



Barong Brutuk: dance tradition Trunyan

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ABSTRACT

The island of Bali, not only offers beautiful tourist objects, but also culture and traditions. Every culture activities that exist here could be acted as a special attraction, for instance in Trunyan Village. This place is a unique tourist destination, and famous of its funeral

tradition; deceased people is placed only under a tree. Also, Trunyan Village has an Ancient art known as *Barong Brutuk*. It is said, the ancient art even already existed before Hinduism enters to Bali.

Keyword: *Barong Brutuk*, Trunyan, Bali

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INTRODUCTION

Not everyone knows the ancient art of Barong Brutuk is passed down through the generations by the local ancestors. But if you hear about Barong dance, almost everyone knows, even the tourists. Many of them are interested to watch the Barong art performance in Batubulan, Ubud, and GWK.¹ The type of Barong used is Barong Ket or ketet. Barong is one of the Balinese dance that allegedly relic of Pre-Hindu culture. Barong word derived from Sanskrit word *bahar wang* or bear. In Balinese society, the bears are never found thus the figure is only a mythological creature, that is considered to have supernatural powers and acts as a protector.² its character resembles a four-legged animal with a blend of lion, boma and tiger shapes as well as glamorous and luxurious clothing. Barong Ket Dance which is also commonly referred as Banaspati Raja (forest king) dance, is a combination of lion, tiger or cow. The animals are considered to have a supernatural awesomeness or power. The concept of barong in Bali as a king like Barong Singa or Reog on the Java community, there is a little difference between Barong in Bali and Java. If Barong Singa in Java is considered as the wrong party, in Bali Barong is considered as a symbol of goodness. Barong Ket is one of the most famous Barong in Bali other than the sacred barong only staged at Pura or holy place, the nonsacred is served for entertainment purposes only. There are several types of Barong in Bali including Barong Brutuk, Ket, Barong Landung, Bangkal, Asu, Blasblas, Elephant, and Tiger. Among all, the Barong Brutuk is the most unique, and it exists in one place that is Trunyan Village, District Kintamani, Bangli.¹

STORY OF BARONG BRUTUK

Barong brutuk dance is a sacred dance that performs when Odalan Day in Pura Ratu Pancering Jagat. Barong Brutuk is *unen - unen* or guardian of *Bhatara Ratu Pancering Jagat* in the village of Trunyan. The old village known as Bali Aga does have some unique cultures and traditions, so it serves as one of the mainstay attractions in Bangli Regency. In the temple building itself, there is a statue as high as four meters named Datonta, thought it comes from the Megalithic era, simple shape, but emits a creepy facial expression.³

It is said that the statue of Datonta which is located in Pura Ratu Sakti Pancering Jagat Temple, was found by a farmer who hunted with his dog into the middle of Belongan forest, Trunyan. Suddenly, the hunting dog barks fiercely, causing the farmer to wonder. when he tried to find out why the dog was barking, he found a small object; a nine centimeters-sized statue. Then he decided to pick it up. However, after an attempt to take the statue, it turns out the statue is attached to the surface of the earth and can not be pulled.

The statue can indeed be moved but can not be removed or taken away. The hunter then quickly returned to his village to tell people about the incident. The next day Trunyan villagers flocked to prove the hunter's story. when they arrived at the statue location, it increases in size. The statue grows larger and larger. The statue's growth stalled after reaching a height of four meters, as people may find nowadays in Pura Pancering Jagat.

The statue, in its growth, was placed at gedong (sacred building). however, since it continues to grow until the statue's head penetrate the roof of

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Figure. 1 Locals Gather To Perform The Barong Brutuk Ritual.⁶

the building, the gedong then replaced by *Meru Tumpang Solas* or 11-stories shrine. Because of the top 4 levels collapsed, then until now, it is still left in the form of seven. The Meru is the main building for Bhatara Datonta or the supreme god or called as the *Ratu Pancering Jagat*. Every full moon on the 4th month in baline calendar, the ceremony is performed with sacred dance called Barong Brutuk and only danced by the village youths.⁴ Pancering Jagat Temple is located in Trunyan village, Kintamani, Bangli, about 2.5 hours drive from Denpasar.

THE PROCESS OF RITUAL BARONG BRUTUK

The Barong brutuk's mask resembles face of a primitive mask; large eyes with white or brown color and is presumably a relic of pre-Hindu culture. Barong Brutuk is performed by male dancers who were taken from members of youth group in the village. Before dancing the sacred barongs, the dancers had to pass through the sacral process for 42 days. They live around Bhatara Datonta and every day, they are in charge of cleaning the temple grounds and studying the ancient song called Kidung.

During the sacralization process, the dancers is prohibited to contact women in their villages. Other activities were undertaken during the purification process, which is collecting banana leaves from the village Pinggan, then used as the barong's costume. The leaves of the banana are dried and then knitted with a peeled string of banana tree made into a skirt that will be used by the Brutuk dancers.

Each dancer uses two or three pieces of clothing

from the banana leaf, partially suspended at the waist and partly on the shoulders, under the neck. Brutuk dancers use underwears that are also made from banana tree straps.

The Barong Brutuk show was staged in the afternoon just as the Odalan Holidays started at Pura Ratu Pancering Jagat. Usually, Brutuk ceremony takes place for three consecutive days starting at 12.00 noon and ending around 17:00 afternoon. The Brutuk dancers use a dry banana leaf dress and headdress from the young coconut leaves. The Brutuk dance depicts the concept of dichotomy in the life of Trunyan society, ie two groups of society, men and women.

The Brutuk ceremony begins with the appearance of unen-unen level members. They surrounded the temple wall three times each while waving whip to the audience of the ceremony participants. The whip makes a shrill sound and evokes the fear of the audience. They were afraid of being struck by the whip of the Brutuk. When the King, Queen and Patih, and the Queen's sister performed in the staging, a white-clad stalker approached the four dancers and immediately presented offerings, a set of offerings of welcome and accompanied by prayers of salvation for the people of Trunyan. The four Brutuk nobles also surrounded the temple three times, waving their whips and then joining the other Brutuks. The audience of ceremonial participants began to approach the Brutuk dancers to take loose banana leaves which they would use as a means of fertility. The spectators who succeeded in obtaining the banana leaves of Brutuk clothes, will keep it at home and then just spread in the rice fields when starting to plant rice. They expect the success of the harvest. There the drama reaches its climax, hammered whip swings, dismantle the spectators who "steal" part of the clothing. When the afternoon came, the ritual ceremony was temporarily suspended, and the dancers were allowed to rest so as not to run out of steam and their mask was lifted upward, like a royal knight's helmet. The dancers laid themselves under the shade of the temple roof, while some of the older village members fanned their bodies. This pause is only a moment, and then the second stage of the ritual ceremony is continued. The Brutuks return to their terror, but now they are in charge of protecting the nearby Bale Agung, a secular place that is also surrounded by walls. It is a place of government and social existence of the village. The excitement culminated after dancers and spectators played an ancient ceremonial game, a game that resembled the game of a group of children in the Western world. Many audiences tried to steal tears of Brutuk costumes and vice versa. The dancers were entitled



Figure. 2 Locals Gather To Perform The Barong Brutuk Ritual.⁷

to whip a whip to anyone who entered their area, except for the women who dressed particularly in the festival and the duty of giving offerings to Queen Pancering Jagat.

The ceremony continued in the afternoon, followed by a female officer offering some offerings to the Brutuk itself, celebrating the fact that they had been possessed by God.

The offerings consisted of fruits, flowers, and sweet pastries that the dancers took, but were not eaten. The audience moved closer to them, scrambling to exchange the offer with cigarettes and the tame Brutuk dancers let the audience approach. Then they exchanged fruits and cakes with cigarettes. Several other spectators tried to use the opportunity to tear the lucky banana leaf into a dancer outfit, and run away from the temple with his satisfaction.

Still on that evening, the last stage of the ritual performance began. Led by stakeholders, women bring new offerings for King and Queen Brutuk. When the offerings have been offered, the King and the Queen are dancing together, while the other Brutuk and spectators just watch it. The Patih and the Queen's brothers continue the action wildly, trying to disarm the audience and prevent them from watching the Queen and Queen's romance dance.

A pair of kings and queens, now dancing an ancient movement, which mimics the behavior of wild forest chickens. The King as keker (rooster) and the Queen danced as a kiuh (hen). Poultry is mostly found in the area around Trunyan. They poked their heads, swooped, pecked and moved their hips, clawed the ground and made sudden

striking movements of each other as they flapped their wings. Movements like a chicken fight or are captivating.

The dance continued and the excitement of the audience grew. At a time when the dancers walked down to the lake of Batur. The man's brutuk with his red mask, taking the position by marching behind the King, while the masked dancers lined up against them, behind the Queen. The Queen and Queen's romance dance was continued for about half an hour, while Brutuk men and women remained in line. Only the Patih and the Queen's brother remain active, they constantly whip the whip towards the audience, but they can barely resist the crowd's insistence. The excitement grew even more. Finally, with the movement that began not agile, the Queen flew and crossed the line marked with banners. All Brutuk then cheered as the King flew to try to pounce on the Queen.

The King immediately caught him and embraced the Queen. At that moment, the young men who became Brutuk, cheered simultaneously, while running into the water and plunging themselves. There they stripped the remains of banana leaves into their clothes, swam and had fun releasing fatigue. Their costumes were left afloat, while their masks were taken by older tribesmen who descended to the shores of the lake to help. After that the dancers and spectators split up for dinner after all the celebration activity was over.³

THE MEANING OF SACRED DANCE

In the Trunyan Inscription, in 813 Saka (891 AD), King Singhamandawa allowed the inhabitants of Turunan (Trunyan) to build a holy place. The sanctuary was built in the form of seven-storey building, which is the place of worship of Bhatarata Datonta. This seven-story shrine is called Pura Turun Hyang. Inside is stored statue of Megalithic stones are trusted and sacred people Trunyan as Datonta statue. Also known as Pura Pancering Jagat as the palace of Ratu Gede Pancering Jagat. Every two years at this temple held a great ceremony. Precisely on Purnama Sasih Kapat. Trunyan people celebrate it with sacred dance performances, Barong Brutuk and Sanghyang Dedari dance. Unfortunately, the Sanghyang Dedari dance is now extinct. Now, there is only Barong Brutuk Dance in religious ritual performances of traditional villages of Trunyan.

The tradition of Barong Brutuk as a sacred dance is believed to be a continuation of the sacred dance tradition in pre-historic Bali, especially in Trunyan village. This is because of the statue of Bhatarata Datonta, a megalithic statue, which is believed by

the community as the embodiment of Ratu Gede Pancering Jagat which has unen-unen (guardian) depicted in the form of Barong Brutuk. Initially, in the sacred dance, the actors are marked by the facial mask as a marker. Then the tradition continued by using the mask as a substitute of the face, however it is unknown when it was changed from make up into masked dance.

Nowadays, The Barong Brutuk mask in the village of Trunyan, has several roles in his performance. The roles are: King Brutuk, Queen Brutuk, Patih and Brother of the Queen. these roles are characterized by the janur (with flowers) on the hair / head mask that plays. The rest plays unen-unen Brutuk.

Barong Brutuk is a Barong dance that is believed to bring safety and blessing to Trunyan Village residents, who have existed for hundreds of years. Dance which is the depiction of ancestors' ancestral life as unen-unen from Trunyan's ancestor, Ratu Sakti Pancering Jagat with his wife Ratu Ayu Dalem Pingit Dasar. The whip lashings of Topeng Barong Brutuk dancers while dancing the sacred dances are believed to provide healing (tamba / medicine) for the sick, as well as sheets of kraras leaves (dried banana leaves) which become costumes of Topeng Barong Brutuk dancers who are believed to give healing for Sick people, fertility for the community's rice fields (when it is spread over the fields) and the repellent of disaster for the houses of the people (if stored therein).

Barong Brutuk staged every two years, at Ngusaba Pura Pancering Jagat ceremony that is on Purnama Kapat. Purnama Kapat (the fourth full moon in the Balinese calendar) was coded Kapat Lanang and Kapat Wadon by residents. Barong Brutuk is only played on Kapat Lanang by the Teruna (male teenagers). The following year, when Kapat Wadon, Barong Brutuk was not staged. At Ngusaba in Kapat Wadon, the active ones are Daa Bunga (adolescent princess). They will fill the ceremonial activities by weaving the sacred cloth. That is why naturally, Barong Brutuk is only performed once every two years. Niskala, Barong Brutuk is the symbol of the ruler in Trunyan Village (Ida Ratu Ayu Pingit Dalem Dasar (female) and Queen Sakti Pancering Jagat (male) or in inscription called Queen Datonta). Barong Brutuk instill knowledge of the ancestors to their next generation. "Barong Brutuk is a symbol of meeting women and men as a process of human life. In Hinduism called Purusa and Pradana, "said Jero Mangku Kaler, Jero Mangku in Pura Pancering Jagat.⁵

CONCLUSION

Barong Brutuk is a relic of pre-Hindu culture in addition to dance Sang Hyang. The Barong Brutuk show was held at the start of Odalan Day at Pura Ratu Pancering Jagat, lasting for 3 days. Barong Brutuk is 21 people and is unen - unen Ratu Pancering Jagat. Barong Brutuk was danced by male dancers who were taken from members treka sekaa trunyan in the village. Before the barong-barong dance sacred, the cadets must pass through the process of sanctification (purification process) for 42 hari. Busana dancers Brutuk made from dried banana leaves, with the headdress of the leaf, and the dancers Brutuk also used underwear

Also made from banana tree straps. As a rite of life, Brutuk events have similarities with the celebrations of other cultures. Of the process of self-exile, living in the natural wild blessing (looking banana leaf selection), trust in tribal traditions, prayers, all of them have similarities. Layers that can be revealed is how the king and queen playing dance keker (rooster) and kiuh (hen) one clone movements of dance that originates in the flora and fauna that inspired the creation of contemporary dance. Kecker and kiuh also describe two different groups of people, men and women who are inseparably inseparable in human culture.

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