



Tektekan Calonarang at Puri Anyar Kerambitan: Is it Sacred or Profane?



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Abstract

This study aims at presenting the comprehensive insight on the commodification of *Tektekan Calonarang* in Puri Anyar Kerambitan which uses sacred *barong* and *rangda* for tourism. The data was collected through observation, in depth-interview, and literature study. The collected data then analyzed using the descriptive qualitative method. The theories of deconstruction, social practice, aesthetic, and power/knowledge are used to undertake this study. The results of the study reveal that positive and negative influences of tourism occur in the context of traditional performing arts. The emergence of creativity is very evident in the rapid development of various types of performing arts in Bali including the increasing number of art activists, but at the same time several sacred dances including ritual procession elements, such as *Tektekan Calonarang* in Puri Anyar Kerambitan have become in between sacred or profane because they have been shown to tourists.

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1. Introduction

Holidays and tours to the island of Bali, there are many interesting things are available not only the beauty of tourist attractions but also the beauty of the culture, tradition, and art of the island. One of them is the creation of dance that is often performed in a number of places and its purpose is entertainment that can be enjoyed by tourists. In this case the concept of tourism is defined by Kodiran (1998), as a journey from one place to another, temporary, carried out by individuals or groups, as an effort to find balance or harmony and happiness with the environment in social, cultural, natural and scientific dimensions (Mudana *et al.*, 2018; Ginaya, 2018; Astuti *et al.*, 2018; Astuti *et al.*, 2019). Whereas, Yoeti (2006) and Ginaya *et al.*, (2019), added that tourism is a temporary departure process

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from one person, more towards another place outside his residence. The impetus for his departure was due to various good interests due to economic, social, cultural, political, religious, health and other interests.

When talking about the tourism industry, it certainly fulfills the requirements of the arts. Worthy of being displayed, wrapped in space and time, it must still formulate what is allowed and what should not be displayed for the sake of tourism commodity (Piliang, 2004; Barker, 2005; Atmaja, 2009; Ginaya, 2011). The Cultural Service at the provincial and district or city level is then obliged to register the existing cultural attractions. Even this is also in accordance with the contents of the Law on the Promotion of Culture. The regency or city as the bottom base is mandated to formulate recommendations about its culture in the region, then submit it to the province before finally becoming the tops of national culture. The Office of Culture necessitates recording all attractions in terms of space and time, which are sacred and which are profane. On the ground, if there are sacred attractions presented, or profane attractions are actually considered sacred, we will surgery even though it is not easy (Ayat, 1986; Ardika, 2018; Triyuni *et al.*, 2019; Ginaya *et al.*, 2019).

Bali has no day without gamelan music complementing the ritual activities held by the Islanders and accompanying the dancers' agility and body. The ritual music and dance that make Bali able to provide an attraction as well as coolness to every community, including tourists in enjoying a holiday to Bali. Customs, culture, and religion in Bali become a unity that complements each other and provide meaning in the religious order of the Hindu community on the Island of the Gods (Heywood, 2014). The former Director General of the Guidance of the Hindu Community Ministry of Religion explained that religious activities, in general, seemed only cultural. However, he considered, in reality, it was like a "piodalan" ritual activity in Pura, for example, the first seen was a culture in the form of musical arts, dance, *kidung* art and *janur* (*banten*). Cultural arts always accompany religious activities in the form of "Panca Yadnya", which he put forward, and other religious activities. Dance is a community activity that supports the religious and cultural activities of the community.

Art at first grew as the creativity that was offered to God Almighty, *Sanghyang Widhi* as a form of devotional service. Bandem (1996), stated that dance is part of the results of cultural creativity imbued with religious values. Sacred art is a work of art that deals with religious activities that have high philosophical value, namely a religious magical power related to religious ceremonies. Therefore, he stated further, sacred art is only performed at certain times, namely days that have to do with religious ceremonies. Dance is an art that is offered to the Creator, as the highest respect to God. In addition, dance is also a cultural aesthetic that is framed by Hinduism's religiosity so it is still interesting to be enjoyed and visited by foreign tourists. Thus, the religion and life of customs in Bali can indirectly foster a very deep sense of art in society, especially in the fields of gamelan, dance, painting, sculpture and decorative arts. Whatever art, according to Dibia (1999), the form is basically the result of cultural activity in the form of artists' expression and creativity. Art is the result of artists' feelings, inventions and intentions, arts cannot be separated from the bonds of the noble values of national culture.

Various types of art resulting from Balinese creativity that has been inherited from generation to generation generally have a close relationship with religious ritual activities adopted by the local community (Ismadi *et al.*, 2013; Dibia & Ballinger, 2012). Therefore, he stated that art, specifically music and dance, was associated with worship and traditional activities and religious rituals. People who hold the Dewa *Yadnya* or ceremony for the manifestation of God for example, often accompany it by performing some dances, such as *pendet*, *rejang*, *baris* and the like. Whereas he stated, the *ngeruwat* (*melukat*) purification ceremony is usually performed by *wayang* or puppet *sapuleger*, or *lemah* puppets. Therefore, many of the results of artistic creativity are intended for a particular cult, or as a complement to the cult. Bali as an international tourist destination also develops performing arts that provide entertainment or entertain people and travelers through freedom of expression. Art (Eliade, 2002; Pradana *et al.*, 2016), is an expression that exudes one's instincts in its struggle, giving rise to an aesthetic sense, both for the creator, the actor, and the enjoyment. He also stated that art basically functions to smooth the soul, as well as for the interests of custom, culture, and religion (multidimensional events).

All of that aims to instill the values of traditional Balinese culture, especially aesthetic values through various artistic offerings in the form of religious and cultural activities on the Island of the Gods. Balinese people inherit various types of arts, from profane-folding art to sacred art. Profane or not sacred dance can be rented. Serves as entertainment or support for a particular event. Not having to use certain equipment that is sacred, according to Bandem (1966) and Dibia (1999), because Balinese art is classified into three, namely *wali* the sacred art usually performed in the inner courtyard of the temple, *bebali* the art performed in the middle-court yard and *balih-balihan* the profane art performed outside the temple. While sacred art cannot be used carelessly in the sacredness of dance in religious activities, there are several provisions in making the dance sacred. First, in terms of religious ceremonies, it means that every activity starting from choosing materials such as wood to *tapel* or masks must choose a good day

and a proper ceremony. Secondly, in terms of dancers, there is a dance that must be performed or performed by someone who is considered to be holy, meaning someone who has never married or *deha*, and the third concerning his performance day choosing a special day as *dewasa ayu* in Balinese calendar system (Ginaya, 2018).

Sacred dance (Bandem, 1966; Dibia, 1999), is a dance presented before Ida Betara or Hyang Kuasa with certain rituals on certain days for religious and cultural activities so that the ceremony can succeed perfectly (Sidha Karya). Thus, the deities and holy ancestors' spirit are pleased to give blessings in the form of physical and spiritual well-being or scale and noetic, for example, barong which is in the temple given a guardian *puja* offerings (ritual) and sent or danced when *piodalan* (temple festival) or certain works are sacred. Sacredness, they said, would be related to a particular ritual. Whether or not a dance or art performance can be measured from a number of general categories such as sacred dance is never paid or rented for an entertainment or commercial performance. That, they added, also functions as an executor or *pemuput* of the *piodalan*, carrying or using a piece of special equipment or equipment. People who will dance are the chosen ones. Either on a scale basis through choice and approval from the supporting community.

Sariada (2018), states that “*Tektekan Calonarang* is a type of dialogue dance drama accompanied by a set of gamelans *tektekan* whose gamelan instruments consist of a small piece of bamboo”. The play shown is *Calonarang*, a magical story in which there are magical elements such as scenes of sticking *keris* in the chest and so on. He further puts forward that the sacred Barong and *Rangda* are regarded as sacred objects sanctified by the Hindu community in Baturiti Village, Kerambitan, Tabanan. As a matter of fact, the mythological dance of barong and *rangda* in Bali is believed to be the eternal fight between the goodness and badness as *rwabhineda* or binary opposition which is also inspired by local genius of Tri Hita Karana, namely an effort to find balance or harmony and happiness with the environment in social, cultural, natural and scientific dimensions (Mudana et al., 2018; Ginaya, 2018; Astuti et al., 2018; Astuti et al., 2019). According to Sariada (2018), *Tektekan Calonarang* Dance Drama has been commodified for the interests of tourists in Puri Anyar Kerambitan. Despite the disagreement of the commodification among the Balinese it is continued performed for tourists as the community in the Village involve in performing the *Tektekan Calonarang* for economic purpose.

Hobart (2007), states that the commoditization of dance in Bali is aligned with Adorno and Horkheimer's analysis of the culture industry which has made it difficult to recognize between 'authentic' and tourist performances. He further states that under the circumstances that Bali becomes industrialized tourism has led the island into the production of new cultural forms for mass markets. More extreme, it is said that in Bali the sale of 'culture' now comprises many of the island's major industries and has come to represent the identity of Bali itself. Therefore, a deconstruction of the social practice to commodify the Balinese dance for tourism interests is required in order to clarify the terms of sacred and profane. Deconstruction means the dismantling of hierarchical binary opposition that contributes to the creation of truth over disclaimer pairs which are inferior in every opposition in modernism (Barker, 2005). The deconstruction theory in this study was used to analyze the controversy of *Calonarang Tektekan* which is debatable among the Balinese whether it is sacred or profane. In addition, the practice of performing the dance for tourism align with the social practice theory that is a mindset about matters related to practices whose truths have been tested. Bourdieu in Harker et al., (2009), proposes a mapping of power relations in society by basing on the logic of resource ownership positions. Bourdieu classifies capital into three types, namely economic capital, social capital, and cultural capital as the basis for the existence of social structures. Conversely, the commodification of the dance cannot apart from the relation of power and knowledge in the helix involved, such as the government and the society itself for tourism profit-oriented. Foucault argues that it is almost impossible for a power not to be sustained, either by an economy or political justification. Power can produce knowledge. On the contrary, knowledge is very necessary for power. Power is always articulated through knowledge, so knowledge always has the effect of power (Foucault, 1980; Rabinow, 2002).

2. Materials and Methods

The present study was designed to use the qualitative method. The study was conducted at Puri Anyar Kerambitan, Baturiti Village, Kerambitan, Tabanan and was intended to describe and explain everything related to the problems of the study concerning whether *Tektekan Calonarang* Drama. The phenomenon of the performance of *Tektekan Calonarang* in Puri Anyar Kerambitan was analyzed using the paradigm of cultural studies. As a research technique, this method gives emphasis on the quality of the data as the measurement for obtaining valuable explanation and understanding of the object of the study. Therefore, Bungin (2001); Dennis (2006); Sugyono (2009)

and Hammond (2012), stated that the qualitative method is highly relevantly used to discuss the socio-cultural phenomenon. Barker (2005) and Macleod & Carrier (2009), stated that practice can lead to a variety of changes and improvements and the sustainability of a culture. Such a definition involves a variety of symbols of life. Therefore, in this present study, the qualitative method was used to observe the actualization of the cultural value of the phenomenon of the performance of *Tektekan Calonarang* Drama.

The performance of *Tektekan Calonarang* Drama, as a cultural phenomenon, cannot be separated from the dynamism of socio-culture in the current era. Sedyawati (1994), stated that it is better not to be understood from its physical form but also from the aspect of those who are involved in such a cultural practice. That includes the correlation between the struggle for and the shift in strength to the scope in which those who are involved in such a cultural practice play their roles. Apart from that, it can be understood that the cultural manifestation and the power of those who are involved in the performance indirectly contribute to the changes which are made as an attempt to improve and sustain the culture.

3. Results and Discussions

This study concerns with analyzing the qualitative data of *Tektekan Calonarang* dance drama performed as a new tourism model in Bali tourism industry. It is interesting to study critically because although in general Balinese people oppose the use of cultural elements that are considered sacred for tourism purposes, in fact, the people in Baturiti Village, Kerambitan, Tabanan actually use barong and sacred *rangda* in their *Tektekan Calonarang* show for tourism. They seemed to not care about the attitudes and concerns of many parties for the use of cultural elements that are sacred in the interests of tourism.

3.1 *Tektekan Calonarang* Art Performance in Puri Anyar Kerambitan

Puri Anyar Kerambitan is known to have been built in the 17th century AD. Formerly a palace where members of the Tabanan Kingdom lived. Even though it is hundreds of years old, the condition of this palace building is still well preserved. Visitors can still witness the uniqueness and distinctive features of Balinese nuances. In this place, visitors will also find a large banyan tree that has been around since 1977. Furthermore, the inside is divided into several sections called *palebahan*. There are several *palebahan* or courtyard in this building, including *Jaba Tengah* or middle courtyard, *Bencingah Puri* or outer courtyard, and the Supreme Court. In addition, there is also a sacred area called *Merajan Agung* or the palace main temple. In this sacred area of Puri Anyar Kerambitan, visitors can witness the presence of a variety of ancient furniture imported from China and the Netherlands.



Figure 1. The Jaba Sisi or outer courtyard of Puri Anyar Kerambitan
Photograph: I Ketut Sariada, 2014

One interesting thing about a visit to this place is the performance of traditional Balinese art. There are various arts that are displayed as a form of welcome to visitors. Among them are Legong Lekong Dance, Joged Bumbung, Andir, and *Tektekan*. Not to forget, visitors to Puri Anyar Kerambitan will also get a dinner treat like a noble. The menu served in this place is also special. This is done as a means of providing convenience to visitors. Moreover, this place is known as a tourist location that is often visited by celebrities. Some world-famous figures were recorded as having

visited here. Evidence of their arrival can also be witnessed by the presence of photos deliberately displayed by the castle manager. Among the celebrities are David Bowie, Mick Jagger, King Hussein, or Prince Bartiel from Sweden. At first, this place was only intended for welcoming guests. However, this changed from 1967. This place was officially opened to the public and continued until now.

For residents of Tabanan Regency, of course, they are already familiar with *tektekan* art. One of the traditional arts originating from the Kerambitan Sub-district lately is often displayed in people's party activities such as the Kerambitan Festival which is often held every year. *Tektekan* art comes from a simple musical instrument made of bamboo sticks, combined with a number of other traditional musical instruments, but is able to present beautiful art performances, a noble culture that is well developed and is still preserved to this day. The early history of *tektekan*, in particular, served to expel *bhuta* when people felt the village was being hit by an outbreak (*grubug* disease) and also on *Pangrupukan* day or the day before Nyepi Day. However, along with the times that increasingly highlighted creativity for art, the gamelan *tektekan* gradually became different functions or uses increased. *Tektekan*, which initially was a *grubug* neutralizer, is now the accompaniment of theatrical drama which is known as *Tektekan Calonarang*.

In one of the villages in Kerambitan Subdistrict namely Penarukan Village, for the *Tektekan Calonarang* tradition it was displayed during the *piodalan* in Pura Dalem and in the Kahyangan Puseh Temple. Not only that, *tektekan* performances can also be used to pay for people's vows. "*Calonarang* Determines the difference not using *watangan* or dead carcasses, but rather tells about the anger of Dirah or the mother of Ratna Manggali who saw her child being treated badly, which finally issued miracles and spread outbreaks of disease, until finally neutralized by *tektekan* sound," said Perbekel Desa The recent submission of I Putu Rai Suteja. For *Tektekan Calonarang*, which is displayed every *pujawali* or temple festival, Pura Dalem and Pura Kahyangan Puseh are one hour long. He said, in 1967, the Kerambitan Subdistrict area was attacked by a disease outbreak so that the community had the initiative to sound makeshift equipment both bamboo (*pengrebegan*). After that, the disease outbreak subsided, and it was believed that the tradition of raging was effective in eliminating the plague. Characters from Puri Anyar also saw that there was the potential to be elevated to art, and to support castle tourism so that art figures were called up and art was created and collaborated with a prospective performance complete with *rangda* and *barong*.

As a matter of fact, *tektekan* performing arts is a traditional art of Balinese society, which originally developed in the village of Kerambitan, Tabanan Regency. The show was aimed at driving out the plague and even then, spontaneously carried out by residents. The epidemic that had occurred in the 1920s in the village of Kerambitan claimed many victims, the community was afraid because they believed that there were spirits that roared and disturbed, even strange sounds that made people afraid, to eliminate the fear residents sound objects that can sound like cans, iron, cauldrons, pans, hoes and other objects. Now the tool used is a *kulkul* or *kentongan* made of bamboo played by a group of people consisting of 30-40 people. The name is quite simple, it comes from the word "*tek*" because it might be dominated by tech sounds where the method is then added to the suffix "-an" so that it becomes *tektekan*. In Bali the naming of a piece of art is not so difficult, as long as it is accepted by the community, as well as *tektekan* dominated by sound, another piece of art is dominated by almost the same rhythm like the sound of "*cak*" is called *kecak* dance that it can be witnessed in one of the popular tourist attractions in Bali namely Uluwatu.



Figure 2. The *Penabuh* or Group of *tektekan* percussion

Outbreaks (epidemics) occur in the village of Kerambitan in the Balinese language known as *Grubug*, the sound of objects being beaten and being able to issue loud sounds is believed to be able to help, in the belief of the local community when someone is hidden by a subtle world from another world hit objects that can cause noise at the

scene, in some other places even hold sounds from the gong called *beleganjur* percussion until finally the person can be found. Now because the belief is also in driving out evil spirits that cause epidemics, then this tension is held. The used *kulkul* has indeed become a familiar object in Bali. The *kulkul* is made of bamboo or from a piece of wood, used by the community as a one-way communication tool by residents placed in the *banjar* or hamlet, in the temple, in the security post and even in some houses. How to hit it varies according to its interests and purpose. Likewise, when performing *tektekan* art, the instrument does not speak a certain tone, but is distinguished by the sound of high or low beats and the rhythm used is different as in the sound of *cak* in *kecak* dance.

The forerunner to the formation of Tektakan Calonarang in Penarukan there are three villages namely Kerambitan (for dancers), Banjar Celuk Sudimara Village (for *tabuh* or gamelan), *rangda*, and barong (from Penarukan Village). Because at that time, Banjar Celuk, Sudimara village was bordered by a river without bridges, when the rainy season arrived, there was a flood that could not cross, so it was left to Penarukan and Kerambitan. Subsequent developments, *pragina* or the dancer in Kerambitan already getting old finally inherited to Penarukan entirely both dancers, musicians, and *rangda*. Finally, in 1967, Sekaa Tektakan Banjar Penarukan Kaja was formed, with the coordinator of dancer Ketut Kamijana. Moreover, the organization that supports *Tektakan Calonarang* at Baturiti Village, Kerambitan, Tabanan is administratively referred to as Sekaa Rama Bawa. It was established in 1970 to look after, maintain and develop *Tektakan Calonarang* in accordance with the local people's situation and condition. The management of *Tektakan Calonarang* Group can be seen in figure 3.

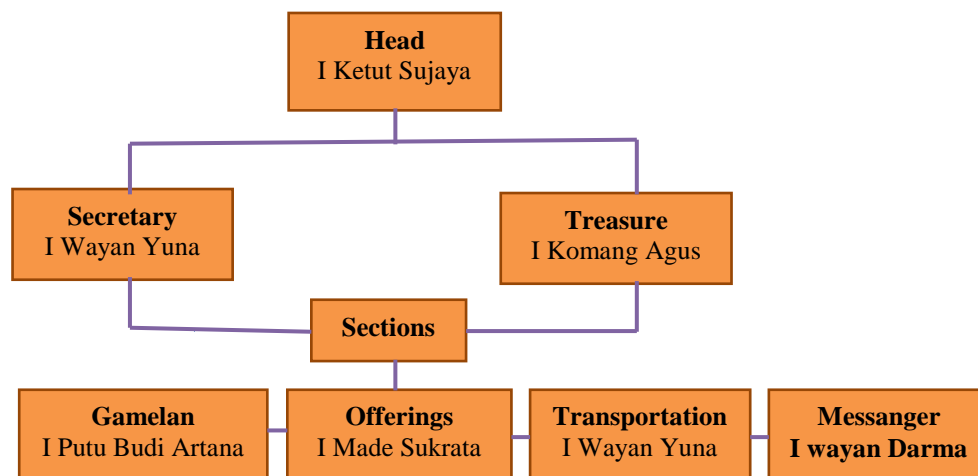


Figure 3. Organization structure of *Tektakan Calonarang* group in Baturiti village
Source: Sariada, 2017

A day before the Nyepi day called Pengrupukan, residents at the time of the *sandikala* (change of day to night) also commonly traveled around the village to expel Bhuta when it was not disturbing. When this tektekan art is displayed in the form of acting, it will be performed at the time of Calon Arang's story. The sound of the produced tech is accompanied by the sound of drums, flutes, and chunks, so it becomes a collaboration and produces a pleasant sound. Bali as a tourist destination, works of art like this is also in demand by tourists who want to know more about local culture.

3.2 Tektakan Calonarang Drama between Sacred and Profane

The appeal of the island of Bali is not only because of its tourist attractions, but also the various works of art offered, such as various types of Balinese dance, which are sometimes performed with the aim of entertaining. As the name suggests Balinese dance, of course, dances, are from Bali, whether they are inherited from the work of the ancestors or the new creations of their successors and present-day generations. Each dance movement is usually danced with grace and expression full of inspiration. The dance is an ancestral cultural heritage that is more religious, moreover staged in the courtyard of a temple shrine as a series of ongoing religious ceremonies. Traditional Balinese dance is usually performed according to the storyline of the dance, by watching the dancers' body movements, the audience understands the storyline of the dance performed.

Balinese dance has three types of dance categories that can be found in religious life and daily life as entertainment. The three types of Balinese dance include the *tari wali* or the guardian dance which is sacred in nature and performed in *jeroan* or the main area of the temple, *bebali* dance is performed to complement the religious ceremonies held in *jaba tengah* or central courtyard, and *balih-balihan* dance is performed with the aim of entertaining which everyone including the foreign tourists can watch the audience, this entertainment dance performed on the *jaba sisi* or outer courtyard of a temple and this type of Balinese dance entertainment can be found more easily in Bali. Table 1 shows the list of Balinese dance types.

Table 1
Category types of Balinese dances

No	Type	Category	Dance Name and Description
1.	<i>Tari Wali</i>	Very Sacred	<ul style="list-style-type: none"> • <i>Rejang</i> dance is danced by a group of princesses with simple and graceful movements • <i>Baris</i> dance is also danced in groups by male dancers who dance the movements of a group of soldiers with steady, firm and masculine movements • <i>Pendet</i> dance is danced in groups by adult women, bringing along offerings, more dynamic dance movements. In its development <i>pendet</i> dance was also modified as an entertainment dance to welcome guests. • <i>Sang Hyang Dedari</i> dance danced by daughters who have not yet reached adulthood, dancers from trance are ravaged by spirits, this dance aims to reject reinforcements and beg for blessings. • Barong dance, a sacred Balinese dance performed by wearing the costume of a four-legged animal in the form of Barong, Barong itself is a symbol of God's power, emitting an aura of kindness. Barong dance is also staged and modified in a number of places for entertainment facilities.
2.	<i>Tari Bebali</i>	Sacred	<ul style="list-style-type: none"> • Gambuh dance, the oldest ballet art in Bali, a classical Balinese drama, has and is rich in dance movements that are gentle and graceful, combining elements of motion, sound, literature and drama, this Gambuh art appeared around the 15th century. • Sidakarya's mask, to complete a series of major religious ceremonies, the Sidakarya Mask was performed, to request holy water so that a religious ceremony could run smoothly, danced by male dancers by combining elements of the art of motion and sound. • Wayang Wong, a traditional performance art, usually tells the story of the Ramayana epic, played by a human figure wearing a mask according to the character portrayed, with a puppet story accompanied by a percussion percussion
3.	<i>Tari Balih-balihan</i>	Entertainment	<ul style="list-style-type: none"> • <i>Kecak</i> dance, the most popular Balinese dance for entertainment with the story of the Ramayana puppet, danced in a circle, surrounds the bonfire, the main character dancing in the middle with a mixture of <i>cak</i> rhythm or choir. • <i>Legong</i> dance, is a classical dance accompanied by the

gamelan *Semar Pagulingan*, with the graceful movements of dancers that are quite complex, dance movements mimic the accompaniment of the accompaniment. Some types of Legong dance include the *Legong Kraton (Lasem)* dance, *Jobog*, *Legod Bawa*, *Kuntul*, *Smaradahana*, and *Sudarsana*.

- *Janger*, also known as a social dance, is performed by a group of male and female dancers, dance movements are quite simple, also introduced at schools starting from the kindergarten level, then staged for school farewell events, as entertainment. This dance combines elements of motion, sound (dancer singing) and gamelan.
- *Kebyar* dance, this dance is accompanied by the *gong kebyar*, can be danced solo, in groups and also in the form of ballet, some of which are sitting or *gong kebyar* dance, the *kebyar* of *kebyar*, *Oleg Tamulilingan*.

As the development of tourism is increasingly rapid in Bali, a number of religious dances are also modified so that it is more attractive to be introduced to tourists visiting Bali, such as one of the Barong Dance which is staged every day in Batubulan. Visitors who spend their time for vacation in Bali can watch it every morning, it is strategically located on a touristic tour to Kintamani and Ubud. The Balinese dance combines artistic and religious elements so that it appears full of religious aura combined harmoniously with elements of art. Similarly, the *Tektekan Calonarang* Drama is also commodified for exciting tourists in Puri Anyar Kerambitan. The *Tektekan Calonarang* Drama is usually performed in the royal palace on orders from tour operators in Bali for incentive group meetings and other events such as weddings. This commodification of *Calonarang Tektekan* arose from the idea of Anak Agung Oka Silagunada with the theme "ritual procession for welcoming royal guests". The idea came from the desire of Anak Agung Oka Silagunada as the elder of the royal palace to maintain patron-client relations between the palace and the surrounding community. Anak Agung Oka Silagunada seeks to develop his royal palace as a place for tourism visits so that the palace can provide employment for the surrounding community both in the arts and in other fields. With the palace being able to provide employment for the surrounding community, *puri* or the royal palace hopes that it will continue to be the center of community orientation in carrying out social activities as well as artistic activities as it should in the royal tradition.



Figure 4. The location of *Tektekan Calonarang Performance* in Puri Anyar Kerambitan
Photograph: I Ketut Sariada, 2014

Tektekan Calonarang's performance in Puri Anyar Kerambitan besides containing economic motives, there are also creative ideas of the local community which are identified as development ideologies, religious ideologies, the development of people's creativity in the field of cultural arts, and the development of myths in the community about the *Tektekan Calonarang* dance itself. In economic motive, it is obvious that *Tektekan Calonarang* has been able to function as an economic value, both directly and indirectly, since various forms of commodification were created to package this activity into economically valuable tourism utility.



Figure 5. *Gebogan* carrier in the Guest Welcoming procession
Photograph: I Ketut Sariada, 2014

The *Tektekan Calonarang* show became a tourist commodity directly that can provide an increase in income both for the community and the government itself. These economic reasons are important because later this form of activity is expected to be sold by the wider community. Conversely, apart from the economic motive, the *Tektekan Calonarang* is based on its classification, including in the type of sacred dance caused by the involvement of equipment in the form of *barong* and *rangda* which are regarded as *sungsungan* or sacred effigies for the community both called Jero Gede and Ratu Ayu accompanied by sacred features.



Figure 6. *Barong* and *Rangda* Fight
Photograph: I Ketut Sariada, 2014

Another characteristic that shows that *Tektekan Calonarang* is sacred is that every activity carried out related to *Tektekan Calonarang* is always accompanied by offerings, representing the religious community of Baturiti Village. In accordance with the information obtained from the local priest it can be explained that, the ceremonies carried out in activities related to *Tektekan Calonarang* consist of *upakara*-ceremonies for *nuasen* (starting), rehearsal, *upakara*-ceremony for *pamelaspasan* (ritual for new dancers who will appear in the first performance), ceremonies carried out in each performance, and ceremonies held before the performance. This characteristic shows that *Calonarang's* emphasis on socio-cultural life emerged as an expression of cultural identity, both personally and socially. In addition to the foregoing, the people of Baturiti Village also have the belief that *Barong* and *Rangda* which are sacred can provide a spirit of cohesion to the community because at the time of *Barong* and *Rangda* is a figure guardian of the safety, peace, tranquility, and health of Baturiti Village residents. The importance of figures along with expressive mediation has subsequently conserved artistic identity in the community in Baturiti, Kerambitan, Tabanan.



Figure 7. Rangda dancers are being stabbed by kris weapon

4. Conclusion

The interest of travelers coming to the island of God is not only a beautiful sight in every tourist attraction but also the uniqueness of the tradition, the hospitality of its inhabitants, culture as well as staging art like this. The art of *Tektekan Calonarang* Drama is not only a spiritual means but also a tourist attraction. The society of Baturiti Village, Kerambitan, Tabanan has been inspired in performing the *Tektekan Calonarang* Drama in terms of religious, market, conservation, and the cultural ideology. This point of views has made the performance of the *Tektekan Calonarang* Drama is becoming such a blended thing between sacred and profane. It is regarded to be sacred because the dance fulfills some distinctive sacred features, such as the existence of *barong* and *rangda* as sacred effigies to be sanctuaries which are placed in the territorial temple of the village. On the other hand, it is said to be profane when it is performed in Puri Anyar Kerambitan for the tourists' excitement. The fact that more and more are interested in viewing *Tektekan Calonarang* has certainly contributed to the economy of those who are involved in such a performance and the economy of the local people. It can also contribute to the image and identity of the local people. As it is frequently performed, it contributes to its conservation and sustainability. In addition, it has also indirectly functioned to bind the social solidarity among the local people.

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Statement of authorship

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

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