

Strengthening Socio-Cultural Ties of The Bali-Hindu Community Through Ngelungang Barong Sinarengan Tradition

I Wayan Ardhi Wirawan¹, I Nyoman Murba Widana², I Wayan Sumertha³, I Gusti Komang Kembarawan⁴, I Ketut Sumada⁵

Abstract

This study aims to conduct a study on strengthening the socio-cultural bonding of the Balinese-Hindu community through the ngelungang barong sinarengan conducted by the Hindu community in Sebatu Village, Gianyar Regency. The background of this study is the preservation of religious cultural traditions that contain important values in building social ties. This tradition is carried out in a series of galungan and kuningan holidays. This research is designed in an interpretive qualitative type using case studies. Data were collected through observation, interview, and documentation techniques. Data were analyzed by classification, reduction, and interpretation techniques. This study yielded three important findings. First, the barong is believed to be a symbol of Supernatural power and is believed to have a positive influence on improving the quality of life for Hindus, both individually and collectively. The barong symbol is believed to be a representation of the power of Lord Çiva who can neutralize the negative forces caused by Bhuta Kala into positive energy that can be used as a means to improve the quality of life of Hindus implementing the tradition. Second, the tradition of the ngelungang barong sinarengan serves as a strengthening of belief in neutralizing Bhuta Kala, which is a metaphysical force that has the potential to create disharmony. Third, the tradition of the ngelungang barong sinarengan has a disposition to build socio-cultural bonds through social awareness to mutually melt the boundaries of differences that exist between them.

Keywords: Barong, Ngelungang, Sinarengan, Social Harmony, Tradition.

Introduction

The Hindu community in Bali practices their religious teachings by involving cultural elements as a medium to build splendor in living the divinity aspect. The elements of Balinese culture that are used as a medium to implement the Balinese belief system make the implementation of Hinduism very specific. The cultural elements that can be integrated in the implementation of religion, especially those concerning the dimensions of art that are part of aesthetics. Referring to Sedyawati (2012) aesthetics is part of culture. Aesthetic values contained in art have close links with other aspects, such as one example with religion. In this regard, art is something that is "supporting" religious institutions.

The art as a supporter of religious institutions in relation to the implementation of Hinduism in Bali is indicated by the combination of art with sacred symbols, such as the *barong* on the holy day of *Galungan* and *Kuningan*. The *barong* as a symbol of the power of Lord Içwara. According to Gautama (2009) that Lord Içwara became *Barong Swari* in order to make *Bhatara Guru* and *Devi Uma* return to their original form so that humans became calm again because they were no longer disturbed by negative forces created by *Betari Robini*. These negative forces emerged when *Devi Uma* was expelled by *Betara Guru* for treating the act of violence against *Dewa Kumara*. *Devi Uma* when she came down to this world had the title *Devi Robini* and did yoga meditation because she was disappointed. The yoga and meditation practiced by *Devi Robini* produce negative forces that interfere with human life in the world. According to Jayanti (2015) that the *barong* was given the title *Ratu Lingsir*, *Ratu Sakti*, *Ratu Gede*, and other titles. This implies that the *barong* is equivalent to the Hindu Gods. Synergizing with that, Arsana (2003) revealed that the *barong* is a sacred object because starting from the manufacturing process it involves the process of *pasupati* (spiritually revive

¹ Institut Agama Hindu Negeri Gde Pudja Mataram, Email: ardhwirawan@iahn-gdepudja.ac.id

² Institut Agama Hindu Negeri Gde Pudja Mataram.

³ Institut Agama Hindu Negeri Gde Pudja Mataram

⁴ Institut Agama Hindu Negeri Gde Pudja Mataram.

⁵ Institut Agama Hindu Negeri Gde Pudja Mataram

the *barong* symbol) and after it is finished, ceremonies are carried out on certain days by people who believe in it.

Bhatara Guru in Hindu religious life in Bali is also called *Bhatara Siwa*. The symbol of Supernatural power represented by Lord Śiwa in the teachings of *Śivatattva* is a supernatural power that manifests itself into other gods. *Bhatara Śiwa* becomes a spirit that is believed to be able to provide positive power in order to neutralize the negative forces caused by *bhuta kala* (symbol of negative power in Hindu religious teachings). In this regard, the *barong* which has gone through a process of sacralization in Balinese life is believed to be a symbol that can help maintain the balance of life, both in the personal and collective dimensions. The *barong* symbol in practice is carried by a community group called a *banjar* which is believed to have positive energy in order to neutralize negative impacts that can reduce the quality of human life. This process in the life of the Hindu community in Sebatu Village is known as the *ngelungang barong*. One very important phenomenon in the *ngelungang barong* tradition is the existence of two community groups called *banjars*, each of which has a *barong* and performs a sacred parade termed the *ngelungang barong sinarengan*. The use of this term represents the implementation of the *barong* procession ritual as a sacred symbol simultaneously for two groups of Hindus.

The ritual activity of *ngelungang barong sinarengan* is a tradition carried out by the Hindu community in Sebatu Village, especially in *Banjar Apuh* and *Banjar Tegalsuci*. The tradition is carried out a series of holy days of *Galungan* and *Kuningan* which come every six months according to the calculation of the traditional Balinese calendar. In the calculation of the traditional Balinese calendar, the *Galungan* holy day comes every 210 days of the *Budha Kliwon wuku Dunggulan*. In synergy with that, the *Kuningan* Festival also comes every six months, namely at the *Saniscara Kliwon wuku Kuningan* which also comes every 210 days. The two holy days are carried out by Hindus and are enlivened by *ngelungang barong sinarengan*, which is carried out by carrying out a procession carrying *barong* from each *banjar* as a vehicle to neutralize the negative forces caused by the *Bhuta Kala*. The process of neutralizing negative forces through *ngelungang barong Sinarengan* involves sacred symbols according to the beliefs of Hindus in Bali.

The *barong* are symbols of the power of Lord Śiwa which is believed to be a positive force in order to neutralize the positive power generated by *bhuta kala*. The *bhuta kala* in the belief of Hindus in Bali as a representation of negative energy that can interfere with the activities of Hindus in daily life. Negative forces caused by *bhuta kala* can be neutralized through the *nyomya* (neutralizing) process, which is neutralizing negative forces that have a negative impact on human life into positive energy that can be used to help Hindus in order to achieve their life goals. The power of *bhuta kala* in relation to the implementation of the holy day of *galungan* and brass is symbolized by *rangda* which is believed to be a representation of the supernatural power of *Bhatara Śiwa* named Dewi Rohini or also called Dewi Durga. Goddess Durga in the source of Hindu teachings in Bali has the power to destroy all existing entities known as the concept of *pralina*.

The *Barong* which is presented every *Galungan* and *Kuningan* holy day begins with the *pasupati* process which means spiritually reviving the *barong* symbol so that it has the power of Lord Śiwa. In this regard, before the implementation of the holy day of *Galungan* and *Kuningan* in *Banjar Apuh* and *Banjar Tegalsuci* carry out the *pasupati barong* ritual process at Pura Dalem and in the middle of the *setra* (grave). Pura Dalem is a sacred place for Hindus to worship Goddess Durga, while *setra* is a tomb. *Pasupati* carried out with a ritual process aims to present the power of Lord Śiwa in the *barong* symbol. The presence of Supernatural powers in the *pasupati* process is indicated by the bearers of the *barong* experiencing a state of unconsciousness because they are possessed by supernatural powers called *kerawuban* or trance. In a state of confusion those who carry the *barong* are unconscious, but have extraordinary strength that exceeds the strength of ordinary humans. Those who are in a state of confusion do not feel themselves sick, even if they are beaten or ignited with fire. This kind of power is believed to be the power of Lord Śiwa which has entered the *barong* symbol so that the people who carry the *barong* are influenced by the *barong*. Referring to Swarsi (2008) the *pasupati* ceremony means to give the power of the holy rays of Ida Sang Hyang Widhi Wasa (God Almighty) on objects so that they become sacred.

The power of Lord Śiwa which has penetrated into the *barong* symbol is believed to be able to neutralize the negative forces caused by *bhuta kala* so that it becomes a positive force that is useful for the lives of people who carry out the *ngelungang barong* tradition. Based on the results of observations in the field, the tradition of *ngelungang barong Sinarengan* two *banjar* groups, namely *Banjar Apuh* and *Banjar Tegalsuci* together carry out a parade carrying their own *barong*. The tradition of *ngelungang barong Sinarengan* on *Galungan* is held in *Banjar Apuh* starting from *Pamuwus* Temple, then stopping at *Puseh* Temple and ending at the border between the two *banjars*. The *Ngelungang barong Sinarengan* on the *Kuningan* holiday was held in *Banjar Tegalsuci*, where the *barong* from *Banjar Tegalsuci* waited for the *barong* from *Apuh* on the border of the two *banjars*, then together they marched along *Jalan Banjar Tegalsuci* and ended at *Pura Puseh Banjar Tegalsuci*. The people who carry out the *ngelungang barong Sinarengan* tradition believe that there is a positive influence that is generated, especially with regard to neutralizing the negative forces that exist in their area.

In addition to metaphysical beliefs related to transcendent aspects, namely the process of *nyomya* (neutralizing) the power of *bhuta kala* through the *ngelungang barong Sinarengan* tradition, there are also social aspects related to the establishment of social ties among people who play an active role in the implementation of *ngelungang barong sinarengan*. The social ties that occur in the implementation of the *ngelungang barong sinarengan* are social energy that can create harmony between them. This socio-cultural dimension is very useful in the context of realizing social harmony, both within the same *banjar* and between *banjars*. The social harmony that is built within the same *banjar* internal circles, namely getting closer social relations within the same group. Synergizing with that, inter-*banjar* social ties can create social harmony between different social groups.

Based on the description above, there is a very important phenomenon in the preservation of religious cultural traditions that contain important values in building social ties. In this regard, in this research, it is very important to study the tradition of *ngelungang barong Sinarengan* by focusing on three important aspects in building socio-cultural awareness of the people who carry it out. *First*, how to implement the belief system of the Hindu community in the sacred *barong* symbol. *Second*, what are the benefits of the *ngelungang barong sinarengan* tradition in relation to the belief system of the Hindu community that carries it out? *Third*, what is the influence of the *ngelungan barong sinarengan* tradition on social ties in the Hindu community who carry it out? The results of this study are expected to provide benefits, especially those related to the implementation of a belief system in Supernatural powers symbolized in the *barong* in the *ngelungang barong sinarengan* tradition, which can build social bonds which in the end can build social harmony.

Research Methodology

This research is designed in the form of an interpretive qualitative research. The data are presented descriptively based on the results of observations, interviews, and documentation studies. Descriptive presentation of data in accordance with the results of data collection in the field which is then analyzed to find answers to the formulation of the problem posed. Descriptive presentation of data involves interpretation of phenomena related to the research focus, namely *ngelungang barong sinarengan* in realizing social ties among the people who play an active role in these activities.

The research location was chosen in *Sebatu Village*, *Gianyar Regency*, *Bali Province* based on the consideration that the *ngelungang barong sinarengan* activity related to the *Galungan* and *Kuningan* holy days took place in two locations, namely *Banjar Apuh* and *Banjar Tegalsuci*. The two *banjars* had experienced communal conflict and violence in 1990. In order to prevent the recurrence of the conflict, there was an idea from each religious and traditional leader to carry out the *ngelungang barong sinarengan* activity.

Data collected in this study through observation, interviews, and documentation studies. The observation technique is done by looking directly at the events of *ngelungang barong sinarengan*, both on *Galungan* and *Kuningan* holidays. Researchers in conducting observations accompanied by recording of important events that occurred during the process of *ngelungang barong Sinarengan*. Interviews were conducted to obtain data that escaped the researcher's observation. Interviews were conducted with religious and traditional leaders,

both from *Banjar Apuh* and *Banjar Tegalsuci*. The documentation study was conducted by analyzing a number of documents closely related to the implementation of the *ngelungang barong sinarengan* tradition.

Data analysis techniques in this study were carried out by grouping data, reduction, and interpretation. Grouping the data aims to categorize the data obtained from the results of observations, interviews, and documentation studies. Data reduction is done by sorting, selecting, and centralizing the data according to the needs of the research. Data interpretation is done by interpreting the data obtained through data collection techniques so that it can provide answers to the formulation of the problems posed in the study.

The technique of testing the validity of the data in the study used triangulation, namely triangulation of data sources and triangulation of methods. Triangulation of data sources is done by cross-checking the data sources used in the study. Triangulation of data sources is done by cross-checking the data sources if there are different data obtained in data collection techniques. Analogously, the triangulation of the method in its application is carried out by cross-checking the inequality of data obtained from different methods. The technique of testing the validity of the data is carried out in order to obtain data that truly represents the actual conditions of the research focus. The data that has represented the actual conditions at the research location are then analyzed using predetermined analytical techniques and then presented in the form of narrative text.

Discussion of Research Results

Based on the results of the study, it was found that three phenomena related to *ngelungang barong Sinarengan* in Sebatu Village were two *banjars*, namely *Banjar Apuh* and *Banjar Tegalsuci*. In this regard, the research results found three important aspects related to the implementation of religious cultural traditions carried out by the two community groups. *First*, the implementation of the belief system of the Hindu community in the form of a sacred *barong* symbol. *Second*, the tradition of *ngelungang barong sinarengan* as a vehicle for the mistress of the negative forces of the *Bhuta Kala*. *Third*, the development of social awareness that can strengthen kinship bonds among the participants of the *ngelungang barong sinarengan*. These three events are described in the following sections.

Implementation of the Hindu Community Belief System in the Sacred Barong Symbol

The Hindu community in Sebatu Village has a belief in the *barong* symbol which is sacred through the *pasupati* process, which is a ritual that means spiritually reviving the *barong* symbol. In this regard, *pasupati* as a representation of the presence of supernatural powers, especially Bhatara Śiwa (a symbol of divinity according to the teachings of Śiwatattwa practiced by the Hindu community in Bali) to become the pralingga spirit (symbol) of the *barong*. In Sebatu Village, there are nine *banjars*, each of which has a sacred *barong* through the *pasupati* process. There are a number of forms of *barong* symbols in Sebatu Village which are believed to have magical powers that can create harmony in life because they have been imbued with the power of Lord Śiwa. The nine *banjars* are *Banjar Apuh* which has tiger *barong*, *Banjar Tegalsuci* has *barong ket*, *Banjar Jasan* also has *barong ket*, *Banjar Pujung Kaja* has *barong ket* and *barong belas-belasan*, *Banjar Pujung Kelod* has *barong ket*, *Banjar Jati* has *barong ket*, *Banjar Tumbakasa* has tiger *barong*, *Banjar Bonjaka* has *barong ket*, and *Banjar Sebatu* has *barong ket*. *Barong-barong* owned by each *banjar* usually in *pasupati* before the holy day of *Galungan*. There are also *banjars* who do *pasupati barong* alternately, namely when *pasupati* does the holy day of *galungan* and on the next holy day of *galungan* not in *pasupati*, but on the holy day of *galungan* in the next period again in *pasupati*. In this regard, the *barong* in Hindu society in Bali is a symbol as an appreciation of God. Referring to Darmawan (2020a) that the worship of *barong* in Bali does not mean worshipping objects, but worshipping God who is inconceivable to be easily understood.

The process of *pasupati barong* is carried out by *pemangku*, namely holy people who have the authority to lead the implementation of rituals at the temples of each *banjar*. The *pemangku* who leads the *pasupati* ritual performs the process of raising the power of Bhatara Śiwa in the *barong* symbol. This process means to maintain the power of Lord Śiwa so that it is believed that the *barong* will have the spiritual life force. The process of *pasupati barong* carried out by the people of *Banjar Apuh* and *Banjar Tegalsuci* is carried out in the middle of the *setra*, which is a place to bury the body or a place to cremate in the *pitru yajña* ceremony. The

facilities used in the implementation of the ritual of *pasupati Barong* are in the form of offerings and Hindu ceremonial facilities in accordance with the traditions of each *banjar*. The ritual of *pasupati barong* is usually carried out on certain days that have a sacred meaning, such as *kajeng klinon* according to Balinese calendar calculations. The implementation time is usually at dusk until the evening. Synergizing with that, Wirawan (2019) stated that in the *pasupati* ceremony two *kalpikas* were used as symbols of Sang Hyang Śiwa and Sang Hyang Surya who gave souls and witnesses at the ceremony.

The next process after the *ngerehin*, which is the process of spiritually revitalizing the *pasupati* of *barong*, is then carried out a ritual process at Pura Dalem. Before entering Pura Dalem in front of the gate of Pura Dalem, the *nyomya bhuta kala* process is carried out using ceremonial facilities as symbols to neutralize negative forces during the *ngerehin* process in the *setra*. The leader of the ceremony in the *nyomya* process is the *pemangku* by offering means of ritual according to the traditions of each *banjar*. At the same time, those who were previously aloof were then sprinkled with *irtha* with the aim of returning their consciousness to their original state. The *nyomya* ceremony was accompanied by a prayer to ask for safety and at the same time as a thank you because the *ngerehin* process had been carried out as planned. The community believes that the negative forces that accompany the *ngerehin* process have been neutralized so that they do not interfere with the lives of the people who carry out these ritual activities. After everything is finished, the *nyomya* process is then accompanied by *barong* entering the Dalem Temple.

The process of sacralizing the *barong* symbol after being inside the Dalem Temple as a form of confirmation that the power of Lord Śiwa has deigned to give spirit to the *barong*. The implementation of the ceremony uses ritual facilities in the form of offerings in accordance with the traditions of each *banjar*. The ritual process is led by a *pemangku* who delivers prayers as a form of request in accordance with the intentions of the Hindus and at the same time expresses gratitude to the power of Bhatara Śiwa who is placed at Pura Dalem. The god who is placed in Pura Dalem is the *sakti* of Bhatara Śiwa who is named Dewi Durgaha. After completing the prayers at the Dalem Temple, the sacred *barong* was carried to Puseh Temple. This is in line with the expression of Dewi, et al. (2020) that the implementation of Hinduism in Bali is the development of the teachings of Saiva Siddhanta which is strengthened by the teachings of Śiwa Tattwa. In this regard Bhatara Śiwa is a term for God whose single existence manifests as Bhatara-Bhatari.

The *Barong* which is sacred by *Banjar Apuh* in the form of a tiger *barong* is placed in the *utama mandala* (the main part of Puseh Temple). There is a *pelelinggih* that is used as a place to place the *barong*. Every day the members of the *banjar* are given the task of making offerings called *rayuman* (ritual as offerings). The *banjar* members make offerings in rotation, which is important every day someone comes to make offerings in the form of swinging at least one person. In delivering the offerings, the person who serves as the prayer leader is the *pemangku*. Referring to Darmawan (2020b) that the *barong* as a cultural creation was born from the Bānaspati Rāja philosophy and takes form based on the “Calonarang” story so that it has religious value after being carried out by the *pasupati*.

In the *Banjar Tegalsuci* community, the *barong* that has been in *pasupati* is carried to Puseh Temple which is placed in the *jaba tengah* (in the middle) of Puseh Tegalsuci Temple. The placement of the building to place the *barong* for *Banjar Tegalsuci* is indeed different from *Banjar Apuh*. According to Jro Nyarikan Kuat (an informant), this difference is based on the reason that the *pralingga barong* is a vehicle for the gods so that the forces in the *barong* are limited to a manifestation of Lord Śiwa and not Lord Śiwa itself. In this regard, the *barong* is a *tapakan* (sacred symbol) of Lord Śiwa, so that it is placed in the center of the temple.

The existence of ritual offerings in the form of *rayuman* on each *barong* in the two *banjars* indicates that there is a Hindu community belief that the *barong* has spiritual power. In this regard, offerings are offered in the form of seduction as a form of Hindu devotion to the symbol. This concept is a form of humanizing the power of Lord Śiwa so that it is believed that it will bring humans closer to those they worship. The concept is viewed from the belief system of Hindus as a vehicle to bring humans closer to the power of Lord Śiwa.

The belief system above implies the concept of establishing a harmonious relationship between humans and the power of Lord Śiwa, which in Hinduism is known as *parhyangan*. This concept is related to efforts to build happiness in human life by maintaining a harmonious relationship between humans and

supernatural powers, which is called Bhatara Śiwa. This harmony is a vehicle for realizing the happiness of living in the world and achieving eternal liberation in the hereafter in accordance with the concept of *moksartham jagadbhita ya ca iti dharma* (obtaining happiness in the world and being united with God in the hereafter).

The practice of worship carried out by Hindus by using symbols in accordance with those carried out traditionally as a manifestation of the implementation of Vedic teachings as the holy scripture of Hinduism. Implementation of religious practice by using local symbols as an acculturation between Vedic teachings and local wisdom that grows in every area where Hindu religious teachings are located. This phenomenon is a manifestation of the elasticity of Hindu religious teachings in adapting themselves to the lives of local people. This condition is also part of the implementation of orthopraxis religion in the lives of its people. Religious teachings orthopraxis referring to Andang (1998) is an effort to ground religion into an emancipatory effort, an effort that respects all forms of life and their complexities. Efforts need to continue to maintain the ethos of seeking human transcendental meaning, but not forgetting the estuary of praxis.

The Function of the Ngelungang Barong Sinarengan Tradition for Strengthening Hindu Religious Beliefs

The *pasupati barong* for Banjar Apuh and Banjar Tegalsuci is carried out alternately, but every holy day of *galungan* is carried out by *pasupati* so that the *ngelungang barong* process is carried out every *galungan* and *kuningan* festival. The two *banjars* perform *pasupati barong* every Galungan and Kuningan holidays, followed by a six-month ritual according to the Balinese calendar, namely *ngelungang barong* on holy days, such as anggara love, kajeng kliwon, galungan, brass, and buddha kliwon pahang. During the *pasupati* process and the execution of the *barong* symbol, the *ngelungang* process is carried out, namely carrying out a ritual parade from the temple that passes through the streets in residential areas and then returns to the temple for *ngelinggihang* (*distanakan*). In the *ngelungang* process, each *banjar* performs a ritual using *upakara* facilities according to their respective traditions, in the *ngelungang* process the *barong* symbol along the way is danced by the person carrying it. With regard to the *barong* dance, Dewi (2016) revealed that the art of *barong* dance really attracts the attention of tourists.

Ngelungang barong Sinarengan which is held by Banjar Apuh and Banjar Tegalsuci are usually held on the holy day of *Galungan* and *Kuningan*. On the *Galungan* holidays the place for the *ngelungang barong* is in Banjar Apuh, while on *Kuningan* holidays the place for the *ngelungang barong* is in Banjar Tegalsuci. At the time of *ngelungang barong* in Banjar Apuh, starting from Pamuwus Temple, then walking to Puseh Apuh Temple and ending later at the border of the two *banjars*. At the Pamuwus Temple, the two *barongs* are offered a ritual in the form of a *banten* (means of ritual) accompanied by a joint prayer. After praying the *barongs* were carried through the highway in the village residents and offerings were made to each resident's house. The process of making offerings according to Jro Mangku Wayan Suka Sena (an informant) is an effort to turn the negative forces caused by *bhuta kala* into positive forces that can create harmony in life. The process of *nyomya* of *bhuta kala* is an effort to neutralize the strengths of *bhuta kala* so that negative impacts can become positive forces that are useful for the life of the Hindu community in the region. This phenomenon is the basis for the Hindu belief that the *barong* symbol in the form of a *macan* (tiger) and *ket* (lion) is a symbol that has the power of a God who is able to neutralize the *bhuta kala* powers so that it does not interfere with people's lives.

After passing through the village, the two *barongs* entered the Puseh Temple area to be offered rituals by the people of Banjar Apuh. The two *barongs* are placed in a building called *Paruman* (a sacred building to place the sacred symbols of Hinduism), around which there is a *banten* as a means of ritual for worshiping symbol of God. In that place the Hindu community performs prayers to ask for safety and be free from the negative influences of the *bhuta kala*. After doing the next prayer, they asked for *tirtha* to be sprinkled into their bodies as a symbol to purify themselves. The *tirtha* is made from holy water given prayers by the *pemangku* so that it is believed to have the power to destroy the impurities inherent in the human body and at the same time to purify the human heart and mind. A series with *nunas tirtha* (ask for holy water) those who perform prayers are given a *bija* as a symbol of good luck. *Bija* made from rice which has been given prayers in the ritual is believed to be a means to get luck and happiness in life. This was revealed from the discourse conveyed by Jro Mangku Wayan Bawa (an informant) that in praying the *bija* symbol is a symbol

to get fortune. This is related to the word *bija* which comes from *wija* which means fruit. The meaning contained in *bija* is the fruit of the human deed that can be used to realize the happiness of life.

After doing the ritual at the Puseh Apuh Temple, the procession of *ngelungang barong sinarengan* headed to the border of the two regions. This border is also a sacred symbol which is the boundary of the two *banjars* called *mangkalan*. In this *mangkalan* it is believed by the people of the two *banjars* to have the powers of the *bhuta kala* so that it becomes a sacred place. In this place, the two *barongs* are danced to the accompaniment of traditional Balinese gamelan (Balinese traditional instruments). According to the expression of Jro Nyarikan Mustika (an informant) the *barong* dance is meaningful as a process for *nyomya* the *bhuta kala* so that it does not interfere with people's lives. The *barong* dance is performed three times per beat associated with the number three symbol which has a sacred value.

After finishing the *barong* dance in the *mangkalan*, the two *barongs* separated, the *barong macan* from Apuh was carried back to Puseh Temple, while the *barong ket* from Tegalsuci continued the journey to Puseh Tegalsuci Temple to be placed. The process of leaving the *barong* to return to their respective places is also accompanied by *gamelan* from each *banjar*. The *gamelan* that is played while accompanying the *barong* is also a symbol to awaken the positive forces that exist around humans and in their environment. This is related to Donder (2005) who revealed that the sound effect of *gamelan* in Hinduism is related to social awareness, social care, and social unity. Those who are members of a *gamelan* art group will feel the same feeling if one of their members encounters a problem.

Analogous to the above process on the *Kuningan* holy day the process of *ngelungang barong sinarengan* is also carried out by *Banjar Apuh* and *Banjar Tegalsuci*. The ritual activity started from the place where the two *barongs* separated on the *Galungan* holiday in *mangkalan*, namely the border between *Banjar Apuh* and *Banjar Tegalsuci*. During the day, the people of *Banjar Tegalsuci* carry their *barong* waiting for Apuh's *barong* to arrive in *mangkalan*. After the *Banjar Apuh barong* was present, the two *barongs* walked together accompanied by the people of the two *banjars* exploring the streets of the Tegalsuci *Banjar* settlements. In the procession of the two *barongs*, offerings are made to each house by each resident. The offerings according to the expression of Jro Nyarikan Kuat (an informant) as a form of *nyomya* the *Bhuta Kala* strength. Through the *nyomya* process, it is believed that the negative forces of *bhuta kala* can be neutralized so that they do not interfere with people's lives.

After the *barong* procession passed through the village, the residents then entered the Puseh Temple area in *Banjar Tegalsuci* to carry out rituals using *upakara* (means of ritual) facilities according to the ability of the people who gave them. The two *barongs* are placed in the *paruman* building, which is a very sacred building. In the ritual process, the people of *Banjar Tegalsuci* perform prayers according to their respective abilities. They are also sprinkled with *tirtha*, as stated by Jro Nyarikan Kuat (an informant) as a symbol to get the gift of holiness to Hindus who carry out the ritual. This holiness is also an effort to clean the *mala* (defilements) that exist within them. Belief in *tirtha* as a vehicle to purify oneself because the holy water has received prayers from the *pemangkus* so that the power of Lord Śiwa has penetrated in the *tirtha*.

After asking for *tirtha*, the people are also given a *bija* as a symbol of *waranugraha* (grace) that they will get a gift in the form of fortune. The *bija* symbol is a series of ceremonies for the *Kuningan* holy day using rice that has been given a yellow color using *kunyit* (turmeric tuber). The yellow color symbol represents prosperity. In this regard, the people who invoke the wisdom believe that Lord Śiwa's power will guide their lives towards achieving happiness, both happiness during life in this world and happiness in the hereafter.

After completing the ritual at the Puseh Temple, *Banjar Tegalsuci*, the two *barongs* danced in the courtyard of the temple as the end of the *ngelungang barong sinarengan* process. The *barong* owned by *Banjar Apuh* continues the journey back to *Banjar Apuh* while the *barong Banjar Tegalsuci* is placed in the *jaba tengah* (the middle) of Pura Puseh *Banjar Tegalsuci*. After the celebration of the *Kuningan* holy day, the two *barongs* were not reunited until the *nebasin* ceremony, which was to restore the power of Lord Śiwa who was in the *barong* symbol to its original place in the *niskala* (spiritual) world.

The *nebasin* ceremony is usually held on the *Budha Kliwon Wuku Pahang* (according to Balinese-Hindu calendar calculations), which is thirty-five days after the holy day of *Galungan*. That day is also called *pegatunwakan* because it has been a month since the *Galungan* and *Kuningan* celebrations have been held. People return to carrying out their usual activities because they have believed that the negative forces of the *bhuta kala* have been in *somya* (neutralized) so that it no longer interferes with their lives.

The Influence of the Ngelungang Barong Sinarengan Tradition on the Hindu Society's Social Bonds

The tradition of *ngelungang barong sinarengan* carried out by the Hindu community of *Banjar Apuh* and *Banjar Tegalsuci* on *Galungan* and *Kuningan* holidays in addition to having a connection with the belief system in the *barong* symbol as a representation of the power of Lord Śiwa which has a positive influence on their lives horizontally also has a positive meaning for building bonds. The social bonds among the participants. The togetherness carried out by the two *banjars* in carrying out the tradition of *ngelungang barong sinarengan* can create communication and interaction, both internally within the same *banjar* and externally between the two *banjars*. The communication and interaction take place from the beginning of the activity until the end of the activity.

First, the social ties that have been built up within the same internal *banjar* group from the beginning of carrying out *pasupati barong*, namely a ritual to spiritually revitalize the *barong*, the community in each *banjar* plays an active role in the success of the activity. Each individual is given a task according to his ability when carrying out the *pasupati* process. The division of tasks is carried out by the *kelian* of *banjar*, namely the chairman of the *banjar* organization. The *kelian* of *banjar* has the authority to determine the tasks that must be carried out by the members of the *banjar*.

During the *ngelungang barong* process, each member of the *banjar* is required to take an active role. Those who violate, namely not obeying the orders given by the *kelian banjar* will be given sanctions in accordance with the regulations set by the *banjar*. Based on these regulations, each member of the *banjar* tries to comply with these regulations so that there is cohesiveness in the implementation of the *ngelungang barong*. The cohesiveness that occurs during the *ngelungang barong* process has a positive dimension for the communication and interaction of each member of the *banjar*. This phenomenon manifests the social closeness of each member of the *banjar* because they feel part of a system related to the implementation of the same task. This becomes the basis for the construction of social awareness among members of the *banjar* related to the implementation of their respective duties.

The tradition of *ngelungang barong* in each *banjar* chooses holy days to carry out these activities according to the Hindu calendar. The holy days selected in the *ngelungang barong* tradition, such as *anggara kasib*, *kejeng kliwon*, *buddha kliwon pahang*, *galungan* holy day, and brass holy day. The selection of these days has an impact on the intensification of *banjar* members meeting each other in carrying out these sacred activities. This condition opens up opportunities for members of the *banjar* to be able to communicate with each other and interact with each other to create social harmony.

Second, the social ties that are built between the *banjar* groups, namely *Banjar Apuh* and *Banjar Tegalsuci* when carrying out the *ngelungang barong sinarengan* tradition occur when each *banjar* carries out the tradition together. There are two moments when they can meet each other and communicate and interact, namely on *Galungan* and *Kuningan* holidays. On the day of *Galungan*, the tradition is held in *Banjar Apuh* so that the participants who accompany the *barong* can carry out social closeness. They interact with each other between *banjar* groups to create togetherness.

Synergizing with the ritual activities above, on the *Kuningan* holy day, the tradition is held in *Banjar Tegalsuci* so that the people of *Banjar Tegalsuci* become the host in the tradition of *ngelungang barong sinarengan*. The interactions that occur in these activities are very positive to build emotional closeness which will ultimately strengthen the establishment of social relationships between them. The strengthening of social relations between the two community groups seems to have forgotten the conflict events that have been experienced in the past. They use the momentum of *ngelungang barong sinarengan* as a medium to strengthen brotherhood bonds so that they have the opportunity to create social harmony. In this regard, the tradition of *ngelungang*

barong sinarengan has a positive impact on building social relationships among its participants in order to create a harmonious life. Recently, there has been a tendency to weaken the sacred symbols in the *barong*, as expressed by Jayanti (2015) that there is a weakening of the sacredness of the *barong* dance in Bali. This is indicated by the performance of the *barong* dance which was originally for the benefit of Hindu religious ceremonies into a dance presented to tourists.

The tradition of *ngelungang barong sinarengan* carried out by the Balinese-Hindu community in Sebatu Village is a local wisdom which in the social aspect has the opportunity to build social bonds between residents. These social ties are built as energy in realizing social harmony. In this regard, Suryawan (2017) reveals that in the social network dimension, local wisdom is expressed in the form of social relationships that occur in Balinese society as strong social capital for the creation of harmony and peace among the people.

Conclusion

The tradition of *ngelungang barong sinarengan* is carried out by two groups of Hindus, namely *Banjar Apuh* and *Banjar Tegalsuci* as part of the implementation of the *Galungan* and *Kuningan* holiday rituals. The tradition in the religious dimension is a process of neutralizing the negative forces generated by the *bhuta kala* so as not to interfere with human life. The *barong* as a sacred symbol that has gone through the process of sacralization through the *pasupati* ritual is believed to have the power of a god who can neutralize negative influences that can reduce the quality of human life. The *barong* symbol as a representation of Lord Içwara to restore the form of Bhatara Śiwa in manifestation as Bhatara Guru and Goddess Durga in manifestation as Goddess Rohini so that the negative forces generated from *the bhuta kala* do not disturb mankind.

The belief system of the Hindu community in Bali is based on the sources of Vedic teachings that have been poured into manuscripts, such as lontars which contain *tattwa* teachings which are used as a source of guidance in religious life. The *lontar* (manuscript) of *barong swari* as one of the manuscripts used as a reference in the implementation of Hinduism, especially with regard to the *ngelungang barong* tradition as a form of implementation of the Vedic teachings that have been adapted to the historical conditions of the Balinese people. The Balinese people who are Hindus, especially in *Banjar Apuh* and *Banjar Tegalsuci* in practice have implemented Vedic teachings by carrying out the tradition of *ngelungang barong sinarengan*. This tradition has a very important meaning for the awakening of religious awareness and social awareness. Religious awareness is indicated by their belief in the power of Lord Śiwa who resides in the *barong* symbol so that they fully appreciate the symbol, the *barong* as a representation of transcendent power which is believed to provide spiritual guidance for life. The tradition in the social dimension also has meaning that can build social relationships.

The social dimension involved in the *ngelungang barong sinarengan* tradition has the disposition to create a strengthening of civic bonds between the two *banjar* groups who carry out the tradition. In the past, *Banjar Apuh* and *Banjar Tegalsuci* experienced social conflicts that led to communal violence. The two *banjar* groups experienced tension so that social relations were not good. The religious leaders and traditional leaders from the two *banjar* groups realized that the conflict between them was not good for the next generation because the incidents of conflict and communal violence that had occurred would always be a scourge that overshadowed life together. The religious and customary leaders of the two *banjar* groups finally came to an agreement to rebuild social relations that had experienced fractures by building the tradition of *ngelungang barong sinarengan*. This tradition is relatively effective in realizing togetherness between the two *banjar* groups, both among children, adolescents, and parents. Togetherness creates interaction and communication that can melt the barriers of differences that exist between them. In this regard, the tradition of *ngelungang barong sinarengan* has become a medium to strengthen civic bonds among the participants who take an active role in carrying out the tradition.

There are four recommendations proposed related to the results of this study. *First*, the religious cultural tradition in the form of *ngelungan barong sinarengan* is very important to continue to be preserved in order to build social ties. *Second*, it is necessary to socialize this tradition to the younger generation in order to build inculcation of religious culture as a vehicle to continue the implementation of the tradition sustainably.

Third, those holding authority in relation to the implementation of religious cultural traditions should always pay attention and provide guidance to the *ngelungan barong sinarengan* tradition as one of the cultural heritages. *Fourth*, innovations need to be made related to the implementation of religious cultural traditions so that they can become examples that can be imitated by Balinese-Hindu communities in other regions.

References

- Andang, Al. 1998. Agama yang Berpijak dan Berfihak. Yogyakarta: Kanisius
- Abbas, M., Jam, F. A., & Khan, T. I. (2024). Is it harmful or helpful? Examining the causes and consequences of generative AI usage among university students. *International Journal of Educational Technology in Higher Education*, 21(1), 10.
- Arsana, I N. C. 1003 Barong Ket Suatu Bentuk Fenomena Transformasi Budaya dari Sakral ke Profan di Bali. *Harmonia Jurnal Pengetahuan dan Pemikiran Senin*. 4 (1) DOI: <https://doi.org/10.15294/harmonia.v4i1.706>
- Darmawan, I. P. A. 2020a. Animisme Dalam Pemujaan Barong Bulu Gagak Di Bali. *Genta Hredaya: Media Informasi Ilmiah Jurusan Brahma Widya STAHN Mpu Kuturan Singaraja*, 4(1), 92-100.
- Darmawan, I. P. A. 2020b. Pemujaan Barong di Bali dalam Pandangan Animisme Edward Burnett Tylor. *Sanjiwani: Jurnal Filsafat*, 10(2), 147-153.
- Dewi, A. P. 2016. Komodifikasi Tari Barong di Pulau Bali (Seni Berdasarkan Karakter Pariwisata). *Panggung*, 26(3). <http://dx.doi.org/10.26742/panggung.v26i3.187>
- Dewi, L. K., Oktaviani, N. P. S., & Arsadi, P. E. 2020. Ketuhanan Dalam Siwa Siddhanta. *Vidya Darśan: Jurnal Filsafat Hindu*, 2(1), 72-82.
- Dillistone, F. W. 2002. Daya Kekuatan Simbol: The Power of Symbol. Translated by A. Widyamartaya. Yogyakarta: Kanisius
- Donder, I K. 2005. Esensi Bunyi Gambelan dalam Prosesi Ritual Hindu. Surabaya: Paramita
- Gautama, W. B. 2009. Katuturaning Barong Swari Lan Dalang: Asal Mula Lahirnya Barong dan Dalang. Surabaya: Pāramita
- Jayanti, K. R. 2015. Melemahnya Eksistensi Kesakralan Tari Barong dalam Suatu Kelompok Seniman di Bali. *Jurnal Ilmiah Ilmu Sosial*, 1(2), 48-53. <http://dx.doi.org/10.23887/jiis.v1i2.20176>
- Kuo, Y. K., Khan, T. I., Islam, S. U., Abdullah, F. Z., Pradana, M., & Kaewsaeng-On, R. (2022). Impact of green HRM practices on environmental performance: The mediating role of green innovation. *Frontiers in Psychology*, 13, 916723.
- Khan, T. I., Akbar, A., Jam, F. A., & Saeed, M. M. (2016). A time-lagged study of the relationship between big five personality and ethical ideology. *Ethics & Behavior*, 26(6), 488-506.
- Khan, F. A. J. T. I., Anwar, F., Sheikh, R. A., & Kaur, S. (2012). Neuroticism and job outcomes: Mediating effects of perceived organizational politics. *African Journal of Business Management*, 6(7), 2508.
- Khan, T. I., Kaewsaeng-on, R., & Saeed, I. (2019). Impact of workload on innovative performance: Moderating role of extrovert. *Humanities & Social Sciences Reviews*, 7(5), 123-133.
- Khan, T. I., & Akbar, A. (2014). Job involvement-predictor of job satisfaction and job performance-evidence from Pakistan. *World Applied Sciences Journal*, 30(30), 8-14.
- Sedyawati, Edi. 2012. Budaya Indonesia: Kajian Arkeologi, Seni, dan Sejarah. Jakarta: PT Raja Grafindo Persada
- Suryawan, I N. 2017. Kearifan Lokal sebagai Modal Sosial dalam Integrasi antara Etnik Bali dan Etnik Bugis di Desa Petang, Badung, Bali. *Jurnal Kajian Bali*. 7 (1). Pp 17-32
- Swarsi, S. 2008. Upacara Pasupati sebagai Media Sakralisasi. Surabaya: Pāramita
- Wirawan, K. I. 2019. Liturgi sakralisasi Barong-Rangda: Eksplorasi teo-filosofis estetik mistik Bali. *Mudra Jurnal Seni Budaya*, 34(3), 417-427. <https://doi.org/10.31091/mudra.v34i3.800>