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### Inventory And Documentation For *Bebali* Mask Dance

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The objective of this research is to describe the kinds and the function of *Bebali* mask dances in each regency or municipality in Bali province and the perception of the public about them. This research was conducted in 9 districts / cities in Bali, namely Jembrana, Buleleng, Tabanan, Badung, Denpasar, Gianyar, Klungkung, Bangli and Karangasem, each represented by the two villages that develop the *Bebali* Mask dance. This research intended to expose a phenomenon, therefore it applies the phenomenological qualitative approach. It was chosen due to the consideration that this research is focused upon action or activity by one or more people related to the making of inventory and documenting the *Bebali* mask dance in Bali province, by classifying the kinds and functions of *Bebali* mask dances and by uncovering the perception of the public concerning the *Bebali* mask dance in the regencies/municipalities in Bali. The result shows that almost all instances of *Bebali* mask dance, especially the *Pajegan* variety, is connected with religious rituals, such as the *Dewa Yadnya*, *Resi Yadnya*, *Pitra Yadnya*, *Manusa Yadnya*, and *Bhuta Yadnya*. The *Bebali* mask dance in the province of Bali symbolizes the cycle of human life which can be described as a circle where life rotates naturally. The mask dance contains an ideal of how to live a life, that is to strike a balance between the adoration of the Divine and compassion and duty to fellow men and love of nature, which in Hindu philosophy is called “Tri Hita Karana”.

*Keywords: inventory, documentation, bebali, mask dance*

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## INTRODUCTION

Bali is a small island which is famous with "the island of thousand temples" or "the island of art". This is truly right because as one of the important culture areas in Indonesia which is rich with art and culture heritage and has a thousand of *Parhyangan/Pura* (temples) surrounding Bali island. Here in Bali island it creates a variety kinds of art performances (dance karawitan, including a theater performance) which is characterized by the soul of the Hindu's religious value, all our heritage from the pre-history period, Bali ancient period, Bali classic period and Bali new period which is called Bali modern period. The Hindu society in Bali held an art performance as *Wali* and *Bebali*, it is a sacred gift related to fulfill the needs of religious ceremony and also as an art or *balih-balihan* (performances), it is just performed as an amusement with secular character (Dibia, 2003:1).

In Bali almost every religious ceremonial event is accompanied by a dance performance. Granoka, even said that "Religion is an Art, and Art is a Religion". The Arts creativity is *nyolahang sastra* (letter performance), (in Suamba, 2003: 3). That's why the Balinese society which majorities believe in Hindu religion supports and preserve all kinds of arts which is function as *wali*, *bebali* or *balih-balihan*.

*Mask* is also an art transformation and transformed into a human art master piece which is categorized into fine art and gesture art which is combined with the actor/actress character and finally perform a form of an art, art is the other sides of the world culture universally (Koentjaraningrat, 2002). As the Balinese Art, Balinese culture element is considered has given a lot of contribution to the society spiritually and in reality. *Mask* also functions as an education qualification, as a mass media or the information media. On *Lontar Sara Kirana* it is mentioned that mask is used as a religious information and explanation, on how to unite the Budha and Siwa doctrines. Then an *Arca Lingga* (*Mask*) was made by *Bhagawan Kenakamuni* as the only one symbol between *Budha* and *Siwa* (Bandem and Rembang, 1976). *Arca Lingga* (*Mask*) is performed and used to spread out the doctrine to the community, it could influence the community immediately with the doctrines about the grace and speech and used as a principal in life.

The unconsciousness about the characteristic of Balinese society development in religion activity will always be accompanied with the arts movement. This is proved by the fact in every religious ceremonial event which is known with *yadnya* especially in Bali (*Upacara Piodalan*) will be accompanied by art performance. The art is a part of the ceremony, for example one of the arts which is closed with the ritual *Yadnya* in form of art of sounds, *tetabuhan* (Balinese traditional instruments) and dance called *Wewalen dance*.

*Mask* dance is called *Wewalen dance* (Bandem, 1976). Beside *wewalen dance* there are also *Baris gede*, *rejang dewa* and many more. The *Mask* history can be recognized from the ancient inheritance such as inscriptions and found at the old manuscript that is written on a fan palm leaf. In Java, a stone with hieroglyphics and points out about a mask which is called *Jaha* on 840 with a word "atapukan" which means mask or some one whose in charge on the *Mask* performance. In Bali on the *Bebetin* hieroglyphics at year 869 there is a word "partapuka" which is also means mask organization. The hieroglyphics stone in *Bantih* village year 1059 puts "atapukan" words with the same meaning mask organization. *Bebali Mask* dance is a *Balinese ritual drama dance* which is closely related with religious sensibility, in a form of *Pajegan mask* and *Panca mask*. *Pajegan mask* dance derived from the word "pajegan" which is in Bali known as "pajeg" and added with suffix "an" became "pajegan" means (buying or selling/contract). The relation with the word *Mask* is when a *mask* dancer interested with many kind of *masks* and to perform it by itself. The dancer is called *one man actor* like he makes a contract to play all of the character at the drama dance performance with mask all by itself. *Pajegan mask* is also called *Bebali mask* dance or ceremonial dance and categorized into a sacred dance, it is functionated as a dance to perform in or outside the temple and it is usually used to accompanied a ritual ceremony or just to be an entertainment in drama dance.

Though *mask* is categorized into *Bebali* dance, but among the people it is usually known as *Wali*, because of this dance is performed in the same time when the ritual ceremony was held and it becomes a part of a ritual ceremonial events. The timing when it was performed, at the same time when the priest starts the ceremony. In this case the *Mask* dancer must have a duty and responsibility to involve in the ritual ceremony by dancing as the offering called *masolah*, the performance itself is a part of a ceremonial supporting dance (Catra,1995).

From all types of the mask which is usually used in *Pajegan* mask it's a must in every of *pajegan* dance performance to perform a *Sidakarya* dance. *Sidakarya* dance is an fine art master piece which is also could performed as *Bebali* art which is very sacred and it is an effort to formulated a religious doctrines which could strength the believe of the follower. Based on the name of this *mask*, it means someone who makes a decision or *Sidhanya* (the success) *Karya* (Ceremony) and without the attends of this main character the work or ceremony is considered to be unfinished yet. Others supporting equipment as a symbol of *sidhanya* or a big ceremony, a rice is needed in this village or water irrigation for a rice field and known as *Sidhakarya*. In the south of Denpasar city, this place also has been predicted as the *Kesari Warmadewa* palace in the beginning of the 8th century. Besides, there is also a *Ketupat* or *Ketipat* (a rice cooked in a packet or container made of woven coco-

nut leaves called *Ketupat Sidhakarya*.

Mask is very popular inside or outside of the Balinese society. Basically the technical assistant or the graduation has been explained in details about the mask, for example Jakob Sumardjo (2002), explained about "Mask and the community", Bandem and Rembang (1976), explained about how is the development Bali Mask as an Art performance, and many others. Through reading the research personally or in a group about Be-bali mask it's not yet found the research about documentary and inventory *Be-bali* Mask in Bali province. Therefore this research try to investigate more deeper on the Be-bali Mask in Bali Province and supported with VCD documentation about Be-bali Mask dance from 8 district and one city.

## METHODS

According to the problems of research on how to express a phenomenon to become the base for determination of approach in a research, then this research use the approach of qualitative phenomenology. The data which is expressed it's in a form of words, sentences, paragraph, document and it's not in the form of numbers (Strauss & Corbin, 1990; Bogdan & Taylor, 1992; Marshall & Rosman, 1995). The data about the function and type of Topeng Be-bali dance obtained by the observation technique, documentation study and interview, then it will be analyzed in inductive ways. While for the data of perception is taken from the questionnaire and used the descriptive percentage statistical technique. To describes the phenomenon in natural ways and used the descriptive inductive procedure by inviting the researcher as the main instrument to compile the data as one of the qualitative research characters. Based on the purpose of the qualitative research methods which is looking for the meanings behind all of the event or phenomenon by giving the basics of understanding or understanding based on the reasons from the thought (reasoning) and able to be accepted by common sense (logic). This research use the qualitative approach to becomes the main appliance is the human (human tools), it means that the researcher will involve as the instrument (Bogdan,HR & Biklen, SK,1982) and pay attention to the researcher ability in this case for example: questioning, tracing, perceive, comprehend and abstracted as important instruments which is unable to be replaced.

Collecting the related data sliver with direct obtained primary data source from first person which in research qualitative is often called the subject research, participant, or informant (Mantja, 2007). Principle determination on qualitative informant research utilize the technique of "purposive sampling", that is a determination of informant in line with the requirement of research. Therefore, in the execution in field of the amount of informant which will be perceived and interviewed them it could be in a various ways in a big amount (for example with snowball

technique) it is also could be in a small amount (for example with grounded technique) according to the demand and information requirement of the needs up to saturated perception.

Collecting data procedure could be done through in-veterate technique which is usually used in qualitative research according to Mantja (2007) is an observation, study documentation and interview. In this research, the data will be analyzed qualitatively and quantitative. The data result form in interview and observation in descriptive qualitatively, while the data about the society perception on the existence of Topeng Be-bali dance and it is used as the descriptive percentage statistical analysis.

Referring to that data analysis there are three important things that is a must in analyzing it before the conclusion. First of all is to specify and focused on the problems which is really being the central of attention to be analyzed accurately on the problems carefully. The second is tracing, making a note, organizing each data which is relevant to each problems which have been analyzed. The third one is to complete again all the data's which have been obtained and it will used a qualitative, descriptive and also interpretative Language character (Faisal, 2001:258). Qualitative means that the obtained data is explained with verbal Language and it is not in the form of numbers. Descriptive is a depiction of problems object based on the fact without exaggerating and lessen. Interpretative means in intention to do the interpretation as well as giving the argument logically to draw a conclusion (Faisal, 2001:20, 28). Meanwhile to analyze the society perception about the existence of Topeng Be-bali dance, it could be used the percentage technic with this formula:

$$Percentage = \frac{\sum (answer)}{N} \times 100\%$$

Notes:

$\sum$  = The amount of the answer on every item of the questionnaire

N = Respondent (9 pax) questionnaire

To get the authenticity of data or a valid data the researcher refer to Lincoln and Guba (1985:367) that is: "(1) length a period of the observation, (2) a continuity perception continuously, (3) triangulation, (4) talk with colleague, (5) analyze the negative case, (6) use the materials as a reference and (7) to perform a member check".

## RESULT

The result of research that is presented in this chapter is concerned with describing the findings gained from observation (what happened), interview (what was said), and from other information (such as from documents, audio

recording, photographs and calculations). The description is concerned with the natural setting of research in the province of Bali, in accordance with the focus of research. The findings will be presented for each village (and two villages for the pilot development of *Bebali* mask dance) in this study which is distributed in nine regencies, that is Jembrana, Buleleng, Tabanan, Badung, Denpasar, Gianyar, Klungkung, Bangli, and Karangasem.

### **Bebali Mask Dance in Jembrana Regency**

*Bebali* mask dance found in Batu Agung Village in Jembrana regency are *wayang wong* and *sidakarya* masks which usually used as to support *bebali* event. Based on 8 informants involved during the research related to the perception of existence of those two masks, it is found that 88,9 % recognize and did not recognize the existence of those two masks. It is also stated that the understanding of the informants concerning of the *Bebali* Dance mask in this village shows that 66.7% understand while 33.3% do not understand at all. The performance of those masks during the *bebali* events are 100 % ever watched by the informants though not all of them understand about it. In the case to practice and perform the dance of this *bebali* mask dance 33.3% stated that they ever practice or perform it meanwhile 66.7% among the informants never practice or perform it. 88.9% of the informants stated that the necessary of preservation is needed while 11,1 % said that necessary preservation is not really needed. The importance of *Bebali* mask dance during a ceremony are supported by 88.9% and on the other side 11.1% said that the use of *Bebali* mask dance is not really important during a ceremony. Based on the research also revealed that the attention of local governments to protect *bebali* mask dance is very high since , 66.7% informants stated that there is high concern from government and 33.3% stated that no concern from the government. 33,3 % of the informants stated that government always assists the need of conservation program towards *bebali* mask dance while 66.7% of the informants stated never. In the matter of coaching *bebali* mask dance 100% of the informants answering that the coaching is really needed to support the preservation program.. The performance of *bebali* mask dance for commercial purpose is supported by 44.4% and 55.6% of the informants is disagreeing. The use of Gamelan Barungan besides gong Kebyar and gede are agreed by 22.2% while 88.8% are disagree. *Bebali* mask dance found in Poh Santen Village in Jembrana regency is *Sidakarya* mask dance which perform during *bebali* events. From 9 correspondences within the research stated that 100% of them recognize, understand the existence of this mask. They even show a perfect range of the percentage in the case of all of the questions given within the research that is 100%.

### **Bebali Mask Dance in Buleleng Regency**

The types of *Bebali* Mask Dance in Lokapaksa Village in Buleleng regency *Panca* and *Sidakarya* masks generally use as the completion of ceremony. 100%

of the correspondences share their perception and understanding towards in two types of mask dances and expect the necessary preservation. Besides they also stated that 88,9% stated that they ever see the performance of this dance, while 11,1 never see the performance. 55.6% said they have learned and dance the mask dances and never learn and dance in the number of 44.4%. According to their experience it is found that 100 % of them know that the government attention is very high to the existence of these two mask dances. 77,3 % of the correspondences also stated that they are disagree to the use of dance masks for commercial purpose and 22,3 % are agree. The use of *gamelan Barungan* besides gong *Kebyar* and *Gede* to be used in accompanying the performance of these mask dance are 100% is not supported by the correspondences. The *Bebali* mask in the village of Banjar Tegal, Buleleng Regency includes several aspects, namely: (1) The type in the form of *Panca* mask; (2) The function as a support/complement to the implementation of the ceremony/yadnya; (3) The perception of the community in Banjar Tegal village, Buleleng Regency towards the *Bebali* mask (9 respondents): (a) knowing = 100% and not knowing = 0%. (b) understood = 100% and do not understand 0%. (c) comprehended = 100% and do not understand = 0%. (d) have witnessed = 88.9% and never witnessed 11.1%. (e) have studied = 55.6% and never studied = 44.4%. (f) have danced = 55.6% and never danced = 44.4%. (g) need preservation = 100% and don't need preservation = 0%. (h) importance for ceremony = 100% and not important for ceremony = 0%. (i) the attention of the local government to the preservation of the *Bebali* mask, there is attention = 100% and no attention = 0%. (j) the assistance from the local government for the preservation program of the *Bebali* mask dance, Yes = 100% and never 0%. (k) the need for the training of the *Bebali* mask dance, Yes = 100%, no need = 0% (l) the performance of the *Bebali* mask dance outside of religious ceremonies, agree = 22.3% and did not agree 77.7%. (m) the performance of the *Bebali* mask dance accompanied by *gamelan* ensemble besides gong *kebyar* and gong *gede*, agree = 0%, disagree = 100%.

### **Bebali Mask Dance in Tabanan**

*Bebali* mask dance in Tabanan are very popular. Most of the correspondences who joined the research both in Belayu and Langlang Linggah Villages are very familiar with every question given during the research. The two types of *Bebali* mask dance found in Belayu village in Tabanan regency known as *Sidakarya* and *Pajegan* masks which is used as executor of religious rites (five yadnya). Their perception, understanding and knowledge concerning the existence of these two masks resulted on 100 % of grade.

### **Bebali Mask Dance in Badung Regency**

The types of *Bebali* mask dance found in Kapal village in Badung regency are *Pajegan* and *Panca* masks which is used to overcome the difficulties during the ceremony. Meanwhile in Mengwi Village in Badung regency there

are three types of *Bebali* dance masks such *Pajegan*, *Panca* and *Sidakarya* masks. The function of these masks dance is to be used as an accompaniment religious ceremony, namely the five yadnya. The condition of the correspondences in this two villages in Badung regency are similar to the result concluded in Tabanan regency, which shows 100 % on each question given to them.

#### ***Bebali* Mask Dance in Denpasar City**

Denpasar city as the capital city of Bali province shows that the perception, understanding and knowledge of the correspondence are very influenced by the condition of people's thought pattern. In Kesiman and Sumerta villages for example, it is found that there are *Pajegan*, *Panca*, *Prembon* and *Sidakarya* masks to be used within religious ceremonies. Based on questionnaire given to 8 correspondences resulted on 88.9% who aware on the existence these masks dance while 11,1% even did not know about it. The range of percentage can be in various in range on each question given to correspondences since they have their own references on the existence of *Bebali* dance masks. The use of these masks dance during religious ceremony is fully supported by 100% of the correspondences since they thought that these masks dance are must be preserved though communities and government support.

#### ***Bebali* Mask Dance in Gianyar Regency**

The types of *Bebali* mask dances in Gianyar regency, especially in Blahbatuh and Bona regencies and *Bebali* masks dance are *Pajegan*, *Panca*, *Prembon* and *Sidakarya* mask dances. The function of these mask dances are to support religious ceremonies within the communities. 88.9% of the correspondences are very familiar with these masks dance and 11.1% shows that they never aware about the existence of these masks dance. Their understanding on the masks shows by 100% since 67. 7 % stated that they ever see the performance therefore they believe that these masks are very essential to support the life of religious ceremony in Bali. In Bona village, the great range of percentage can be found on ability to practice and perform the dances since it was very difficult for the correspondences to learn all the aspects of these masks dance. But in the case of preservation the correspondences are fully 100% agree to support the government program to develop the existence of these masks dance with all aspects belong to the *Bebali* masks dance.

#### ***Bebali* Dance Mask in Klungkung Regency**

*Bebali* mask dance in Tegak and Takmung villages in Klungkung regency cover several aspects such as the types, the function and the perception. The types of *be-bali* masks found in these two villages consist of *Pajegan*, *Panca*, and *Sidakarya* masks which functioning during religious ceremonies, as media education, as entertainment, as the revealer of history within the community. The range

percentage of correspondences is very various in range which is influenced by the differences of their understanding, knowledge and awareness toward the existence of these masks dance. Since Gianyar is known as the regency where Balinese artist are easy to find, most of the correspondence from these two villages are very familiar with these masks dance since they can see the performance in each religious ceremony. The lack of government's support to the existence of this *be-bali* mask dance can be seen at the percentage range of the correspondence which shows 0 % on government support and the government attention is very low which shows on 11.1 %. This fact should be overcome by the community along with the government so that the preservation of these *be-bali* masks dance can be gathered by all elements within the community in Gianyar regency.

#### ***Bebali* Dance Mask in Bangli**

The research on *be-bali* mask dance in Bangli Regency covered two villages namely *Cempaga* and *Susut* villages. *Bebali* mask dance found in *Cempaga* village consist of *Pajegan* and *Sidakarya* masks. Meanwhile in *Susut* village the types of *Bebali* mask dance are *Panca*, *Pajegan* and *Sidakarya* masks. Within these two villages, there were a very high range between communities awareness compare to the government attention toward the existence of these *Bebali* masks dance. The percentage of correspondences regarding their understanding and knowledge about these masks dance shows that 100% of them are familiar with all attributes belong to these *be-bali* masks dance. But on the other hand, based on their perception on government support to the preservation of these masks dance is very low, which show on their responds who stated that the government never gives any fund to support the preservation program of masks dance found within this village.

#### ***Bebali* Mask Dance in Karangasem**

The existence of *be-bali* mask dance in Karangasem regency was researched within two villages such as *Buda Keling* and *Abang* village. The types of *be-bali* mask dance found within these two villages are *Pajegan*, *Panca* and *Sidakarya* masks. The function of these masks dance is often performed to support religious ceremony in Balinese communities. Based on the range of correspondences perception in *Buda Keling* and *Abang* villages shows that 100% knows and understand about the existence of those masks dance since 100 % of them ever see those masks dance performed. 88.8% of the correspondences ever dance it since most of them (88.8%) ever practiced it. Based on the research, government support in the percentage is between 78-88 % that signifies the government has support the preservation program since these *be-bali* masks dance is very important to support the religious ceremonies within the community. To apply the preservation program 100% of the correspondence stated that the masks dance coaching are necessary needed so that these masks dance

can be performed for commercial purpose which shows by 0-67% correspondences who are agree on this need. The use of *Barungan gamelan* and *Gong Kebyar* or *Gong Gede* are agreed by 66,7-77,8 % of the correspondences within the two villages.

## CONCLUSION

This research shows that the kinds of *Bebali* mask dance in the province of Bali is: *Wayang Wong*, *Topeng Sidakarya*, *Topeng Panca*, *Topeng Pajegan*. Most performances of *Bebali* mask dance (*pajegan*) is related to religious rituals, such as *Dewa Yadnya*, *Resi Yadnya*, *Pitra Yadnya*, *Manusa Yadnya*, and *Bhuta Yadnya*.

The function of each *Bebali* masks dance found within the research can be reveal based on the meaning performed through the masks dance. The analysis of meaning is a part of the effort to uncover the content or message, both implicit and explicit, in the dance in relation to the social reality of the society. The *Bebali* mask dance in the province of Bali symbolizes the cycle of human life which can be described as a circle where life rotates naturally. The mask dance contains an ideal of how to live a life, that is to strike a balance between the adoration of the Divine and compassion and duty to fellow men and love of nature, which in Hindu philosophy is called "Tri Hita Karana". The preservation of *Bebali* mask dance is generally supported by the Balinese people while the attention of the local government on the training of *Bebali* mask dance is still lacking, so is the support provided by the both first and second level regional government for the *Bebali* mask dance.

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