



FORM AND FUNCTION STUDY OF BARIS KEKUPU DANCE IN BANJAR LEBAH, SUMERTA KAJA VILLAGE, DENPASAR CITY

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Dance is one of the crucial aspects of the Balinese Hindu community's artistic, cultural, and socio-religious activities. Dance is referred to as the art of movement and contains aesthetic and philosophical values, which can be enjoyed by the dancers and the audience (art lovers) during the performance. In Sumerta Kaja Village, East Denpasar Subdistrict, Denpasar City, there is a Baris Dance whose shape has a speciality, namely the Kekupu Baris Dance. This article aims to describe the beauty of the form and function of Baris Kekupu Dance. The research method used is descriptive qualitative. The results showed that the Baris Kekupu Dance is a traditional Balinese dance created around 1930 by a Balinese *kakebyaran* artist, I Nyoman Kaler. This dance describes the movements of a group of colourful butterflies who are playing in a beautiful flower garden, happily looking for flower honey. Baris Kekupu dance was popularized by Banjar Lebah dance maestro, Ni Ketut Arini, and until now, its existence is still sustainable and has become an icon of Banjar Lebah. The uniqueness of Baris Kekupu Dance can be seen from its dance movements and costumes, which combine Legong dance movements with Baris dance movements. Furthermore, in terms of dance costumes for body decoration using awiran type costumes (Baris Dance costumes), while for headdresses using *gelungan* of legong dance (the type of *gelungan pepudakan*). Baris Kekupu Dance has two primary functions: as a ritual tool in the *Dewa Yadnya* (a ceremony to Gods/Goddesses) and *Pitra Yadnya* (ceremonial offerings to ancestors) ceremonies, and as an aesthetic presentation.

Keywords: Baris Kekupu Dance, I Nyoman Kaler, Banjar Lebah.

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INTRODUCTION

In general, performing arts in Bali can be divided into three major groups, namely *wali* art (sacred art), *bebali* art (semi-sacred or ceremonial art as a complement to the ceremony), and *balih-balihan* art (spectacle art performed purely to entertain the audience) (Dibia, 1999). The art of *wali* and *bebali* is sacred and has religious value. *Wali* art indicates that it is performed in the *jeroan* pura (the temple's central courtyard) or close to the place where the priest performs worship during the ceremony (Gunarta & Satyani, 2020). This means that this type of art cannot be performed in any place but only specifically at the time and place of the ceremony. *Bebali* art is usually in the middle *jaba* (the centre of the temple courtyard) (Bandem & deBoer, 2004). Meanwhile, *balih-balihan* art is a type of art that prioritizes the element of entertainment and beauty. The performance can be done anywhere without binding time and space restrictions (Dibia, 2012). On December 2, 2015 in Windhoek, Namibia, nine Balinese dances divided into three categories (Three Genres Traditional Dances in Bali) were designated as world intangible cultural heritage by UNESCO (United Nations Educational, Scientific and Cultural Organizations), namely: *Wali* Dance (Rejang Dance, Sanghyang Dedari, and Ceremonial Line); *Bebali* Dance (Topeng Sidakarya Dance, Gambuh Dramatari, and Wayang Wong Dramatari); and *Balih-Balihan* Dance (Legong Keraton Dance, Joged Bumbung, and Barong Ket "Kuntisraya") (Penyusun, 2019).

Dance is one of the essential aspects of art and cultural activities in Bali. The existence of dance is closely related to Balinese Hindus' social and religious life. This can be seen in every religious ceremony in Bali, which is always accompanied by an art performance. Dance is referred to as the art of movement and contains aesthetic and philosophical values, which can be enjoyed by both the dancer and the community (audience) during the performance. In Bali, there are various types of dances, especially *wali* dances, which are scattered in various regions and have their characteristics. One form of dance often performed for religious ceremonies is Baris Dance.

Baris is a type of dance that is identical to the heroism (heroic) theme. Baris dance is usually presented in the implementation of major Hindu religious ceremonies. It symbolizes the guardians of the gods and goddesses who descended from the sky during the ceremony. In the book *Selayang Pandang Seni Pertunjukan Bali*, there are about 25 types of Baris Dance (Dibia, 1999). The name (designation) of Baris Dance is usually adjusted or taken from the name of the property or costume used during the performance. Male dancers generally dance this dance in groups by forming several rows. The number of dancers usually starts from 8 (eight) people and can even reach dozens of people. In Banjar Lebah, Sumerta Kaja Village, East Denpasar District, Denpasar City there is a form of baris dance that has a specialty, namely the Baris Kekupu Dance. Baris Kekupu is a purely decorative dance for four children danced using butterfly wings (de Zoete & Spies, 1958). This dance depicts a flock of butterflies chatting in a flower garden. Female dancers dance Baris Kekupu dance in the form of a group dance. In its performance, this dance uses Legong and Baris dance movements.

The dance costume uses an *awiran* model like the Baris Dance costume. However, the headdress is slightly different, which uses a *gelungan* of legong dance. Now, Baris Kekupu Dance has become a cultural heritage that is still maintained and preserved and is a source of pride, especially for the people of Banjar Lebah. Seeing the uniqueness of the Baris Kekupu Dance, the author was then moved to study it in more depth. This article aims to describe the beauty of the form and function of Baris Kekupu Dance. This is done to be able to analyze the form and uniqueness contained in the Baris Kekupu Dance in detail, as well as see its role or function in the cultural life of the community, especially in Banjar Lebah, Sumerta Kaja Village, Denpasar. This article study's results are expected to enrich the learning literature sources that review the Baris Kekupu Dance.

RESEARCH METHODS

The research method used in this article is descriptive qualitative analysis. Descriptive research is a study that collects information about the status of an existing symptom, namely the situation according to the situation at the time the research was conducted ([Arikunto, 2009](#)). This qualitative descriptive design aims to get a clear, objective, systematic, and careful picture of the research object. The data sources used are primary data and secondary data. Primary data is collected through interviews and observations of Baris Kekupu Dance performances. At the same time, secondary data is obtained through library sources and documentation in the form of photos and videos of performances. Technically, the data collection process in this study was carried out using the following techniques and stages: 1) Interviews, collecting descriptive or oral data from informants, namely by interviewing Ni Ketut Arini, a dance maestro from Banjar Lebah who popularized Baris Kekupu Dance. This interview was conducted to obtain data related to the background of the creation, form, and function of Baris Kekupu Dance; 2) Observation, conducted by observing the performance of Baris Kekupu Dance performed at the 41st Bali Arts Festival in 2019 on the Ardha Candra stage of the Bali Province Cultural Park. Data collection through observation aims to observe the form (including dance structure, variety of movements, dancers, makeup, costumes, and dance music) and the uniqueness of Baris Kekupu Dance. In addition, the author also made observations by watching several video recordings of Baris Kekupu Dance performances on YouTube channels; 3) Literature Study, conducted by collecting literature sources or previous research results related to Baris Kekupu Dance to support and strengthen data analysis; 4) Documentation, collecting data in the form of videos and photos to support the study and presentation of data in the article. The data collected is then described and analyzed to be compiled, and conclusions are drawn.

RESULTS AND DISCUSSION

The Beginning of the Creation of Baris Kekupu Dance

The community's artistic life in Banjar Lebah, Sumerta Kaja Village, Denpasar City is dynamic and develops along with the dynamics of the times. The spirit of the community in creating and preserving the heritage of cultural arts in Banjar Lebah, of course, cannot be separated from the role of artist figures who are very popular among art lovers or in the world of Balinese performing arts, namely, I Wayan Rindi as the creator of Pendet Dance and Ni Ketut Arini who is known as a Palegongan artist from Banjar Lebah, Denpasar. Both artists are maestros in dance and have also educated (trained) many talented young dance artists. Banjar Lebah has a distinctive art form, the Baris Kekupu Dance.

Baris Kekupu Dance is a traditional Balinese dance that belongs to the type of ceremonial dance (*wali*). This dance was created around 1930 by I Nyoman Kaler, a *kakebyaran* artist from Denpasar Bali. I Nyoman Kaler Nyoman Kaler was born in Banjar Pemogan, Pedungan Village, Denpasar, in 1892 to father I Gede Bakta and mother Ni Ketut Taro ([A. A. A. K. Arini, 2004](#)). If observed from the year of his birth, I Nyoman Kaler, when creating the Baris Kekupu Dance, was around 38 (thirty-eight) years old. Initially, Baris Kekupu was created at the request of Geria Gede Lebah (now Geria Gede Tegal Jingga), Sumerta, to be performed at the *Mamukur* ceremony (a ceremony to purify the atma or spirit). In the ceremony, there are *damar kurung* (lanterns) hung in the courtyard of the *Geria* (the name for the Hindu priest's house), and on top of it contains a butterfly decoration, which is used as a symbol to deliver the atma. Philosophically, *damar kurung* means illuminating or shining the *Atma's* path to *Swarga Loka*. At the same time, butterflies are believed to be able to deliver the atma or spirit separated from the *Panca Maha Bhuta* element to go to the *Swarga Loka* or *Siwa Loka* realm. This inspired I Nyoman Kaler to create a guardian Baris dance named Baris Kekupu Dance. In addition, the idea of making the Baris Kekupu Dance is also inseparable from the existence of the Legong Kupu-Kupu Tarum Dance. The first dancers of Baris Kekupu Dance were Ni Luh Cawan and Ni Nyoman Sadri, who were legong dancers

of Banjar Lebah, who previously used to dance Legong Kupu-Kupu Tarum ([N. K. Arini, personal communication, April 10, 2013](#)).

Today's Baris Kekupu Dance results from reconstruction and is popularized by the dance maestro from Banjar Lebah, Ni Ketut Arini ([Sudarsana et al., 2020](#)) ([Raka, 2022](#)). In its development, Baris Kekupu Dance is also often responded to by the community to be performed in religious ceremonies, both *Dewa Yadnya* ceremonies (such as *piodalan* in Banjar Lebah Temple and in the Village Temple - Sumerta Kaja Village) and *Pitra Yadnya* ceremonies, even also performed at festival events, such as the Bali Arts Festival and Denpasar Festival (Denfest). Until now, the existence of this dance has been sustainable, and it has become an icon of Banjar Lebah, Sumerta Kaja Village, Denpasar City.

Form of Baris Kekupu Dance

Baris Kekupu is a dance that depicts the movements of a group of colourful butterflies playing in a beautiful flower garden, happily looking for flower honey. Baris Kekupu Dance is not a baris dance that was created. However, a legong dance is danced in a baris dance dress, and the walking movements are made differently by using movements such as *milpil* and *malpal* and facing each other ([N. K. Arini, personal communication, April 10, 2013](#)). The beauty of Baris Kekupu Dance is seen in its distinctive form and dance movements, namely the combination of Legong Dance movements with Baris Dance movements. Thomas Aquinas revealed that there are three conditions of beauty, namely 1) The existence of perfection. The work of art has the perfection of form between its elements, there is unity and they support each other; 2) Proper or harmonious proportions. This means that there is harmony, balance, and complementarity in terms of ideas, shapes, and relationships between one part and another; 3) Clarity or brilliance. This means that the work of art is beautiful and pleasing to the eye so that it can arouse the inner feelings of the viewer ([Sp, 2006](#)). Based on Aquinas's opinion, the beauty of the Baris Kekupu Dance form can be described as follows.

Judging from its form, Baris Kekupu Dance is a group dance by female dancers. The main principle of group dance, namely in the performance of dancers, must be able to perform or show dance movements with complete cohesiveness, uniformity, and a unified sense of motion so that the audience can capture the strength of expression of dance movements. Moving compactly means that the dancers must be able to move synchronously (together) in the same space, time, breath of motion, and motion pattern. In the performance of Baris Kekupu Dance, the dance movements performed are mostly unison movements or performed in unison, which are composed of variations in floor patterns. The movements used are still based on the principles of Balinese dance beauty, including *agem* is the primary attitude of standing or staying in Balinese dance; *tangkis* is a series of movements originating from hand movements; *tandang* is a series of movements originating from foot movements; and *tangkep* is the soul or facial expression. Furthermore, the dance structure consists of four parts, namely: *papeson*, which is the initial part of the dance performance that presents pure movements; *pangawak*, which is the core or central part of the dance performance that presents meaningful or symbolic movements; *pangecet*, is a part of the dance performance that displays a cheerful atmosphere with dynamic and expressive movements; and *pakaad* is the final or closing part of the dance performance.

The dance structure is an arrangement or sequence of motion sequences consisting of several parts arranged continuously and mutually supportive. The four parts of the structure of the Baris Kekupu Dance can be explained as follows. *Papeson* is the opening part of a dance that begins with dance music (musicians play music), then continues with the entry of dancers on stage to introduce characters or stories raised in dance. *Pangawak*, the core part of the dance performance, contains a series of pure and symbolic dance movements. Usually, the *pangawak* section has the most extended proportion or duration compared to the other parts.

Furthermore, *pangecet* is a dance section that displays expressive, agile, and dynamic dance movements and is accompanied by melodic dance music with a happy atmosphere. *Pakaad* is the final or closing part of the dance performance and has the shortest duration. In the *pekaad* section, dancers perform flexible, straightforward dance movements with a calm atmosphere. The various movements of the Baris Kekupu dance can be described as follows: 1). *Agem* (is the primary or essential attitude in Balinese dance, which is done without moving the axis of the body (stationary position in dance) with the position of both hands *nyepat pala* or parallel position and forming a right angle. *Agem* Baris Kekupu dance and Balinese dance, in general, is performed in two positions, namely: a) *Agem Ngawan* is an *agem* position performed in a position where the body is slightly tilted to the right side, and the body weight rests on the right foot. b) *Agem Ngebot* is an *agem* position performed where the body is slightly tilted to the left side, and the body weight rests on the left foot), 2). *Angkeb-angkeb* (a hand movement flapping the right wing and left wing up and down simultaneously, accompanied by up and down body movements), 3). *Ulap-ulap* (is a meaningful movement that means looking at or paying attention to something from a distance. This movement is done with the eyes fixed or focused on one point, accompanied by the movement of both wrists and the position of the arms slightly elbowed), 4). *Seledet* (is a movement of the eyes looking towards the right side and left side, where the emphasis of the eyes is on the chin), 5). *Gulu wangsul* (is a head movement centered on the neck, forming a figure eight repeatedly, starting with a slow tempo, then gradually to a fast tempo, until finally stopping), 6). *Miles* (is the movement of turning the right or left foot heel. This movement is usually done to change *agem* positions or as part of a combination of transitional movements), 7). *Milpil* (a vibrating foot movement with the position of one foot on the tiptoe and stamping the foot more than once with a small volume of space), 8). *Malpal* (is a walking foot movement for Balinese men's dance performed at a fast tempo, in rhythm with the beat or tempo of the dance music. This movement is done statically and stably in the *ngaed* position (low body position) and *pelak* feet (both knees are bent, and each is directed to the right side and left side or flowers), then the foot, especially the heel, is raised parallel to the calf), 9). *Makecos* (is the movement of both feet jumping to the right or left sides simultaneously at a fast tempo), 10). *Maserod* (is a process of a series of movements starting with the movement of pushing the body and hands to the right side and left side alternately, then continuing with the movement of the feet forward one by one (if the right foot goes first, then the left foot closes, and vice versa) to form the position of *sirang pada* with the position of the body *ngaed* (low)), 11). *Makipekan* (is the movement of the head-turning or looking to the front right corner or the front left corner, looking to the right side or the left side, with the focus of the eyes in one direction, and the movement's emphasis is on the neck), 12). *Matimpuh* (is the movement of the feet kneeling by bending both feet), 13). *Makeber* is a movement that depicts a butterfly in flight. This movement combines the *angkeb-angkeb* (flapping wings) and the *ngumbang* (walking) movement), 14). *Mentang laras* (is the proper *agem* position in Balinese dance, inspired by the attitude of hands spreading an arrow bow and stylized into Balinese dance motifs. In *mentang laras*, the body position is slightly reclined to the right side; the knees are bent (*ngaed*) with the position of the feet *tapak sirang*, the left-hand *mentang* towards the front, and the right hand is bent in *ngagem sirang susu* position), 15). *Nimpah* (a foot movement in the position of crossing legs with a slight bend in the knees and one foot touching the floor), 16). *Nyeregseg* (is the movement of the feet stepping to the right side and to the left side performed at a fast tempo with the position of the feet on tiptoe, slightly dragged footsteps, and bent knees (*ngaed*), which prioritizes the speed of the feet in rhythm or harmony with the dance music), 17). *Ngenjet* (an up-and-down body movement in a *ngaed* or low body position performed at a fast tempo by emphasizing both legs (knees and thighs are moved up and down), resulting in the body rising and falling in the same rhythm), 18). *Ngutek* (a hand movement that functions as a transition or connector to switch to *ngumbang* and *nyeregseg* movements. This movement is done by twisting the fingers and palms to the right or left side), 19). *Ngontel* (alternately moving the head to the right and left sides, emphasizing the upper head. This movement usually appears or is used when doing *ngumbang* movements), 20). *Ngegol* (a movement centered on the hips wiggled to the right and left and can be done at a

slow, medium, or fast tempo), 21). *Ngumbang* (is a walking movement in Balinese women's dance with the fall of the foot according to the beat of the music or the blow of the *kajar*. In Baris Kekupu Dance, the *ngumbang* movement is performed using *malpal* movement, an attitude and foot movement in Balinese dance, especially in male dance), 22). *Ngelawang* (a walking movement performed with *ngegol* accompanied by leaning the body to the right or left), 23). *Ngubit* (is the movement of rotating the wrist (*ngukel*) in the position of *sirang susu* or parallel to milk, done on both the right and left sides), 24). *Ngelukun* (is a continuation of the *ngubit* movement that places the position of the right hand and left hand next to the milk), 25). *Ngotag* (is the movement of the head to the right and left performed at a fast tempo and broken (*staccato*) with an emphasis on the chin and the center (source) of movement at the base of the neck), 26). *Nengok* (the head's movement to look or look at something), 27). *Ngumad* (is a leg-pulling movement that begins with a hand movement towards the upper right side corner or upper left side corner, with the body position slightly arched. This movement is usually used as a transition to the *ngangsel* or *ngeteb* movements), 28). *Ngeseh* (is a movement pattern used to end a series of movements. This movement begins with turning the wrist (*ngukel*) in front of the chest, lifting the left leg, and closing with the right leg, which is done in harmony with the dance music rhythm), (29). *Ngalih amah* (a movement that depicts a butterfly that is looking for and sucking the juice of flowers or food), 30). *Nolih kapid* (a movement of the face or face to look at the wings towards the right and left sides), 31). *Nyelier* (is the movement of one eye narrowed (*ngicir*), then the head is slightly turned to the right or left side until it is returned to its original position, with the center of the movement in the neck and ends with *nelik* eyes or bulging eyes), 32). *Nelik* (is the movement of the eyes bulging or the eyeballs fully opened so that the eyebrows become raised. The direction of the eyes is aimed at focusing on one direction or one point), 33). *Nyerere* (is the movement of the eyes glancing to the right or left side, as if stealing a glance), 34). *Ombak angel* (is a movement with the hand position of *sepat pala* (the position of both hands parallel to form elbows) and *sirang susu* (the position of the fingers and palms parallel to milk). In this movement, both fingers are in a *ngeruji* attitude, and the movement's emphasis is centered on the wrist that falls in rhythm or simultaneously with the accent of the dance accompaniment music). The element of perfection or perfection of the form of Baris Kekupu Dance can be seen from the intertwining of dance movements that combine Legong dance and Baris dance. The motion motifs are intertwined into a unified series of mutually supportive, expressive, and dynamic movements. The unity and perfection of the Baris Kekupu Dance form are also supported by other dance supporting elements, such as makeup, fashion, and dance music, which strengthen and beautify the appearance of this dance on stage.



Figure 1. Baris Kekupu dance performed at the 41st Bali Arts Festival in 2019

(Photo: Sudarta, 2019)

Characteristics of Baris Kekupu Dance

Baris Kekupu dance is a dance that has characteristics uniqueness and aesthetic value. Visually, the choreographic form is very different from other types of ceremonial Baris dances in Bali. The uniqueness of Baris Kekupu Dance can be seen from the dance movements, which use Legong dance movements combined with Baris dance movements and harmoniously intertwined into a whole series of dance movements. The Baris dance movements used as walking movements in Baris Kekupu Dance are *malpal* movements, namely walking foot movements in men's dance with a fast tempo, which are used as the main movement for moving places (locomotive movements). While the Legong dance movement motifs used are such as *ngeseh*, *ngubit*, *ngelukun*, *gulu wangsul*, and *mentang laras* movements. One special movement that is also characteristic of the Baris Kekupu Dance in the *pengawak* section is the *nimpah* movement, which is a foot movement in a crossed-leg position with a slight bend in the knee and one foot touching the floor.

In addition, another uniqueness of this dance can be seen in the fashion or dance costumes used by the dancers during the performance. The combination of Legong dance and Baris dance can be seen in the costumes of Baris Kekupu Dance, namely for body decoration using *awiran* type costumes, which are multi-layered and colorful fabrics decorated with *prada* (resembling tassels) like Baris dance costumes in general. The colorful patterns of *awiran* and butterfly wings (used on both hands) are unique to the Baris Kekupu dance (Artawan et al., 2021). Then the characteristic for the headdress using the *gelungan* of legong dance, which is a type of *gelungan pepudakan*, decorated with *bancangan* flowers (flower arrangements). In line with the opinion of Thomas Aquinas who states that harmony or balance is one of the three aspects of beauty. In Baris Kekupu Dance, the element of balance or harmony can be seen in the intertwining of dance movements and dance costumes which are a combination of Baris dance and Legong dance. Each part of the movement and costume becomes a unity that supports each other is proportional, and can display an aesthetic impression and strengthen the dance performance. The combination of Legong and Baris dance elements in the form of dance movements and costumes, makes Baris Kekupu Dance have the characteristics that distinguish it from other dance forms. This shows that Baris Kekupu Dance has a clear form and certainly can display an aesthetic impression, and arouse the inner feelings of the audience.

Baris Kekupu Dance Dancers

Dancers are one of the important aspects of dance performance. The dancer is the main actor who brings or plays dance on stage. To be able to dance well, dancers should have solid dance technique skills, musical sensitivity, be able to interpret roles or characters and characters and give soulfulness so that they can perform with totality. Baris Kekupu Dance is danced by female dancers and is generally young women. The number of dancers can start from 4 (four) people, 6 (six) people, 8 (eight) people, or even more according to the needs of choreography or dance composition, the size of the stage arena, and the context of the performance. During the performance, Baris Kekupu dancers dance in a symmetrical position or floor pattern, where in certain parts there are also intertwined patterns of motion performed in pairs. The symmetrical formation or floor pattern and an even number of dancers, is one aspect that reflects the balance or harmony of the Baris Kekupu Dance form.

Make up and Costumes of Baris Kekupu Dance

Makeup is one of the supporting elements that can support the success of a dance performance. The use of makeup also aims to beautify the dancer's face. The makeup used in the performance of Baris Kekupu Dance is stage makeup with subtle princess characters, which strengthens the lines of the dancer's face and expression. The makeup characteristics with subtle princess characters include *caling kidang*, *cundang*, and white *gecek* (Aryani et al., 2022). Furthermore, costumes in dance performances beautify dancers' appearance on stage. Costumes become one of the elements that support the beauty of dance movements, become an identity, and emphasize the theme and character of the dance. In Baris Kekupu

Dance, the dance clothes used are colorful and are dominated by gold. The costumes used in the Baris Kekupu Dance are: 1). White long sleeve (shirt for hands and body), 2). White long pants (for leg coverings), 3). *Kamen* or white colored cloth (to cover the body), 4). *Stewel* (decoration on the leg), 5). *Semayut* (used to tie the *keris* on the back and a place to tie the *awiran*), 6). *Keris* (sheathed, sharp-pointed, double-edged sharp weapons: some blades are straight, some are curved), 7). *Angkep paha* (a thigh decoration resembling *awiran*); 8). *Awiran* (a multi-layered and colorful cloth decorated with *prada* resembling tassels used to decorate the body), 9). *Lamak* (a decoration made of fabric and placed in front of the chest until it reaches the knee), 10). *Tutup dada* or chest cap (decoration on the chest is a small shawl embroidered with a *mote*), 11). *Sesimping* (a decoration on the shoulder made of inlaid and tinsel cowhide), 12). *Badong kulit* (an ornament on the neck made of inlaid and tinsel cowhide), 13). *Gelungan legong* (a headdress made of cowhide, inlaid, and *prada* containing *bancang* flowers or flower arrangements), 14). *Subeng* (decoration on the ear); and 15). *Kampid kupu-kupu* (a decoration in the form of butterfly wings used on the hands (forearms), made of cowhide leather that is inlaid, painted in color, and tinsel). The use of this costume is closely related to the theme raised and reflects the beauty of colorful butterflies. The dance costume used is also a characteristic or identity of Baris Kekupu dance, distinguishing it from other forms.



Figure 2. Makeup and Costume of Baris Kekupu Dance at the 41st Bali Arts Festival in 2019

(Photo: atnews.id, 2019)

According to Ni Ketut Arini ([N. K. Arini, personal communication, June 13, 2024](#)), in terms of makeup and fashion used in Baris Kekupu Dance at the beginning of its creation with the makeup and fashion used at this time, there seemed to be a development. This can be seen from the use of dancer's body decoration which used to use a shawl that was hooked on the body as *awiran*, while now the *awiran* has been made from colorful sheets of cloth that have been strung or sewn. Then in terms of headdresses, for the *bancang* flowers used on the coil, in the past using *bancang* flowers made of a golden-colored copper-like material, while currently using *bancang* flowers made of white and yellow cloth. In addition, in the past,

the decoration on the body did not use chest cap decoration, while currently the body decoration uses a chest cap decoration.



Figure 3. Makeup and Costume of Baris Kekupu Dance around 1930s

(Photo: Reproduction from the book *Dance and Drama in Bali*, First American Edition 1958)

Baris Kekupu Dance Music

Dance accompaniment music is an essential element that cannot be separated from dance, whether internal dance accompaniment music (music that comes from the rhythm of the dancer's body while moving) or external dance accompaniment music (instrumental music). The existence of accompaniment music in a dance performance can strengthen the atmosphere of the dance and the movements displayed and be the identity of the dance performed. A set of *Gong Kebyar* instruments accompanies the Baris Kekupu Dance in its performance. *Gong Kebyar's* music can build a sweet and agile atmosphere through the character of the butterfly. In addition, the dynamic rhythm of *Gong Kebyar* can also strengthen and emphasize every intertwining movement performed by Baris Kekupu dancers so that the content of the dance theme can be conveyed and communicated to the audience or audience. The use of *Gong Kebyar* music in accompanying the Baris Kekupu Dance is inseparable from the artistry of I Nyoman Kaler as a *kakebyaran* figure in Bali. I Nyoman Kaler's dance accompaniment was created by himself, even earlier than the dance, because the art of music is strong in him ([A. A. A. K. Arini, 2004](#)).

Function of Baris Kekupu Dance

In Indonesia in general and Bali in particular, the presence of a dance performance is closely related (related) to various forms of religious and cultural activities (activities). It has its respective functions according to the context of the activity. ([Soedarsono, 2002](#)) explains that the tasks of performing arts are grouped into two, namely primary functions and secondary functions. Performing arts has three primary functions, namely (1) as a means of ritual, (2) as personal entertainment, and (3) as an aesthetic presentation. The performance of the Baris Kekupu Dance has two primary functions: as a means of ritual and an aesthetic presentation.

Baris Kekupu Dance as a Ritual Means

In its function as a ritual means, the Baris Kekupu Dance can be performed for ceremonial purposes (offerings), namely *Dewa Yadnya* (worship ceremony to gods and

goddesses) and *Pitra Yadnya* (worship ceremony to purify the spirits of ancestors). Baris Kekupu Dance, a ritual tool in the Dewa Yadnya ceremony, is usually performed during the *piodalan* (ceremony) at the temple or holy place. While related to its function as a ritual tool in the *Pitra Yadnya* ceremony, the Baris Kekupu Dance is performed during the *mamukur* ceremony (ceremony to purify the spirit or *atma*), which aims and symbolizes delivery of the ancestral spirit journey to *swarga loka* (heavenly realm).

Baris Kekupu Dance as an Aesthetic Presentation

Baris Kekupu Dance, as a form of aesthetic presentation, is performed to allow the audience to enjoy its beauty and appreciate it, both in art festival activities (such as the Bali Arts Festival and Denpasar Festival) or other art performance activities. This means that in this function, Baris Kekupu Dance is specifically prepared and performed to provide entertainment and an aesthetic experience to the public or audience. Thus, the aesthetic value and its messages are expected to be appreciated and enjoyed together.

CONCLUSION

Baris Kekupu Dance is one of the ceremonial Baris dances created by I Nyoman Kaler around 1930 at the request of Griya Gede Lebah, Sumerta. The idea of its creation was inspired by the butterfly decoration on the *damar kurung* installed during the *mamukur* ceremony, and the choreographic pattern is also inseparable from the existence of the Legong Kupu-Kupu Tarum Dance. Philosophically, butterflies are believed to deliver the *atma* or spirit separated from the *Panca Maha Bhuta* elements to the *Swarga Loka* realm. The structure of this dance consists of four parts: *papeson*, *pangawak*, *pangecet*, and *pakaad*.

The uniqueness of Baris Kekupu Dance can be seen from its dance movements, which combine Legong Dance with Baris Dance. One unique movement that characterizes the Baris Kekupu Dance is the *nimpah* movement, which is the movement of the feet in a crossed leg position with a slight bend in the knees and one foot touching the floor. The combination of Legong and Baris also seems to be implemented in the dance costumes, namely for body decoration using *awiran* type costumes (Baris Dance costumes) and headdresses using the *gelungan* of legong dance (the type of *gelungan pepudakan*). In terms of makeup and fashion used in Baris Kekupu Dance at the beginning of its creation, with the makeup and fashion used at this time, there seemed to be a development. This can be seen from the dancer's body decoration, which used to use a shawl hooked on the body as *awiran*, while now the *awiran* has been made from colorful sheets of cloth that have been strung or sewn. Then, the *bancangan* flowers are used on the coil in terms of headdresses. In the past, *bancangan* flowers were made of a golden-colored copper-like material, while currently, *bancangan* flowers are made of white and yellow cloth. In addition, in the past, the decoration on the body did not use chest cap decoration; in addition, in the past, the decoration on the body did not use a chest cap decoration, while currently, the body decoration uses a chest cap decoration. At the beginning of its creation, the Baris Kekupu Dance functioned for the *Pitra Yadnya* ceremony, performed during the *mamukur* ceremony. In its development, this dance also functions as a ritual tool for the *Dewa Yadnya* ceremony. It is usually performed during the *piodalan* at the Village Temple, Sumerta Traditional Village, and *Piodalan* at Balai Banjar Lebah temple. Besides functioning for ceremonial purposes, Baris Kekupu Dance now functions as a form of aesthetic presentation, performed in festivals such as the Bali Arts Festival and Denpasar Festival (Denfest). This function can undoubtedly maintain the existence and regeneration of Baris Kekupu dancers. The artistic spirit of the people in Banjar Lebah in the preservation and inheritance of this dance, until now, has made Baris Kekupu Dance sustainable and has become an icon of Banjar Lebah.

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