

The Ideology of "Baris Memedi" in Death Rituals (Ngaben) in Jatiluwih, Bali, Indonesia

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Abstract

This paper aims to find out the ideology of the Baris Memedi dance in the death ritual (Ngaben). We want to know the interconnective power relationship to the actions of the Jatiluwih indigenous people related to the memedi symbol in the death ritual (Ngaben). Baris Memedi is a symbol that is embodied in the form of dance. Memedi is an imaginary symbol that in the view of Balinese cosmology is an astral being (Bhuta Kala). This paper is descriptive qualitative. At the data, the level is verified and then interpreted. Methods of data collection by means of observation, interviews, and literature study. Sanghyang Baris Memedi dance is performed in death rituals (Ngaben) at the middle and main levels. Baris Memedi is artistically very simple and uses the environmental properties taken from the graves (setra). Baris Memedi is considered a sacred dance. The community believes that the spirits being celebrated (Ngaben) will be delivered by Bhuta Kala who are represented in the form of memedi.

Keywords: *Jatiluwih, Hindu ideology, bhuta kala, roh, sacred dance.*

Introduction

Baris Memedi is one of the cultural remnants of Austronesian heritage that continues to thrive in the Penebel sub-district of Jatiluwih Village. Hearing the name Jatiluwih is very familiar among tourists, as it is synonymous with the Subak tourism destination, which has been recognized by UNESCO as the World Cultural Landscape of Bali Province. However, among academics, Jatiluwih Village is an area rich in archaeological remains, such as stone thrones, lingga (Phallus), Ganesha statues, and Lingga Yoni, as documented by Ambara (2008), Prakoso & Putra (2022), and Wardi et al. (2013). Several identified archaeological remnants include lingga, various types of ceramics, as well as objects made of metal and bronze. These remnants date back to the protohistoric Austronesian phase, which began around 2000 BP (Before Present) to the 4th/5th century CE (Common Era), as noted by Ardika (2013:60) and Simanjuntak (2015:2). The distribution of these archaeological findings suggests that social activities of the Austronesian people occurred in Jatiluwih Village. They formed social communities and passed down their culture through generations.

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Austronesian cultural heritage encompasses not only tangible artifacts but also intangible elements, such as the arts. Art is a unique human behavioral product that involves creative imagination (Haviland, 1988:226). In Balinese tradition, especially in the realm of dance, art is divided into sacred and profane forms. Sacred dance is performed during religious ceremonies (wali), while secular dance (propan) is for entertainment purposes. Sacred dances include wali and bebal dances, which are specifically performed during religious rituals, while entertainment dances encompass balih-balian or performances (Dibia, 2017; Bandem, 1983b; Budiandya & Sujaelanto, 2021:128).

Baris Memedi is one of the pre-Hindu artistic legacies (Agung, 1981/1982:6; Lodra, 2017:245; Erawati & Lanus, 2022:198). The Baris Memedi dance embodies an imaginative expression aimed at celebrating and solidifying well-being. Etymologically, the word "baris" implies alignment, formation, procession, and row (Bandem, 1983a). The Baris dance has various variations, particularly for religious rituals (yadnya), including dances such as Baris Dadap, Prasi, Gede, Jojor, panah (arrow), bedil (gun), Jangkang, Cengkulik, Bajra, Demang, Tamiang, kekupu (butterfly), Juntal, keraras, among others (Karji, 2010:3-15; Wisnawa, 2020:3; Goris, 1957). Similarly, the Baris Babung dance in Pongotan village and the Baris Dapdap dance in Tabanan are performed as part of religious ceremonies (Hartawan et al., 2021:114; Putri & Mudiasih, 2021).

In the wali ceremony, the Baris dance plays a significant role in complementing the ritual. Besides being a part of religious ceremonies in temples (pura), the Baris dance is also used in the series of funeral ceremonies (ngaben), as exemplified by the Baris Memedi dance in Jatiluwih (Dana & Artini, 2021). The discourse surrounding the Baris dance in a theological context becomes crucial to explore. In Balinese society, the ngaben ritual emerged as a result of the influence of the Shivaite and Hindu elements in Bali. The transitional phase from prehistoric cultural beliefs (ancestral spirits) led to changes and innovations in the culture that subsequently developed in Bali. Baris Memedi and the ngaben ritual occupy a contested ideological space, serving as a cultural attraction in the context of today's globalization.

Methodology

This research focuses on the theology of Baris Memedi in the ngaben ceremony in Jatiluwih Village. To obtain data related to this research focus, data collection methods are necessary. This research utilizes a qualitative method. Data is presented descriptively, verified, and then interpreted. Data is obtained through observation, interviews, and literature review. Observation is conducted in Jatiluwih Village regarding environmental conditions and cultural aspects. Interviews primarily involve primary data sources, including cultural values and theology related to Baris Memedi. Interviews are conducted with key figures, such as artists specializing in Baris Memedi dance, cultural observers, and religious leaders in Jatiluwih's traditional community. The interviews are semi-structured to delve deeper into the data obtained. Literature Review emphasizes the reinforcement of manuscripts such as lontar (palm leaf manuscripts) and documents related to the research focus. This research methodology combines field observation, qualitative interviews, and a thorough literature review to comprehensively explore the theology of Baris Memedi within the ngaben ceremony in Jatiluwih Village.

Discussion

The Baris Memedi dance serves as an ideological symbolization. Symbolization can be observed through behaviors, movements, objects, and symbols presented in the form of rituals and artistic performances (Herusatoto, 1983:31; Spradly, 1997). Rituals are practical ways to ensure the preservation of tradition (Giddens, 2003:21). In the context

of death rituals (ngaben), the tradition keepers incorporate Baris Memedi to ensure the preservation of this tradition.

In essence, the Baris Memedi dance embodies deeper cultural and theological meanings within the ngaben ceremony. It symbolizes the connection between the physical and spiritual realms, the continuity of tradition, and the reverence for ancestral spirits. This dance serves as a visual representation of these profound ideas and beliefs, allowing them to be transmitted from one generation to the next through a tangible and symbolic art form.

By incorporating Baris Memedi into the ngaben ritual, the community not only pays homage to their cultural heritage but also reinforces the significance of this dance as a vessel for conveying their spiritual and cultural values. This discussion highlights the importance of understanding the symbolic and ideological aspects of traditional art forms like Baris Memedi within the broader context of cultural preservation and transmission.

The essence of the ngaben ceremony lies in the journey of the soul (atma) towards heaven (Paramatma). To facilitate this journey to heaven, it is essential to perform the cremation ceremony, purification rituals, and the symbolic ritual of the soul at the sacred place known as "sangah kemulan" (Subawa, 2019:87). Ngaben also carries the meaning of serving as a medium to release the atman from the bonds or the physical body (sthula sarira) (Wibawa, 2022; Murniti & Purnomo, 2017).

The Balinese cosmology concerning the treatment of departed souls is deeply rooted in the theological reverence for ancestors. In Austronesian-speaking societies, Ancestral Religion takes on thousands of local names, and they pay homage to their ancestors through their unique local traditions. Ancestral Religion represents an ancient belief system that later collaborated with Hindu-Buddhist beliefs (Hinduism) in subsequent periods (Reuter 2015: 219).

This discussion underscores the profound spiritual and cultural significance of the ngaben ceremony in Bali. It serves as a bridge between the physical and spiritual worlds, honoring the Balinese cosmology, ancestral traditions, and their enduring theological beliefs. The integration of Ancestral Religion with Hindu-Buddhist elements demonstrates the complex syncretism that characterizes Balinese culture and spirituality.

In Balinese Hindu cosmology, Ngaben falls under the category of Panca Yadnya ceremonies. Etymologically, "panca" means five, and "yadnya" means sacred sacrifice. Therefore, Panca Yadnya signifies five rituals of sacred sacrifice, namely the Dewa Yadnya ceremony, the Rsi Yadnya ceremony, the Pitra Yadnya ceremony, the Manusia Yadnya ceremony, and the Bhuta Yadnya ceremony. In the context of the funeral ceremony (Pitra Yadnya), it signifies offering sincere and selfless sacrifices to the ancestors. This significance is further emphasized in the Lontar Yama Punvana Tattwa, which states that Ngaben is a part of the Pitra Yadnya ritual (Tristaningrat, 2019; Rasmini, 2017; Wikraman, 2002; Surayin, 2002:3; Swastika, 2009:9).

Balinese Hinduism places a strong emphasis on the concept of honoring ancestors and maintaining a harmonious relationship between the living and the deceased. Ngaben, as a part of the Pitra Yadnya ceremony, exemplifies the Balinese commitment to preserving their cultural and spiritual heritage through rituals that express their deep reverence for their ancestors. This underscores the intricate interplay of theology, cosmology, and cultural practices within Balinese Hinduism.

Ngaben exhibits various variations due to the influences of Austronesian (ancestral) culture and the Hindu theology that developed in the past. The impact of Hindu-Buddhist sects that have existed, such as Siwa-Siddhanta, Pasupata, Bhirawa, Wesnawa, Boddha or Sogata, Brahmana, Rsi, Sora, and Ganapatya (Goris, 1972:12), has contributed to the practices of the Ngaben ritual. These sects have naturally played a role in shaping the Ngaben ceremony.

Furthermore, social stratification within the community, including social status (Soroh/kula wangsa, klen, and caste/warna), also influences the conduct of Ngaben ceremonies. Different social groups may have variations in their Ngaben practices, reflecting their cultural and social distinctions.

In Hindu theology, ceremonies (yadnya) are classified into three levels: Nista, Madya, and Utama. Each of these levels is further divided into three smaller sub-levels, such as Nista: Nistaning Nista, Madyaning Nista, Utamaning Nista; Madya: Nistaning Madya, Madyading Madya, Utamaning Madya; and Utama: Nistaning Utama, Madyaning Utama, Utamaning Utama (Surayin, 2002:7). The highland communities practice Ngaben rituals without the cremation of the body, whereas in the lowlands and southern Bali, Ngaben is closely associated with cremation. Some mountainous regions follow the tradition of Ngaben without cremation but with burial, such as the Wongaya Gede indigenous community (Tabanan), indigenous communities in Kintamani (Bangli), and indigenous communities in Sembiran Village (Buleleng) (Aryanatha, 2014).

These variations in Ngaben practices highlight the rich and diverse cultural and theological influences that have shaped the ceremony over time. The combination of ancestral Austronesian traditions, Hindu-Buddhist sects, and social factors has led to the unique and multifaceted nature of Ngaben in Bali.

Although there are differences in implementation between the mountain communities and the lowland communities in Bali, in Hindu theology, Ngaben serves as a means to return the five elements (panca maha bhuta) to the divine. The way Ngaben is conducted, whether through cremation or burial, symbolizes the cosmology established through tradition.

In Bali, Ngaben that involves cremation, according to Hindu Bali's conception, is referred to as "atiwa-tiwa," and it can only be performed once for a deceased individual (Pamayun, 2016). In the Hindu Tengger community in East Java, a similar concept is referred to as "entas-entas," which carries the same meaning as atiwa-tiwa. The term "entas" is related to "Tirta Pengentas," which serves to sever the connection between the Atma (soul) and its physical body, subsequently leading the Atma to the realm of Pitra (nirvana) (Utama et al., 2022).

These terms and concepts highlight the commonality in the underlying theological significance of Ngaben across different Hindu communities in Indonesia. It underscores the belief that Ngaben is a transformative ritual that facilitates the soul's journey to a higher spiritual realm, regardless of the specific practices or terminology used in different regions.

In performing Ngaben, the Balinese community follows a set of customs and ethics that are in line with their village, time (kala), and place (patra), governed by a set of rules and structures known as "Desa Mawa Cara." Bali relies on the concept of village, time, and place, which is the "objective condition/existence" that governs the life of the village community in Bali (Triguna, 2018:72; Mantra, 1996:25; Pageh & Pardi, 2021:74). This variation allows each traditional village to have its own unique characteristics based on environmental adaptation, as adaptation is a conscious and active behavior that involves choosing and deciding what to do as an adjustment (Bennett in Sukadana, 1983:18). This condition also provides space for expression, resulting in various patterns and colors in their innovations. Social stratification within the community also has an impact on the execution of death rituals, especially Ngaben, as seen in Jatiluwih Village.

Almost every cultural community has customs for expressing and honoring anything that is considered to have brought pleasure, prosperity, or safety. Similarly, in the rituals of community life, as in the case of Jatiluwih Village, expression is conveyed through dance. The death ritual (Ngaben) is one of the ceremonies for celebrating those who have passed away and their journey to a new life in another realm. This aligns with Herz's perspective,

which states that the phenomenon of death is a collective idea interpreted as a transition process from one social position to another, so the death ritual is essentially an initiation ceremony (Kontjaraningrat, 1985:29; 1980:71).

The community's beliefs about death are also celebrated with great pomp and sometimes grandeur. Therefore, the departed relatives pray for and provide all the necessary equipment and tools for the Ngaben ceremony according to their capabilities. In the Ngaben ritual, the community conducts it with joy and the chanting of prayers and songs (kidung), creating an emotional atmosphere in the ritual of releasing the souls to a new life in a new realm.

The expressions of traditional customs in each subculture during the Ngaben celebration will have different variations in different places in Bali. For example, the community in Jatiluwih has its unique feature, where the Ngaben celebration is also expressed through the Baris Memedi dance as a symbol of the manifestation of the holy spirits that guide the departed souls to a new world and a new life.

The Baris Memedi dance serves as an expression of joy, where dances serve as an outlet for expressing happiness and celebration, as well as conveying gratitude and prayers for the departed family members to embark on a new life in the world of the sunia loka (Paradise). Another unique aspect that can be traced in the Baris Memedi dance is the construction of meaning through mythology (ancestral beliefs) and Hindu theology, which have now blended into the flow of Balinese culture.

The mythology and form of the Baris Memedi dance

The Baris Memedi dance originates from the creative process of humans who possess aspirations, imagination, and intuition about the natural world that shapes them. When people migrated and settled in the village of Abasan, now known as Jatiluwih Village, Abasan means a village created by clearing or cutting down forests. Local oral traditions tell the story that the forest guardian felt disturbed by the presence of humans.

A prevalent myth developed that the forest area was forbidden and haunted (tenget). Even today, people still believe that spirits such as dedemit, memedi, samar, and tonya are the guardians of the forest area. They reside on slopes (abing), cliffs, and in dense vegetation (beet). The forbidden forest area is filled with mythical tales, which is why the indigenous community performs specific rituals dedicated to the Forest Guardian, known as Huluning Luah. Myths related to origins require interpretation to reveal the true historical facts (Kontjaraningrat, 1990:337). Oral narratives contain many hidden and implied meanings, embodying values with manifest and latent functions, as defined by Merton (Kaplan & Manners, 2002:76).

The myth of the forbidden forest serves as the foundation for rituals that inspire and fuel the creativity of the community. Through artistic expression, the community presents the Baris Memedi dance. In this way, the representation of the presence of unseen beings (mahluk Niskala) can be symbolized. The mythology surrounding the existence of memedi is crucial in understanding the ideological process related to viewing the origin of Jatiluwih Village today.

According to the long-standing tradition of the indigenous community of Jatiluwih, the performance of the Baris Memedi dance takes place one day before the peak day of the Ngaben ceremony. Within the stages of the Ngaben ceremony, there is a series of rituals known as "pesakap-sakapan" or "Geden Gae." In Hindu theology, this signifies the union of the natural elements with the departed souls. Coinciding with the procession of the pesakap-sakapan or "Geden Gae," the Baris Memedi dance is performed during the daytime. The Baris Memedi dancers are drawn from the residents of the Jatiluwih traditional village. During the performance of the Baris Memedi dance, it is executed in groups, with a number of dancers ranging from five to thirteen individuals.

The performance takes place along the village road of Jatiluwih, leading to the setra (sacred area) where the Ngaben ceremony is held. Regarding the formation of the dance, during the performance, they arrange themselves in rows, with a line on the right and a line on the left. All the Baris Memedi dancers are male. However, symbolically, the representation of females is enacted by two dancers dressed in traditional Balinese women's attire.

The Baris Memedi dance portrays the embodiment of a menacing figure. When performing Baris Memedi, the dancers are free to express themselves, dancing in accordance with the rhythm of the Beleganjur music. The higher the pitch of the Beleganjur music, the more enthusiastically the dancers react and respond to the music. Sometimes, the dancers lose consciousness due to the mystical influence or the spirit of Memedi that possesses their souls. Their behavior may appear peculiar when their consciousness is altered. The spirit of Memedi enters the bodies of the dancers, causing their dance to become strange, and at times, comical, mimicking body movements with hip gyrations reminiscent of erotic dancers. The Baris Memedi dancers are entirely controlled by the spirits of Memedi, which is why they exhibit no shame and are full of confidence in portraying the role of Baris Memedi dancers. The Baris Memedi dance is accompanied by Beleganjur music, which consists of drums, cymbals, gongs, and other traditional instruments. The musicians playing the music come from the local community of the Jatiluwih customary village. The rhythm of the music (tabuh) in the Baris Memedi dance is distinct, combining the sound of drums with cymbals as the dominant sound, resulting in a unique and captivating rhythm.

The Baris Memedi dancers wear props that come from nature, especially materials from the grave area. The equipment used includes: dried banana leaves (keraras), nails (a type of fern), and several other plants such as "ketugtug" (a plant similar to kecicang bodies), palm fiber (duk), dried coconut leaves (danyuh), and various types of leaves from the forest. Other equipment for decorating the face uses materials such as: pamor (white earth), adeng (charcoal), chicken getih (red blood). Starting from looking for materials to decorating, everything takes place in the grave (setra). All materials used for decoration are first purified with holy water provided by Setra religious leaders (leaders).

The Baris Memedi dance uses a makeup style that is free and not bound by standards. In general, the dancers' make-up uses black as a base color, made from charcoal, white from white earth (pamor) and red from chicken blood. The dancers' make-up is made as scary as possible to depict the comedy character. Meanwhile, the body is covered with a costume using leaves such as: dry banana leaf fronds (keraras), fern leaves, and other leaves to cover the body. The head attribute uses a head covering made of coconut leaves (slepan), which is tied in such a way and combined with coconut shell fibers.

Another property is "klatkat Sudhamala", in the form of woven bamboo made in a rectangular shape that has nine holes. This "klatkat" is used as a neutralizing tool when dancers experience uncontrollable behavior beyond their awareness. Only one penamprat (leader of the dancers) carries the "klatkat sudhamala".

The Baris Memedi dance performance starts from the place where the cremation is held. The dancers walk while dancing accompanied by Beleganjur music and end up at the cemetery or Setra. However, before the performance begins there is a procession that the memedi line dancers must go through. The dancers take part in a ritual which aims to ask for grace in the form of "pasupati" from God, the ruler of the Ulun Setra cemetery. With this blessing (panugrahan pasupati), the dancers become more dignified and "metaksu", having a mystical and sacred aura. At the time of the Baris Memedi dance performance, he is always accompanied by a Pati Regent, namely the person who is responsible for and takes care of during the implementation of the Baris Memedi dance.

Hindu ideology in the symbolization of the Baris Memedi Dance

The Baris Memedi Dance is a sacred art that is related to respect for the Niskala nature. According to local community beliefs, it is the same as respect for the Sekala nature which must always coexist and be in harmony.

The Baris Memedi dance performance is more of a symbolic representation of the embodiment of an invisible creature, namely Bhuta Kala in Hindu ideology. The influence of the Shiva (Hindu) and Buddhist religions seems to have brought a new order and changes to the beliefs of some people in the archipelago, especially Balinese people.

Likewise, the Jatiluwih traditional village, which is associated with death ceremonies (pitra yadnya), presents a magnificent ritual event with its complexity. As part of this series, the presentation of the Baris Memedi Dance performance is an inseparable part of the Ngaben ceremony in the Jatiluwih traditional village. The collaboration between ancestral beliefs and Hinduism seems to be accommodated where beliefs such as memedi, wong Samar, dedemit, tonye and others are part of the elements of Buta Kala. Lontar Usana Bali states that the Baris dance is a symbol of Widyadara who is dancing (Suryawati, 2017). In Lontar Anda Bhuana it is also stated that "memedi" is the spirit created by Lord Shiva through his wife, Dewi Uma. The purpose of creating memedi in the form of a spirit is to escort Dewi Giriputri to her palace, namely the grave. Memedi in Balinese Hindu theology is represented as a manifestation of Lord Shiva in the form of Kala Durga and Panca Durga, this is mentioned in the Lontar Siwagama.

The Baris Memedi dance seen from the perspective of Hindu theology is a symbol of Bhatara Durga (Shiva) who has followers Bhuta Kala. They are loyal servants (rencang) of the ancient world. They occupy all corners of the natural environment such as: Forests, rivers, mountains and sacred places. They are there as guardians and at the same time as nuisances if sacred holy places are damaged by human activities. Their function in life and the natural environment is considered to balance and maintain harmony. It is important to mutually protect this universe, so the existence of Bhuta Kala creatures such as memedi and other types must always live side by side without disturbing each other, in fact their existence can help each other and make the same contribution to this universe.

The Baris Memedi dance is visualized as a spirit that takes the spirit of the dead (atma) to a new place in the Niskala realm. According to the beliefs of the Jatiluwih community, the performance of the memedi line dance conveys the meaning that the spirit that is sent to the Niskala realm will return to the Creator, while the body is burned and returns to the Panca Maha Buta elements, namely: Apah, Teja, Bayu, Perthivi and Akasa. In this process, according to Hindu theology, humans basically consist of these five elements, so it is important to carry out the Ngaben ritual towards the process of purification of the spirit towards nirvana.

Some of the symbols seen during the Baris Memedi dance performance use the properties of tree leaves taken from forest areas and cemeteries. This is done as a sign of the embodiment and character of the memedi as a spirit that creates a scary image. When performing, dancers also carry a stick from "ketungtug" which functions as a support and also serves as a sign (sawen) for dancers for physical safety. Another property is Ancak Sudhamala. A Baris Memedi dance leader will bring Sudhamala's ancak. This Ancak functions as a "penamprat" meaning that the tool is a symbol of Shiva's weapon (niskala) which will neutralize the Baris Memedi dancers when they experience unconsciousness (trance). The Baris Memedi dancers, when in a state of trance, often behave strangely and unknowingly dance profanity full of eroticism and sometimes their behavior is out of control. Ancak Sudhamala as a symbol of Lord Shiva's weapon will function to overcome this problem. Ancak Sudhamala is used by touching the dancers and then implying the holy tirtha to the dancers who are possessed. In the study of Hindu theology, Sudhamala is the sacred weapon of Shiva. By using this sacred symbol, the (rancang) or followers of Shiva, (memedi) will not act out of his control.

After completing their duties, the Baris Memedi dancers all returned to the cemetery, and then cleaned themselves in a spring. The closing ceremony of the Baris Memedi dance ritual is led by mangku setra or merajapati. In this ritual, the aim is to cleanse the dancers sekala and niskala. The sprinkling and washing of the holy tirta from Mangku Setra or Merajapati ends the implementation of the Ngaben ritual stages. The offerings (tawur) facilities for the closing of the Baris Memedi dance ritual are: using caru, segehan agung, mesambleh sikep feathered ducks. This caru is an offering and offering to Bhuta Kala (memedi) after its task is completed and returned to its natural state. Segehan agung is a symbol of the manifestation of the radiance of the God of Panca Dhurga, consisting of white, red, yellow, black, and a mixture of these five colors.

The Baris Memedi Dance is a symbol of social status and tourism

The Baris Memedi dance will only be performed at the Madya and Main scale Ngaben levels in Jatiluwih village. Ngaben ceremonies on the scale of the Middle and Main levels require economic capital and social capital. The economic resources referred to are the material capabilities of a person or group in holding the Pitra Yandya (ngaben) ceremony. Equipment and supplies in the form of offerings (upakara) and other services in the Ngaben procession from the initial stage to the peak of the Ngaben ceremony require relatively large funds. Meanwhile, social capital in question is community involvement that is built from individual or group social relationships. Social relationships become the strength of human resources (indigenous residents) to participate effectively in these activities. Memedi line dance can be seen as a symbol of social status in society. The community's ability to organize the Ngaben ceremony can be seen from the performance of Baris Memedi as an image and prestige. However, in the ideological space, it cannot be denied that ceremonies at the yadnya level which are held by individuals or groups provide an image of social status.

However, the Baris Memedi Dance performance cannot be staged for activities outside of the Ngaben ritual. In several cases, the Jatiluwih people have imitated the Baris Memedi dance for activities to welcome the evaluation of village competitions in Jatiluwih. Baris memedi art is performed as an attraction as well as welcoming guests, but what happens is a situation that is felt by the administrators and the community, namely the bad impact caused by staging the sacred dance out of place. The impacts that occur include disease outbreaks, deaths, disputes and others. Since that incident, the Baris Memedi dance performance which is sacred is only performed during the Ngaben ritual. The people's belief in mythology and the impact on sacred dance (baris memedi) is felt to be stronger in constructing pre-existing ideologies.

However, in strengthening conservation and religious awareness shown through the performance of the Baris Memedi Dance, the phenomenon of tourism is a challenge faced in the current era. Globalization with its tourism industry has made Bali and Jatiluwih an inevitable part of global change. Globalism becomes a perspective on the world community without realizing it as a bridge for capitalists in developing their ideological mechanisms to control various fields including the tourism sector. The entry of tourism into remote rural areas and even remote areas, has impacted into a product and some traditions have become a cultural attraction that is packaged and offered for tourism. Jatiluwih itself has become a tourism destination with the designation of Subak Jatiluwih as a World Cultural Landscape. As a consequence, Jatiluwih has become a cultural protection area which is also a world tourist destination. Tourism has become a promising economic driver for some Balinese people, but on the other hand it also has an impact on the environment and the preservation of local culture as happened in Jatiluwih village. The development of tourism in Jatiluwih has not only changed people's mindset towards cultural arrangements but also changed the way of thinking in utilizing everything to be used as products, attractions, and offerings in the tourism industry.

Local cultural attractions such as dances and religious rituals often become interesting offerings for tourism products. The Baris Memedi dance, as a sacred dance performed during the Ngaben ceremony, was impacted by the Jatiluwih tourism promotion. Jatiluwih tourism in its promotion which emphasizes agrarian culture and panoramic views of rice fields as well as spiritual tourism and unique dance arts such as the Baris Memedi Dance as a packaging for cultural tourism attractions. The impact of globalization certainly brings two sides that show opportunities and challenges, how these opportunities and challenges are managed and responded to in search of resolutions for the benefit and welfare of the people.

Closing

Some of the cultural arts of the Indonesian people are inspired by past cultures, which are included in Austronesian culture. The beliefs of the people of the archipelago are still strong in their ancestral cultural roots, characterized by animism and dynamism. Belief in mystical things and everything in this world is created because there is a great power that humans cannot think about. Likewise, the existence of creatures that inhabit this earth are not only humans but also mythological creatures, and in the archipelago they are better known by various terms such as: memedi, wong Samar, dedemit, tonye, genderuwo, and others.

The mythology of "memedi" in Balinese society, especially in the traditional village of Jatiluwih, is part of the history of the origins of the formation of the village. As a form of glorification of the powerful creation (God), memedi is positioned as a creature ruling the forest which has existed for a long time and guarded this sacred area. Due to human needs for shelter, some of the Balinese population migrated and arrived in the current Jatiluwih forest area. The residents made settlements but there were disease outbreaks, disasters and even death. This situation is believed to be due to noetic disturbance from residents or forest guards (memedi). This belief in the supernatural causes people to hold rituals and ask permission from the forest authorities. As a form of glorifying the noetic nature, the Baris memedi dance was created as a series of ceremonies, especially during the cremation ceremony. In Hindu ideology "memedi" is placed on the creature "Bhuta Kala" which is a representation of the followers of Shiva Dhurga. By looking at this position, in Balinese Hindu beliefs there has been a collaboration between ancestral beliefs, namely the belief in ancestral spirits and the accommodation of "memedi" in their position as followers of Shiva Dhurga. This kind of understanding cannot be separated from the Balinese Hindu ideology which is very strong with the influence of the Siwa Sidhanta teachings which are still practiced by most Balinese people. The collaboration of ancestral teachings on spirits has also been accommodated in the yadnya ritual, namely the pitra yadnya ritual, better known as Ngaben.

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