana Alit* (human body), and are closely related to existence embodiment *barong*. Fourth *Chess Relatives* (you four) That, consists of above: 1) *Anggapati*, in the universe occupies the eastern direction, and in the human body takes the form of lust or *when*, which is enemy the human being who most dangerous; 2) *King of Kings*, in the universe occupies the southern direction, and as the ruler of *the Great Crossroads* (crossroads) and graves (*Setra Gandamay*) in the form of *Durga*, who has the authority to disturb person who violates *atiwa - tiwa* rules (*cremation*); 3) *Banaspati*, in the universe occupies the western direction, taking the form of Jin, Satan, *Tonya* (*Barong Landung*), the guardian of rivers/ravines, and sacred places; 4) *Banaspati Raja*, in the universe occupies the northern direction, taking the form of *Barong* (*Barong Ketket*), and has the task of guarding large trees such as *Kepuh* (Rangdu), *Pole* (Pulasari), *Bunut Besar*, *Beringin*. The four parts of the symbolic universe above are called *Catur Sanak* (four brothers), and has been in every person since their origin. According to the *Kanda Pat Book*, the *catur sanak* (four brothers) described above are believed to be the rulers or kings of every jinn, devil, *tonya*, *bhuta*, *kala*,

denge, and others. Thus, Yudabakti (2007: 48) [14] can draw the origins or history or mythology of the existence of *Barong - Rangda* and *Barong Landung* is related with task And the authority of the *Catur Sanak* in the world and in humans themselves.

By Because that, *Barong Landung* very sacred by Balinese people, because it is believed to be repellent of disease outbreaks and neutralize all forms of evil power from the *bhuta kala* (negative power). So, the story of the birth of *Barong Landung* is believed to be the embodiment of one of the manifestations of *Sang Catur Sanak*, namely *Sang Banaspati*. It is mentioned about the symbolism of *Sang Banaspati* as the ruler of rivers/ravines with the form of demons, *wong samar*, and the spirits. Then, the image of *wong samar/tonya* was manifested by the *undagi* as the form of *Barong Landung*.

Second Version, Borrowing the description of Kardji (1993: 62-64) [4] in "Mysticism of Barong and Rangda in Bali", also Yadnya, et al. In the Book Entitled "Description of Regional Art *Barong Landung*" relates *Barong Landung* to the story of *Ratu Gede Mecaling* which is famous among the Balinese people. Bali has a belief, in the sixth month (around December-January) the spirit of *Dalem Bungkut* (also called *Dalem Nusa* from Nusa Penida) wanders and disturbs the Balinese people, therefore an antidote or *Pengeruwat element is needed*. All forms of *barong* that have existed in Bali have not been able to eradicate the plague of disease blown by the spirit of *Dalem Bungkut*, so that the plague and the atmosphere are tense everywhere. It is said that one night a resident was so afraid, that he was forced to hide among the thorny pandanus trees. In a state of alertness and fear from his hiding place, right at midnight the person saw the form *Queen Big Mecaling* Which tall big currently accept child the fruit that is for *leak*, to receive And report task each of their new ones.

Long story short, after midday the man came out of hiding. Arriving home he made a form of a *barong* whose body shape and face were similar to the one he saw last night in the cave. Every night the *barong* was then paraded around the village. Because they thought the *barong* was *Ratu Gede Mecaling*, the *The leak* no longer dared to attack the villagers, so... plague also gradually disappeared. By the villagers, this *barong* was then called *Barong Landung* according to with This form of *barong* has a body shape that is the size of tall and big (*landung*). Meanwhile, the Balinese people then also began to really believe that Thorn pandan leaves can be used to ward off evil (disease, disaster) caused by evil people or leaks.

Barong Landung performance is usually followed by other character elements are successively called: *Jero Gede*, *Jero Luh*, *Mantri* (King's Son), and *Galuh* (King's Daughter). In place another, there are more complete character elements, with the addition of the *Cupak* character. The description of the distinguishing characteristics of the characters are: 1) *Jero Gede*, with a jet black body, long black hair flowing, wearing a white head covering (*destar*) with tinsel, and tucking a keris in his back; 2) *Jero Luh*, his body is rather white/yellow, his whitish hair is tied in a typical Balinese bun (*pusung tagel*), wearing a batik-patterned shawl (sash) and a kembang Nyonya batik cloth; 3) *Cupak*, his body is red, his black hair stands up straight (*Jerang*), wearing a plain black head covering (*destar*) (without a pattern), wearing a poleng cloth and tucking a keris in his back; 4) *Mantri*, wearing attributes similar to the *mantri* character in the *arja*

performing arts ; 5) *Galuh*, also wearing attributes similar to the *galuh* character in the *arja* performing arts in Bali.

Third Version, Exploring the ideas of Sudarsana (2005: 29) [10] in " *Bali Dwipa Mandala* ", King Bali Sri Aji Jaya Pangus famous most issued many inscriptions (39), ruled between the Saka years 1103 to 1191 (1181 AD to 1269 AD) AD), also has been married daughter *Laddie Khang* from Land China. This great and wise king always ruled with his two queens, and succeeded in bringing Balu Island into the fold condition peace and prosper in quite a long time. For his great services, some Balinese people immortalized or expressed to in art and culture *Barong Landung*. Mask (*tape*) *barong land* the female is made with the characteristics of a face with narrow eyes and wearing a *long dress* (like the clothes of Chinese women in the past). Meanwhile, the male is expressed in the form of a *barong landung* with a scary face and a tall, big black body (black is a symbol of Vishnu or Vaishnawa), which is none other than a symbol of the majesty, horror and authority of the Balinese king.

The Markandya Purana Lontar contains the story of the greatness of King Jaya Pangus. It is mentioned that in the year Saka 1103 (1181 AD) the island of Bali was ruled by a king from the *Waisnawa* lineage with the title *Sri Aji Jaya Pangus Arkajalancana*. *Arkaja* means descendant of *Arka*. *Arka* means *Suryawangsa*, *Suryawangsa* is the same as *Hariwangsa*, *Hariwangsa* means *Vishnu wangsa*, that's the *Waisnawa* name. *Sri Aji Jaya Pangus* reigned on the island of Bali with two of his queens, each named *Sri Parameswari Indujaketana* and *Sri Mahadewi Sasangkajacihna*. The latter came from China with the real name Dewi *Cung Khang* (Kang Cing Wei). Dewi *Cung Khang* can also mean the princess of the *Cung* or *Sung* Dynasty in China. It is also stated in the *Markandya Purana* text that, as a king who ruled in Bali, he was very authoritative in protecting the island of Bali. He can carry out his duties as at the helm of all Balinese society, because he was very wise, behaved well and was capable and young, mastered the science of government and the teachings of religion, always accompanied by his two consorts, the governors, ministers, who both mastered the science of reason and policy tactics in the science of government, as well as officers who mastered the science of warfare. Because of his services, the island of Bali became safe, orderly and sant.

Also it was mentioned that, when he was in power together second his consort, then Sang Rsi Siwa and Sogata have succeeded in completing the construction of a sacred building in the form of a *parahyangan Widhi* (a sacred building for worshiping God Almighty) named *Candi Dasa*, which was built in the year Saka 1112 or 1190 AD. Then on Thursday Wage in the month of *Palguna* (around February) Saka 1191 or 1269 AD, His Majesty *Sri Aji Jaya Pangus Arkajalancana* went to *Wisnu Loka* (heaven, died), and his ashes were enshrined in *Dharma Anyar* (current location, near the Pengukur-Ukur temple, Pejeng, Gianyar), there is a *Panti Temple* which is managed by *Dangarya Jiwajaya*. When he died, it was not yet there is a replacement, so the condition of the island of Bali is uncertain. By the Balinese people, then a symbol of the king was made in the form of *Barong - Landung*.

The description of the existence of *Barong Landung* encompasses the mysticism of the teachings of *kanda pat*, extending to the description of the guardian power of Nusa Penida, namely *Ratu Gede Mas Mecaling*, to sticking to the history of Bali in the 12th century AD during the reign of

King Jaya Pangus which is also recorded in the Inscription and several Babad. Borrowing Koentjaraningrat, the idea of a supernatural power that surrounds and guards human habitation is the root of the awareness that drives the creation of sacred art to ask for religious and mystical protection and to be kept away from mystical things. Furthermore, Sumardjo stated that the products of past art that are still alive in the present are artistic products of our ancestral society whose culture is still in stage mythical. On culture mythical man try life behave united with natural environment. This life is a great unity, between humans and public, between man with natural, between man with world spirit Which supernatural, between humans and the entire cosmic order of the universe. Mythical humans unite himself with an object outside himself, and from there find his true self.

2.2. Barong Landung Existentialism Perspective

Questions and reflections on human existence have long been the subject of discussion among social and psychological scientists, even to the realm of religion that provides a definite picture. Philosophy, which is believed to be the mother of science with general reasoning about everything through speculative explanations, is also full of discussions about existence or being. From explanations with radical humanist nuances such as Jean Paul Sartre to religious ones such as the classical Danish philosopher Soren Kierkegaard. Intertwined with the existence of *Barong Landung* in Bali, it can be explained from the involvement of a Chinese princess and how stable the belief in the guardian power is believed by the Balinese people. The following is mixed with the mysticism of Catur Sanak and the historical factor of the Balinese King Jaya Pangus, giving color to the concept of innateness, being in space and time, and being thrown by the German philosopher Martin Heidegger.

Martin Heidegger was born on September 26, 1889 in the small town of Messkirch. His family was of modest means, and his father worked as a sacristan at the Catholic Church of Saint Martin in the small town. He attended secondary school in Konstanz and Freiburg im Breisgrau. In 1909 he entered the Faculty of Theology at the University of Freiburg, although he did not stay there for long. After four semesters he switched his attention and directed himself to the study of philosophy and attended lectures on the natural sciences and the humanities. Heidegger received his "doctor of philosophy" degree in 1913 with a dissertation on "*Die Lehre vom Urteil im Psychologismus*" (The Doctrine of the Judgment in Psychologism). Two years later, he defended his "*Habilitationsschrift*" entitled "*Die Kategorie und Bedeutungslehre des Duns Scotus*" (Duns Scotus's Teaching on Categories and Meaning), which was then composed under Rickert's guidance and published in 1916.

Heidegger's works are quite numerous, both from lectures and lectures. Among the important ones are *Sein und Zeit* (Being and Time), *Kant und das Problem der Metaphysik* (Kant and the Problem of Metaphysics), was ist Metaphysik? (What is Metaphysics?), Platons Lehre von der Wahrheit (Plato's Teaching on Truth), Brief Über den Humanismus (Letter on Humanity), Einführung in die Metaphysik (Introduction to Metaphysics and several other works. After 1962, Heidegger's published works were few. Of the few, one can mention *Zur Sache des Denkens*, which in English is "*On Time and Being*" (translated by: Joan Stambaugh). The following year, *Phaenomenologie und Theologie* (Phenomenology and Theology) was published. There was

also an attempt to publish all of Heidegger's works in full as done by Klostermann Publishers in Frankfurt am Main. The entire edition will consist of 70 volumes of 400 pages each. The first volume was published in 1975 under the title *Die Grundprobleme der Phaenomenologie* (The Basic Problems of Phenomenology).

Barong Landung in the scope of Heidegger's innateness in his book *Sein und Zeit* is explained by Hardiman as a knowledge that crosses time which ultimately becomes cognitive and practical provisions for actors in fulfilling their space and time. Humans get inspiration in their living space from every movement of nature digesting it, able to grow a habit of guessing the movement of nature or their living space. The results of guessing (the involvement of their bodies with the surrounding nature) are what ultimately enable humans to act. The journey of the seasons that have been recorded in the traditional Balinese calendar places *sasih kaenem* as a vulnerable *sasih*, this does not happen in a vacuum, but the full involvement of Balinese people repeatedly with the movement of nature and the shift of time. This concept is what brings humans according to Heidegger, which Hardiman translates as existing in space and time.

Due to the intensive involvement of humans in the surrounding nature, the unification of the body with its living space repeatedly gives birth to unique and speculative life practices. At one time, *sasih kaenem*, humans are in a state of uncertainty and chaotic spatial division, time that is no longer linear. Nature teaches humans about uncertainty and balance, but humans in their living space always want a stable, predictable, united, harmonious state because only with that state can humans exist. From a strong desire for the stability of harmonious conditions, humans create life practices that are able to reverse time towards a stable, predictable and harmonious direction to return to existing in space and time. Although inevitability will always repeat itself, humans always want the conditions of space and time to be under their control, because that is how humans are called "existent". Heidegger's existentialism describes the human innateness of the experience of time and repeated spatial conditions that give birth to unique life practices and become cognitive provisions to be used as a tool to control space and time so that they can exist. From that space and time, humans are then thrown into their life practices, namely rituals, knowledge in the form of mythology, beliefs related to *Barong Landung*.

3. Conclusions and Recommendations

3.1. Conclusion

The description of the existence of *Barong Landung* in various transcripts encompasses the mysticism of the teachings of *Kanda Pat* contained in the *Tutur Kanda Pat text*. Another version is in the description of the guardian power of Nusa Penida, namely Ratu Gede Mas Mecaling, who is an *adimanusawi* figure centered in Nusa Penida. until the story of *Barong Landung* sticks to the history of Bali in the 12th century AD during the reign of King Jaya Pangus which is also recorded in the Inscription and several Babad. Associated with Martin Heidegger's existentialism with its main concept of innateness, being in space and time, and thrownness, the concept of innateness can be described as a result of intense human experience with space and time, thus giving birth to unique life practices in the form of beliefs, myths and rituals. From these beliefs, myths and rituals, humans want to exist in predictive, stable and harmonious space and time, so that their life practices related to *sasih*

kaenem become possible to exist in the world. Through these practices, humans are thrown from their daily lives towards unique practices, unique beliefs and mystical myths.

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