

THE EXISTENCE OF NGALAWANG BARONG
KEDINGKLING AS A PART OF GALUNGAN
CELEBRATION IN BANGLI REGENCY (A STUDY ON
HINDU AESTHETIC)

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Abstract

Ngalawang Barong Kedingkling in Bangli regency still exists until today, in which art and Hindu are closely related. Hindu religion has permeated well and entrenched the people in Bali so that each cultural activity and religion are hardly distinguished or even separated, as can be seen in *Ngalawang Barong Kedingkling* in Bangli regency. *Ngalawang Barong Kedingkling* procession comes through the process of *Matur Piuning* (serving offerings, asking for permission from *pemangku*), *Nedunang* (removing from the storage by *pemangku* and the community, preparation including *mundut* (taking) *Pratima Barong* by the people to carry, *ngalawang* (*Pratima Barong Kedingkling* performed dance in front of houses while people served offerings along the way, and finally *Mesineb* by *Pemangku* to give offering and put the *Pratima* of *Barong Kedingkling* back in *Gedongsimpen* (storage).

Ngelawang Barong Kedingkling embodies a number of Hindu aesthetical values, namely the *Satyam* (the truth), *Barong Kedingkling* as a statue symbolizing God in the concept of a personal God as the media for Hindus people to get closer to the Creator to seek for refuge and His blessings. *Siwam* (purity), *Barong Kedingkling* as *Arca* (statue) which is materialized through a procession of sanctification namely sacralization or purification process which is believed to be able to purify *Bhuana Agung* and *Bhuana Alit* through *Ngalawang* procession on Galungan. *Sundaram* (beauty / balance) promotes happiness and peace among the people, and also believed to serve as a purification procession for *Bhuana Agung* and *Bhuana Alit*, to maintain the balance between man and nature.

Keywords: Existence, *Ngalawang*, *Barong Kedingkling*, *Galungan*, Hindu Aesthetics

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I. Introduction

Galungan is regularly celebrated every six month, where Hindus perform religious activities, based on *Desa* (place), *Kala* (time), and *Patra* (condition), and still bound by the three basic foundations of Hinduism (Wiana, 2007: 2). The implementation of a ceremony or ritual is also adjusted to the levels of local community's capability involving *nista* (the simplest level), *madya* (medium level), and *utama* (the most elaborate level) (Mas, 1989: 2). In life, it does not merely require physical happiness, but also spiritual welfare. To attain spiritual happiness can be achieved by getting closer to the God. God according to Hinduism can be divided into two, namely (1) personal god, and (2) impersonal god. According to The *Vedas*, Personal God can be described into three, namely: (1) *Anthrophomorphic* (a manifestation of God as an extraordinary human, such as having thousands heads, four legs, thousands eyes, etc.) (2) *Semi anthropomorphic* (a manifestation of God as a half-human and half-animal such as *Ganesha*, *Narasimha*, *Hayagriwa* and others); (3) *Unanthrophomorphic* (a manifestation of God is as non-human beings, animals and plants such intangible *Bhoma*, *Garuda* and others (Titib, 1998: 99).

God embodiment actualized into various *Pratima* (sacred sculptures) either in the form of *Barong* or other sacred objects. They are all included in the concept of *nawa widha bakti* which is stated in Bhagawata Purana VII.5.23, namely *sravanam*, *kirtanam*, *smaranam*, *vandanam*, *arcanam*, *dasyam*, *sukam*, and *atmavaivadam*. *Sravanam* is listening to religious teachings, *kirtanam* is singing bhajans, *smaranam* is remembering the names of God with His various manifestation, *vandanam* is, always feeling grateful for all his grace, *arcanam* means worshiping God with various means of *pengarcean* (sacred sculpture), *dasyam* is, always serve the Lord with sincerity, *sukam* is always being closed to all creation of God, and *atmavaivadam*, feeling welcomed to all God's will. According to *nawawidha*, *arcanam* means that a devotee pray to God through various kinds of symbols with various statues with the form following the rules of the bible *pratimakosha* (Titib, 2001: 10).

The procession of *ngalawang Barong Kedingkling* in Bangli regency is one manifestation of the Hindus religious practice. In order to establish security, peace, and prosperous physically and mentally in social life, in this case concerns the existence of *desa Pakraman* (traditional village system) is based on three relationships in harmony, involving the harmonious relations between the *krama desa* (*villagers*) with Sang Hyang Widhi (*Parahyangan*), harmonious relationship among the *krama desa* called *Pawongan*, and the harmonious relationship with the environment

(Palemahan). Those three relationships cannot be separated in every human life (Wiana, 2007: 59).

Nowadays, the reality shows that many people have no idea about the essence of *ngelawang*. As the implementation of *ngalawang Barong Kedingkling* with various rituals and uniqueness in it, people in Bangli regency merely performed it traditionally, without understanding the essence of the ceremony. It becomes one of the reasons of the downward trend. Therefore, *ngalawang Barong Kedingkling* is very crucial to be known correctly, understood, and socialized, so that the public can understand the full essence in depth.

Ngalawang have a basic word Lawang = door, so *Ngalawang* is a performance from house to house or from one village to another village (Sutjaja, 2003: 211). *Ngalawang* is a tradition or culture at performances from house to house that had long been carried on by a community using a particular media. Especially in Bangli regency, *Ngalawang* tradition are using a Barong *pralingga* in its performances from house to house in a series of Galungan which is from Buda Keliwon Dunggulan to Pahang.

The word *Barong* comes from the Sanskrit Barong; b (h) in Indonesian means *arwang* parallel to the Bears. Bear is said as animal forms likened to other animals such as pigs, tigers, elephants, cows or other animals (Tim Survey, 1977: 109-111). Barong in Bali mythology is the king of the spirits that symbolize goodness that is hostile to Rangda emblem as a crime. Barong in Bali Mythology called Banas Pati King of the spirit that accompanies a child in his life (Yoga, 2000: 5). While the word 'Kedingkling' means kedengklang-kedengkling dance form the mimicked a monkey who was joking with its friends. With the sound of the accompanying music is nong-nong-nong, which comes from the sound of percussion instruments ie klentong, when strung together, the sound of its gambelan is nongkling - nongkling and so on. Because of its gambelan sound, so then this is called Barong Nongnongkling, Kedingkling, or blas-blasan. Gambelan Batel is a musical accompaniment of *Barong Kedingkling*. *Barong Kedingkling* was taken from Ramayana story with the characters; tapel wear Tualen, Merdah, Sugriva, Hanuman, Anggada, Anila, and Sempati. Almost similar to the wayang wong, but the staging of Barong Kedingkling is on the circuit Galungan (Jro Mangku Pucak Tegeh Srokadan, interviewed on July 28th, 2014).

II. History of *Barong Kedingkling* in Bangli

Barong dance Kedingkling in Bangli regency initiated in 1927 (Punia, interviews, 6 April 2014). At first people made sekaa-sekaa Bangli Barong with puppet play Ramayana story. The play plays the character Tualen, Merdah, Sugriva, Hanuman, Anggada, Anila, and Sampati. Pelakonan in staging this Kedingkling Barong is a bit similar to the staging pelakonan because Wayang Wong also tells the story of the Ramayana story. Distinguishing between the two Bali art is seen from the character portrayed in *Barong Kedingkling* not as complete as the character portrayed in the Wayang Wong, in Wayang Wong there is the concept of Rwa Bhinneda (two different).

Differences in question are the antagonist and protagonist characterizations or good and bad. Who played in the staging concept *Barong Kedingkling* incompatible with the concept of Rwa Bhinneda, as seen from the character in accordance with the story of Ramayana characters or figures is a figure who sided with the truth, because Tualen, Merdah, Sugriva, Hanuman, Anggada, Anila, and Sampati a servant of the Rama in the Ramayana which is a figure that enforcement of truth against greed played by character Ravana (Jro Mangku Pucak Tegeh Srokadan, interviewed on July 28th, 2014). Starting from the story of art *Barong Kedingkling* appear and are still preserved by the community as a legacy of art and culture Bangli adhiluhung society.

III. Form of *Barong Kedingkling* in Bangli

Researchers focused on the physical form of the Barong, this was done because the researchers in this case examined in the context of the existence of *ngalawang Barong Kedingkling*. Characters included are Tualen, Merdah, Sugriva, Hanuman, Anggada, Anila, and Sampati.

Tapel-tapel worn by dancers made as closely as possible with the characters in the puppet. Tapel is painted so as to comply with the typical colors of the characters in between tapel Tualen is black, Tapel Merdah is pink, Tapel Hanuman is White, Tapel Anila is blue, Tapel Anggada decorated with orange color camouflage patterns like leopard fur, Tapel Sugriva and Sampati is in orange color. In addition to using tapel, Kedingkling Barong dancers also wear uniforms made of tree leaves brasok like other Barong-Barong. This uniform also distinguishes role in staging Barong Kedingkling. Uniforms used Barong Kedingkling dancers consist of two colors namely white and black, with the exception of figures Tualen and Merdah who uses fashion like clothes

everyday society, Hanuman and Anila white uniforms. While Sugriva, Anggada and Sampati wore black uniforms. The existence of *Barong Kedingkling's* various costumes can be seen clearly in the picture below.

Picture 2.1

Differences in Barong Kedingkling Costume



(Source: Researcher's Collection)

Barong Kedingkling danced by one person and its character was not only monkeys but also human figure in it, namely Tualen and Merdah (Jro Mangku Pucak Tegeh Srokadan, interviewed on July 28th, 2014).

VI. Procession of *Ngalawang Barong Kedingkling* in Bangli

Procession *Ngalawang Barong Kedingkling* is a part of the five elements of religion that has been stated above, especially as the system of rites and ceremonies. In the face of the unseen world of man is based with a wide range of feelings, which are: love, respect, devotion but often also based on fear, horror and awe of the power of human thought beyond reason. Actions and behavior as it was then called religious ceremonies or rituals or religious (Koentjaraningrat, 2002: 252). According to Punia (interview, 6 April 2014) procession *Ngalawang Barong Kedingkling* in Bangli regency as follows;

1) *Matur piuning*

Before Pamangku *nedunang* Barong, the first thing to do is *matur piuning* before Ida Sang Hyang Widdhi Wasa that will do the procession *ngalawang*. *Matur piuning* conducted by Pamangku aims at asking permission and safety on the way when doing *ngalawang* procession. *Matur piuning* also aims to ask permission for Ida *nedunang* Bhatara.

2) *Nedunang*

After *matur piuning* then it is followed by Ida *nedunang* Bhatara. Ida Bhatara *nedunang* process is actually performed by issuing a barong of gedong panyimpenan. Generally in Bangli regency, Barong is placed in the temple. *Panedunan* Bhatara Ida was attended by the entire village community that will follow the procession *ngalawang*. After all the people present at the temple, then held *nedunang* Ida Bhatara by Pamangku.

3) Preparation

After the procession of *nedunang* Ida Bhatara, then proceed with the preparation process. People prepare to travel *ngalawang*, preparations include preparing the dancers Barong Barong costume with a pair Kedingkling, prepare attendants who will *mundut* or bring supplies like Kober or flag, poisonous or umbrella, a spear and a variety of other attributes that accompany the procession *ngalawang*. Once everything is ready and *tapel* or face *Barong Kedingkling* already paired, then set the line between Barong dancers and carrier attributes such as cobra and Kober earlier. In general *Barong Kedingkling* is in the middle between *pamundut tedung* and Kober, when the line was in place then completed by the *panabuh* gambelan in the last row.

4) *Ngalawang*

When the procession lasted *ngalawang*, *Barong Kedingkling* be on the front row, flanked by *pamundut tedung* and Kober *ngalawang* along with other attributes. In the course of *ngalawang* *Barong Kedingkling*, *panabuh* gambelan bebatelan continuously its voice as he walked from one door to another. The community has been waiting for the arrival of *Barong Kedingkling* in each door (*angkul-angkul*) while preparing means *panyapa* or *ngupah* with *cider* or tinkling cymbals deliver to *taksu* and *sesari*, as an expression of people's sense of prostration devote of Barong Kedingkling.

5) *Masineb*

After the procession *ngalawang* expires, the *Barong Kedingkling* will go to the temple, where this Barong is placed. When they reached the temple procession *pamedal* *Barong Kedingkling*

greeted with cymbals *pamendak*, cymbals is appreciated as a means of welcoming the Ida sasunaan *Barong Kedingkling*. After performing the ceremony (ritual) *penyineban* in Pura, *Barong Kedingkling* kasineb (stored in *gedong panyimpenan*). As seen in the picture below.

Picture 2.2

Gedong as a storage of *Pratima Barong Kedingkling*



(Source: Researcher's collection)

V. Function *Ngalawang Barong Kedingkling* in Bangli

There are several functions related to the implementation of *Ngalawang Barong Kedingkling* in Bangli regency, namely;

a. Cultural Preservation

Bangli communities preserve *Barong Kedingkling* by way of a fixed preserve its integrity. Society does not dare to make changes in all, shape, size, color, characterization and implementation of *ngalawang*. Although people understand the story of Ramayana, (Coral, interview July 20, 2014).

Only dare to renovate public or known by *Ngodakin*, if any part of the *Barong Kedingkling* starts to break down. *Ngodakin* is just repeating the painting without changing the color of the characterizations, or replacing with a new costume. This process is only carried out at the temple

each place *Barong Kedingkling* is placed. This is done in order to maintain the sanctity of the pratima (Prapta, interviewed on August 3rd, 2014).

The culture preservation is very closely related to the Hindu religion, where religion is a source of creativity and sublimation for the growth and cultural development. In fact it can be said that culture can be a large and growing due to the inspired and motivated by values and ideas that are rooted in religion. Religion is a fundamental aspect of a culture. In this context, the Hindu religion which is the soul of culture in Bali allows for interaction between communities. The apparel interactions is a reflection of cultural-religious function. Basically functions are aspects of the behavior of a person or group that interacts (Abercrombie, 2010: 222).

b. Unifying Bangli Society

Aside from being a sacred symbol that has a religious value *Barong Kedingkling* in Bangli Regency also be a means to unite in establishing a sense of community brotherhood retinue (Punia, interviewed on April 6th, 2014).

Barong panyungsung community *Kedingkling* in Bangli is able to position *Barong Kedingkling* as a unifying symbol in all community activities. As well as *ngalawang* activities carried out during Galungan. In this *ngalawang* procession united community to participate in the event accompanying *sesuunan Barong Kedingkling* as a sung-sungan or public worship retinue. So that through the procession of *ngalawang*, a good social interaction with one another will arise a sense of brotherhood and a sense of belonging to one another.

Ngalawang Barong Kedingkling as a rite can indeed be used as a stimulus to increase the sense of unity of society. It is one of the aspects of the social role of religion. They are patterns of religious institutional, religious, and social processes of religious groups or religious organizations. Robertson Smith (in Koentjaraningrat, 2002: 67) said that, with regard to religion and religion in general, there are three important ideas, among others: (1) the ceremony is a manifestation of a religion or a religion that requires special studies and analysis; (2) religion or religious ceremony has a social function to intensify the solidarity of the community; and (3) religion or religious ceremony performed by humans utilize a variety of offerings in the context of this idea is often called the ceremony *bersaji*. For this reason religious ceremony in this context is a series of *Ngalawang Barong Kedingkling* can be said to have a social function to intensify the solidarity of society. It can be seen clearly in the picture below.

Picture 2.3

The procession of *Ngalawang Barong Kedingkling* to unify the communities



(Source: Researcher's collection)

Social activity is not only in *Barong Kedingkling* accompaniment, but between accompaniment and citizen's place *ngalawang Barong Kedingkling*. It is because *ngalawang* is penyupatan or purification process from door to door, even from village to another village. So the procession *ngalawang Barong Kedingkling* considered very important as a unifying community Bangli Regency (Coral, interviews June 22, 2014).

VI. Hindu Aesthetics in *Ngalawang Barong Kedingkling* in Bangli

Referring to the concept of Hindu aesthetic that has been described above, it can be described Hindu aesthetic implicit in *Barong Ngalawang Kadingkling* as follows;

1. *Satyam* (truth) in *Ngalawang Barong Kedingkling*

Public confidence in the procession *Ngalawang Barong Kedingkling* in Bangli district closely associated with religious emotion. Religious emotion is a thrill that at any given moment is upon man, there are times when only lasts a few seconds. Religious emotion encourages people to behave completely religious. It is the growth behavior of the all sacred in the behavior and properties of ultimately obtaining a sacred value (Koentjaraningrat, 2002: 97).

Every human being is aware to this mortal world, there is a natural world that does not appear to him, and is outside the limits of his wits (Koentjaraningrat, 2002: 193). This is the world's

Supernatural or the supernatural. Various cultures embrace the belief that the unseen world is populated by various creatures and the power that cannot be controlled by humans in ordinary ways, and therefore unseen world basically feared by humans.

Creatures that inhabit the unseen world such as: (a) The Deva both good and evil; (B) other delicate creatures like the spirits of the ancestors, ghosts, and others, the nature of good and evil; and (c) The power of magic that can be beneficial to humans and that can lead to disaster. The belief system in every ethnicity and religion are usually contained in the sacred literatures both written and oral. Sacred literary form that contains it is usually in the form of doctrine, interpretation and sacred tales and myth. Similarly in the case of the procession *Ngalawang Barong Kedingkling* in Bangli regency, is believed to come from the sacred literature shaped ejection. It is based on Lontar Barong Swari Tattwa.

Lontar Barong Swari Tattwa outlines that *ngalawang* implementation begins in sudamala story (Yudabakti, 2007: 38). When the goddess Uma told the wife of Lord Shiva cursed by Master Bhatarawho is her own husband into a very creepy giant named goddess Durga to descend into the world serving sentences at a time that is not measurable, and dwells in *Setra Gandamayu* very sacred by the community, especially in Bali is predominantly Hindu Religion.

The goddess is in the form of giant always tries to hurt the World and its contents especially to people who are always doing dharma. A man who likes to do evil instead bestowed supernatural powers and appointed as his student. Various mess done by Goddess *Durga*, this led to people exposed to various dangers and diseases or *Gering* and *Mrana*. On the other hand, *Bhuta Kala* feel very happy with the emergence of various diseases that attack humans. Yoga when he was facing north there gering Lumintu namely plague, when he yoga facing west there gering memancuh, when he yoga facing south pass gering in *Bhuana*, when he yoga facing east there are diarrhea or vomiting. Since it is very dangerous and threatens the survival of human beings, there arose a sense of pity *Sang Hyang Tri Samaya* to save people. He fell to the world by taking the form of:

- 1) *Lord Brahma* took the form of a Bang mask;
- 2) *Lord Vishnu* became White Telek; and
- 3) *Lord Shiva* became Barong.

The third God manifests down as natural cleanse embodied in *ngalawang*. Bang mask, White Telek and Barong dance from one door or lawangan, to another door. This led to the *Bhuta Kala* with any illness to escape and eventually prevent the whole society from all kinds of diseases.

Ngalawang procession of Barong Kedingkling seems to differ with the procession of *ngalawang* of other Barong. Generally there is Rwa Bhinneda concept, it is symbolized with their characters of Barong and Rangda as a concept that is both positive and negative. Pelakonan in *Ngalawang* Barong Kedingkling consists of characters of Merdah, Tualen, Hanuman, Anggada, Anila, Sugriva, and Sampati. Figures of the store are a characterization of the Ramayana story. This is in line with the concept of Rwa Bhinneda illustrated by performed Barong and Rangda in general. Barong Kedingkling dance performances appreciated by the public as a dance that describes or symbolizing man's relationship to the universe. Merdah leaders appreciated as Bhuana Alit and Tualen as Bhuana Agung. While the figures of Sugriva, Hanuman, Anggada, Anila, and Sampati are appreciated as a concept of natural forces. It is highly believed to people, especially the majority of Bangli with a large part of Hindu population.

On the basis of public confidence in Bangli with Hinduism is so thick that people recognize their Bangli Hindu religious concept called *Wida Nawa Bhakti* (Bhagawata Purana VII.5.23). The definition of the concept of *Wida Nawa Bhakti* is the cult of greatness Ida Sang Hyang Widdhi Wasa, among which are:

... Arcanam is bhakti to create symbols Ida Sang Hyang Widdhi Wasa like making Arca, Pratima, and Palinggih (Wiana, 2012: 79-118). Symbolizing God in a statue is not contrary to the teachings of Hinduism that has the concept of a personal God or God is impersonal god. These symbols are a medium for Hindus to get closer to the creator to seek refuge and his *waranugraha* (Titib, 1998: 73).

When linked with the concept of *Wida Nawa Bhakti* contained in the teachings of Hinduism, Sesolahan *Barong Kedingkling* in the process *ngalawang* contained in Bangli Regency is a way or path for Hindus, especially the Bangli adore greatness Ida Sang Hyang Widhi Wasa or God Almighty through Arca, Pratima, and Palinggih in accordance with the teaching of the concept Arcanam *Wida Nawa Bhakti*. It is because the *Barong Kedingkling* visualized in the form of tangible *Pratima Barong Kedingkling* with characterizations Tualen, Merdah, Sugriva, Anggada, Hanuman, Anila, and Sampati. This puppet figures revered by the Hindu community in Bangli

because according to public trust who understand the story of Ramayana, they believe that these figures are the incarnation of the god of the Ramayana period.

2. Siwam (chastity) in *Ngalawang* Barong Kadingkling

Tapel of *Barong Kedingkling* is made of wood in the form of such by the artist (undagi) that have value high artistic, is visible from tapel shape or face *Barong Kedingkling* that accordance with the puppet characters of Ramayana are visualized in the form of Barong. Face or tapel of *Barong Kedingkling* this particular wood is the result of selection, the selection of the wood is not arbitrary, that uses adult (good day), in order to have the sanctity of *Barong Kedingkling* high magical elements, after obtaining wood is then carved wood by artist (undagi) according to the desired character, after the process is completed before sculpting tapel sanctification ceremony. From the description it is clear where the *Barong Kedingkling* is a work of art that has an element of sanctity, sacredness, and high magical aura (Oka, interviewed on May 1st, 2014).

Pandji (1983: 4) asserts, the sacred values not only depend on the form or state of things, but many are also determined by other factors, one of which the process of Consecration (Consecration) is or make holy. In the Hindu Dharma is *Pasucian* events, *pamelaspas*, *pamarisudhan*, *pawintenan*, and the like, which is a process to purify or give urip / life and strength to something. Indeed in terms of the form of the sanctification (consecration) that does not change shape, as recited by Mircea Eliade, "A sacred stone remains a stone" means "sacred stone is still a stone," but it became something else in terms of value especially for those who believe, as if reality when it turns into something extraordinary reality (its immediate reality is transmuted into a supernatural reality) (the banner, 1983: 5). So procession *Ngalawang Barong Kedingkling* in Bangli Regency is a work of art belonging to the sacred. This is because *Barong Kedingkling* in certain moments, that is only carried out during the celebration of Galungan, through the process of sanctification, that is, *memakuh*, *pemelaspas*, *pamarisudan*, *pengurip*, *Pasupati*, *mapinton* or *ngerehin*, and believed by the people at the time of the staging gives an aura of sanctity and protection noetic against the people, besides *Barong Kedingkling* also put in Pura and revered by Hindus in Bangli (Prapta, Interviewed on May 25th, 2014). *Ngalawang* is penyupatan or purification process from door to door, even from village to another village. So the procession *Ngalawang Barong Kedingkling* considered very important as the process of purification of bhuana, particularly in Bangli regency (Coral, Interviewed on June 22nd, 2014).

3. Sundaram (beauty / balance) in *Ngalawang* Barong Kadingkling

As explained by prominent art spiritually minded, that religion is art, and art itself is a religion (Yudha Bhakti and Watra, 27: 32). The statement above suggests to us that the depth of the relationship between art and Hinduism in Bali. If art is not in seriously then it is very difficult to distinguish where art and where religion. For every yadnya implemented in Bali, there must be an element of any performing arts and art must contain the Hindus's lesson. According Fund (Interviewed on June 22nd, 2014) procession *Ngalawang Barong Kedingkling*, besides pratima barong monkey shaped, with colors corresponding to each character, equipped with praksok (kind of leaves) fashion fur of black and white, walking together neatly while dancing (*ngalawang*), with pajeng (traditional umbrella), banners, lelontek, umbrella pagut, spears, and their pecanangan gamelan percussion sounds *nongkling-nongkling* ... which can make people interested, stunned, and make them happy, moved, immersed in silence, sacral and also public offering or offerings yadnya form to sesuhunan *Barong Kedingkling* on every door, or at the crossroads and the end of the village.

According to Granoka (1998: 28), with: *satyam* (truth), *siwam* (chastity), *sundaram* (beauty), is intended to achieve a metaphysical aesthetic space, to be able to observe the spirit is carried away by the beauty (*lango*) with magical ritual objects, namely purification of the self (khatarsis). This is where aesthetics has entered the silence of space (suwung), where the soul has been melting fused with the God of beauty is eternal. Cudamani (1993: 29) basically people carrying out yadnya, driven by a sense of sincere devotion. From the sense of bhakti was flowing sense of art, because in it there is a sense of bhakti (devote) or transform desire to offer the best to the Lord, therefore the Hindus did not hesitate to take the time to sacrifice and do yadnya full of artistic value, it This can be seen how magnificent and beautiful temple, the beautiful shape of offerings, and gambelan percussion sounds peaceful with chants or bhajans (kekidungan). In short, ceremony (yadnya) cannot be separated from the elements of arts.

Tetabuhan form that accompanies gambelan *Barong Kedingkling* when the procession *ngalawang* does not give a feel of who had been impressed because gambelan that accompany traditional *Barong Kedingkling* is very simple namely with Gamelan Batel percussion with the assembled percussion bebatelan sounds, nongkling, nongkling, nongkling so on. The beauty that arises from the combination of the gambelan voice gives the feel of a quiet and deliver a strong positive thoughts lead to peace. According to Bandem (2013: 101), art gambelan also able to induce feelings of arousal penetrating beauty that gives a beauty of the view and evoke human

aesthetic feeling. Tetabuhan magical or sacred embodies a sense of human devotion to draw magical powers in order to provide for the public welfare especially in Bangli regency. Banded (2013: 98), confirms Tabuh said to be high art or aesthetic value. Tetabuhan have aesthetic nuances that can conduct holy in mind that worships God and more artistic expression is driven by the conviction.

VII. Conclusion

Ngalawang Barong Kedingkling procession in Bangli regency starts from *matur piuning* by Pamangku aims at asking permission. Then, *Nedunang* by Pamangku and society as *ngalawang* preparation in the village, *mundut* (carry) all *pratima* and other supplies by the society, as well as line up neatly for *ngalawang* Ida Betara (*Barong Kedingkling*) with the offerings completed with *sesari* (money) as a form of devotion of the people. *Barong Kedingkling* dance accompanied by monkey's character are believed be able to give blessing, purity, and safety in the houses and communities, and the last is *mesineb* after *Ngalawang* around the village back to the temple while being offered some offerings by *pemangku* before storing it back in *gedong simpen*.

The procession of *Ngalawang Barong Kedingkling* functions as cultural preservation because the existence of *Barong Kedingkling* is the cultural heritage of the artists in the ancient times. *Ngalawang Barong Kedingkling* also serves as a means of unifying the community because the procession of *ngalawang* requires social interaction between people from one another.

Hindu aesthetics in *Ngalawang Barong Kedingkling* is *Satyam* (truth), *Barong Kedingkling* is as a statue symbolizing God in the concept of a personal God or impersonal God, as a media for Hindus to get closer to the creator to seek refuge and His blessings. *Siwam* (chastity), *Barong Kedingkling* as Arca materialized through a procession of sanctification is socialization or purification process which are believed as the purification process of *Bhuana Agung* and *Bhuana Alit* through *Ngalawang* during *Galungan*. *Sundaram* (beauty / balance) of *Ngalawang Barong Kedingkling* is believed to be the purification media of *Bhuana Agung* and *Bhuana Alit* by Hindus to maintain a balance between man and nature, to create a happy and peaceful life.

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