

Jangkang Baris Dance in Sidatapa Village Study on The Meaning And Potential as Tourist Attraction

Ida Ayu Trisnawati^{1*}, Dedi Gusman²

¹Program Studi Tari, Fakultas Seni Pertunjukan, Institut Seni Denpasar
Jl.Nusa Indah Denpasar, 80235, Indonesia
0000-0002-6469-6743, 57212769180

²Program Studi Doktor Pariwisata, Universitas Udayana

dayutrisna@gmail.com¹, dedi6usman@gmail.com²

This study aims to determine the meaning and potential of a tourist attraction for the Baris Jangkang Dance in Sidatapa village. This dance is very distinctive from the Balinese Aga culture which is different from Balinese culture in general. This research is qualitative in nature starting with determining the location of Sidatapa village. Collecting data using in-depth interviews, observation, and document studies. The results were analyzed using interactive analysis. The results showed that the Baris Jangkang Dance in Sidatapa village was popularly known as the Jangkang dance or war dance. This dance is used as a representation of the warrior spirit of the Sidatapa community in dealing with enemies who disturb the peace of the village. Baris Jangkang dance dancers are divided into two types of dancers, namely truna dancers (never dancing) and surudan dancers (already dancing). Its position is divided into prabangsa (leader) and prawira (troop). The first potential could be watching dance and drum practice. The second is by watching live during the show. Third, selling various documentation of the Baris Jangka dance in various forms, such as VCDs, photos, clothes, and souvenirs for Sidatapa.

Keywords: dance, meaning, tourism potential

**Corresponding author*

Received: March 29, 2023; Accepted May 22, 2023; Published June 14, 2023
<https://doi.org/10.31091/mudra.v38i3.2370>

© 2023 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.
This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

Indonesia has a variety of diversity in ethnicity, religion, customs, and so on ([Lestari, 2015](#)). Overall, if used properly, it will certainly support the development process going forward. The potential for diversity can be used as a product that can be packaged into economic value. This economic packaging can be sold in tourism activities. Reflecting on the development of tourism in Bali, the potential for cultural diversity is a pearl that must be maintained and developed. The situation was then strengthened by the existence of regional regulations regarding tourism development in Bali. The Regional Regulation of the Province of Bali Number 2 of 2012 concerning Tourism which specifically regulates the development of Bali Tourism is Cultural Tourism.

The existence of this regulation is a guideline for the development of tourism in Bali. This regulation provides opportunities for all aspects of Balinese life, especially culture, to continue to develop. On the other hand, it can be packaged more economically according to tourism needs without leaving the cultural value itself ([Dibia, 2012](#)). As stated by [Soedarsono \(2002\)](#), the characteristics of tourism performing arts that usually exist in tourist areas created specifically for tourism purposes include:

- 1) an imitation of the original;
- 2) a shortened or condensed version;
- 3) to set aside sacred, magical, and symbolic values or primary values;
- 4) full of variety;
- 5) presented attractively; and
- 6) the price is cheap according to the size of the tourist pocket

Cultural packages such as tourism demands are widely available in Bali, for example, there is a Bali Arts Festival, barong festival, mass Kecak dance, and others. Ruastiti (2010) when he saw the growing development of performing arts in Bali, said that it was one of the responses of the Balinese people to the development of tourism in their area and at the same time a form of openness of the Balinese people in accepting tourists who came. It was further explained that this open attitude was also shown by

the public when their performing arts were admired. Balinese people are generally very happy and proud if allowed to perform/dance, especially if there are tourists who wish to learn it.

This situation certainly needs to be understood by all Balinese people, especially Sidatapa Village which also has potential in the field of culture, one of which is Baris Dance, which consists of Baris Jangkang, Baris Dadap, and Baris Beneh. The existence of offline dance in Sidatapa village is a sacred dance that is only performed at a certain time, especially piodalan at the village temple. Specifically in this study, the focus is on the Jangkang Baris Dance, or in Sidatapa it is known as the Jangkang Dance. The purpose of this study is to explore the meaning and process of the performance as well as its potential as a tourist attraction. It is hoped that if this is published to a large audience, it can be used as one of the potential supporters of developing Sidatapa village into a tourist village.

RESEARCH METHOD

This study uses a qualitative analytic approach, where the research location is in Sidatapa Village. Data was collected through interviews, direct observation, and document data analysis ([Sugiyono, 2009](#)). From the data collected, it was analyzed by interactive analysis by [Mile and Huberman \(2009\)](#). The interview process was carried out with traditional and religious leaders in Sidatapa village, including Jro Parma, I Wayan Ariawan, and I Made Sutarna who gave a complete explanation of the Jangkang dance. Furthermore, the observation process was carried out by looking directly at the process of staging the Baris Jangkang Dance. Document analysis was conducted to provide an explanation of the meaning, function, and potential of the Jangkang Dance as a tourist attraction. All the data collected was then truncated to test the validity of the data. The results of the triangulation are then carried out by an interactive analysis of Mile and Huberman with critical theory and tourism.

DISCUSSION

The meaning of the Baris Jangkang Dance for the Sidatapa Community

According to an interview with the extract of the village of Sidatapa, Jro Parma (57 years old) on August 7, 2019, he explained that the Baris Jangkang dance or in Sidatapa is known as the Jangkang Dance, which is interpreted as a war dance. This Jangkang dance is likened to preparation for war or is still a troop title. This is in line with the variety of movements where the movements of the

dancers are like giving instructions to their troops regarding the various movements that must be carried out in war. The composition of the dancers in this dance also shows that this dance is a special force, the Jangkang dance dancer consists of two types of dancers, the first one is a pre-national person (leader of the troops) and the rest are prawira (followers).

One set of Jangkang dancers consists of 5 people, which form a formation like a square in the middle there is a prebangsa, four people in the corner are officers. The dancers of the Jangkang dance in Sidatapa village are grouped into two, namely sukla (not yet dancing) and surudan (already dancing). In the process of staging the first time, all dancers must be willing. Then on the next stage followed by dancers sukla (not yet dancing) and surudan (already dancing). Surudan dancers are usually 2-3 people because on every stage there must be sukla dancers, 2-3 sukla dancers will drop, while the rest are dancers before.

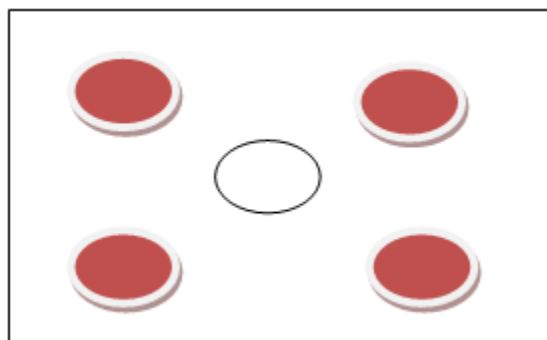
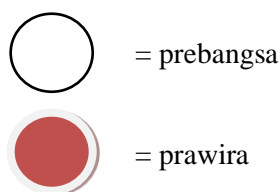


Fig. 1 Anchor Row dance pattern
(Source: Jro Parma's interview (57 years old))

note:



The requirement for someone to be able to dance the Baris Jangkang dance is that they must be truna malung (unmarried). Then these dancers must also follow the cleansing procession or jaya-jaya before the performance begins. Each of these dancers has no special training, only based on experience and seeing the performance at that time. That is why in performances there are always groups of sukla dancers and surudan dancers. The surudan dancer will set an example for the new dancer (sukla).

Variety of Movements and Ornaments of the Anchor Row Dance

The Jangkang dance movement in Sidatapa is generally grouped into three major groups, namely:

1. Jejangkangan which consists of various types of dance moves, one of the most popular is the Goak Maling Taluh dance. The weapons used are sticks and kris. This jejangkangan movement is the initial movement of the Baris Jangkang dancer. The meaning of this initial movement is as a form of giving examples performed by Prabangsa dancers. These Prabangsa dancers provide various forms of war strategies that must be carried out by their troops, which in this case are Prawira dancers. This dance movement is repeated for 2-3 times according to the type of strategy that will be trained on Prawira dancers. After it is deemed sufficient, the Prabangsa dancer will give a command to the Prawira dancer to follow the movements that have been trained. Until this stage then the first movement ends. The next movement is the usual movement or marching.



Picture 2. The Jejangkangan dance movement looks like Prabangsa in the middle
(Source: Trisnawati Documentation, 2017)

2. Getting used to / marching war movements using spear weapons that show how to attack the enemy using spear weapons. This movement is the core of the Baris Jangkang dance, in this movement, it is described how the soldier struggles to fight the enemy with various weapons that have been prepared. This movement is also an application of the Jejangkangan movement at the beginning. This movement will show various movements that describe how to attack the enemy, avoid various enemy weapons, and other strategies. Dancers move dynamically through the percussion and variety of movements performed. After three movements or five movements by Prabangsa's instructions as the dance

leader, it will be continued with the last movement, namely *menggung*.



Figure 3. Traditional dance movements, dancers using spears (Source: Trisnawati Documentation, 2017)

3. Carrying the final dance movement without weapons, this movement shows the joy of having finished training or finished carrying out the war and achieving victory. This final movement with the sounds of shouts of joy and also other expressions of victory. This movement is free and there is no definite grip. All the dancers expressed their joy because they had done a good job.



Figure 4. Memenggung dance moves Dancers don't use weapons (Source: Trisnawati Documentation, 2017)

The three movements above occur in a flowing manner accompanied by Sidatapa's distinctive drumming using a gong. All dancers and the public take this sacred dance performance procession seriously. Even in some situations, some people experience depression. That's when the atmosphere became very mystical and filled with a very high religious atmosphere. But it needs to be understood that everything went smoothly and filled with joy, all components of the community helped each other to realize the implementation of the ceremony properly.

Furthermore, another aspect that is quite interesting in this Baris Jangkang dance is the decoration. The decorations used in the Baris Jangkang dance consist of head, body, and leg decorations as well as

accessories. The headdress is in the form of *udeng*, then the body consists of a white long-sleeved shirt, a scarf, the legs wearing loose trousers, and a scarf. In the past, the Baris Jangkang dance had to wear a scarf or *rembang* cloth, but due to the development of the times this cloth was very rare, so it was freed as long as it was wearing a scarf. Then for other accessories is wearing a dagger on the back of the dancer. To distinguish between pre-nationals and officers, usually pre-national clothes for the *kancut* are brought to the back and the number of scarves is usually more. As for other properties in the form of weapons, namely sticks, spears, and *kris*, all of them belong to the village which is a sacred weapon that not just anyone may use.

The important thing that needs to be noted in the Baris Jangkang dance performance, especially in the field of decoration, is simplicity. The clothes used are simple clothes that the dancer or the village can make or buy. There are no definite criteria in the aspect of clothing. This is a unique thing in Sidatapa village because several other dances such as the Sanghyang Gandrung Dance are also the same (Trisnawati, 2018). This means that the values of simplicity are inherent and become the foundation for carrying out activities in Sidatapa village. This is the highest value of *upakara* (*yadnya*) in Bali where simplicity and sincerity are the keys to carrying out all social and cultural activities.

The Potential of the Jangkang Sidatapa Baris Dance as a Tourist Attraction

Bali as a world tourist destination already has clear guidelines, namely Regional Regulation No. 2 of 2012 concerning Balinese Cultural Tourism, especially Article 12 which clearly states that one of the tourist destinations in Bali is art. Based on these legal guidelines, of course, the art of Baris Jangkang Dance has the potential as a tourist destination because it is part of the arts. About this, it is necessary to identify how and what can be used as a tourist attraction. Therefore, it is necessary to identify aspects that can be prepared to meet the requirements and needs of tourism (Seramasara, 2018). It should be understood that there will be differences between dance as a cultural activity and dance as a tourism product. Because the two are actually on different goals. There are two options for the village of Sidatapa in the context of preparing for this Baris Jangkang Dance in tourism, first to innovate according to tourism needs, and second to maintain the authenticity of tourists who adjust. For the first option, there are a few things to keep in mind in the context of art for travel. As stated by Soedarsono, the characteristics of tourism performing arts that usually exist in tourist areas

created specifically for tourism purposes include: 1) imitation of the original; 2) shortened or condensed versions; 3) put aside sacred, magical, and symbolic values or primary values; 4) full of variety; 5) attractively presented; and 6) cheap prices according to the size of tourists' pockets ([Soedarsono, 2002](#)).

With these conditions, of course, the Jangkang dance in Sidatapa needs to make modifications, while maintaining its trademark. This is important as explained by [Dibia \(2012\)](#) when packaging art does not damage its characteristics, soul, and original identity. If Sidatapa village chooses this, there will be the Jangkang dance which is indeed prepared for scheduled tourist performances such as the Kecak Dance in Uluwatu, the Barong Dance in Ubud, and other art performances that are intended for tourism.

Then if you choose the second option, which is to keep it as a sacred dance, tourists can only watch it according to the Balinese calendar that applies in Sidatapa village. This of course will be different in terms of cultural impact and economic value. Both good and bad choices remain in society. Based on the results of an interview with Wayan Ariawan (48 years old), he explained that for now the people of Sidatapa still choose the second option by maintaining the sustainability and authenticity of this Baris Jangkang Dance. In the future, of course, it may be adjusted to the development of tourism and the views of the people in Sidatapa. Most of the people in Sidatapa village also conveyed the same thing.

However, it should be realized that any dance art, including the Baris Jangkang Dance, is a cross-cultural work as a follow-up to the experiments of the traditional avant-garde and is a search for new values and an attempt to return to traditional wisdom and old values ([Murgianto, 2004](#)). To survive and provide economic benefits to the community, various breakthroughs need to be made, one of which is tourism needs. As stated by [Bandem and deBoer \(2014\)](#) that new compositional genres need to be developed to answer the need for performances that are easy to understand, move quickly and last about one hour ([Bandem and deBoer, 2014](#)). This perception is supported by the view of [Kringelbach \(2014\)](#) which explains clearly that the art of dance today must be able to answer various challenges, one of which is globalization which has an impact on the development of tourism. With this tourism, of course, every region has the opportunity to develop its area so that it can become a world tourist destination. This is what should be used as a guide for the Sidatapa community in developing their tourism, especially developing the potential of dance

in this village. Because in general in Bali it has been done. The results of research from [Caneen \(2014\)](#) explain how Bali continues to experience various changes and adjustments according to tourism needs. Bali today must continue to develop, including in the field of dance, so that it continues to be attractive and can bring tourists to Bali. The same thing is also done outside Bali, one of which is in Croatia, [Topic \(2016\)](#) explains that dance has good potential in tourism development in Croatia, in that country one of the tourist attractions that bring in quite high foreign exchange in the economic field.

Seeing the various successes and developments of art in various regions in Bali and even in the world, the Baris Jangkang dance can also be developed optimally to support the development of tourism in Sidatapa village. Several aspects can be developed as a tourist attraction, which is generally divided into three components: preparation, implementation, and post-staging documentation. The first aspect of preparation, in this aspect the potential that can be explored is that tourists are invited to watch the musicians and dancers when they practice. This potential can be arranged in such a way both time, place and costs to be paid by tourists. In addition, tourists can also be invited to try to dance some movements of the Baris Jangkang dance. This certainly gives a very positive impression to tourists who come to Sidatapa village. This potential can be packaged properly with support in the form of places to stay, restaurants, and the existence of other tourist objects. The whole thing is made into one tour package, for example, a Balinese dance learning package or a Stay Package in the Bali Aga Sidatapa village and so on. Good promotion and marketing are needed so that tourists get a lot of data and follow this package. Several ways can be done, including through promotions on the internet, brochures, social media, and other means.

The second potential is implementation, meaning when performing the Baris Jangkang dance in Sidatapa village. This potential is very good because the Baris Jangkang dance in this village is unique and has a variety of movements and decorations that are different from the Baris dance in other areas of Bali. The first step taken to make this happen also begins with promotions in various media, both online and conventional, such as the internet, social media, brochures, and so on. In this promotion, a calendar of events in Sidatapa village is attached, one of which is the calendar of the Baris Jangkang dance. This has been done by the village of Sidatapa through the promotion of the Sanghyang Gandrung Sidatapa Dance performance ([Trisnawati, 2018](#)). The result is quite a lot of tourists who come to visit

the piodalan event which performs the Sanghyang Gandrung dance. Learning from this, it can also be done by performing the Baris Jangkang dance. To increase the number of tourists who can come, it can also be used as a tour package, for example, a package to watch the Baris Jangkang dance by living in Bali Aga Sidatapa, so that tourists can watch while experiencing a unique Bali Aga person. In this interesting context, Bandem (1996) stated that apart from the tourism context, performing arts have various functions that can be developed continuously. The various functions of the arts are religion (means of ceremony), entertainment, communication media, and historical pronunciation (Soedarsono, 2002). The development of art as a tourism product can be seen in the context of the development of functions as a spectacle and a medium of cultural communication to tourists. So that there is an impression obtained when coming to Indonesia by seeing the cultural potential in the form of dance, then an understanding of the unique culture of Sidatapa village arises.

The third potential is post-staging documentation, which can be packaged in the form of videos uploaded on the youtube site, video documentation in the form of VCD / DVD, and printed photos. This has been done in the city of Mataram and is quite well-received by tourists (Trisnawati, 2016). These various packages are one form of potential developed to answer the demands of tourists who are interested in knowing the existence of this Baris Jangkang dance but do not have the cost to come directly. In addition, these products can be used as one of the typical souvenirs of Sidatapa village to make it different from other regions. From these various potentials, of course, hard work and further development are needed so that the existence of art in Sidatapa village remains sustainable and has an economic impact. This is important because artistic activities, especially dance in the context of staging, require a fairly high cost. Seeing the development of artistic life in various regions, there is a tendency for art activities to be abandoned, one of which is due to the view that art does not have an economic impact. Whereas in developed countries, some of the performing arts that fund their production are spectators who buy tickets (commercial support) (Soedarsono, 2002). Learning from this, the development of art in Sidatapa village must have a conservation orientation as well as be economically beneficial.

CONCLUSION

The Baris Jangkang dance in Sidatapa has a meaning as a war dance, where this dance is used as a representation of the warrior spirit of the Sidatapa community in dealing with enemies who disturb the peace of this village. The Baris Jangkang dance dancers are divided into two types of dancers, namely truna dancers (never danced) and surudan dancers (already dancing). Then from its position, it is divided into prabangsa (leader) and prawira (troop). This dance is performed only during certain activities in the village of Sidatapa such as the big day (piodalan) at Pura Desa when Kuningan. Then there is a variety of movements called jengkang, habitual/marching, and menggung. Then viewed from the potential as a tourist attraction, the Baris Jangkang dance in Sidatapa village can be divided into three aspects, namely preparation, implementation, and documentation after the performance. The first potential can be in the form of watching dance and drumming practice. The second is by witnessing directly during the performance. Third, selling various documentation of the Baris Jangka dance in various forms such as VCDs, photos, clothes, and typical Sidatapa souvenirs.

REFERENCES

- Bandem, I Made dan F. Eugene deBoer. (2014). *Kaja dan Kelod Tarian Bali dalam Transisi*. (IMade Marlowe M.B penerjemah). Yogyakarta: ISI Yogyakarta
- Caneen, Jeffery M. (2014). Tourism and Cultural Identity: The Case of the Polynesian Cultural Center. *Athens Journal of Tourism*. Vol. 1 No.2 Page 101-120. June 2014 <http://www.atiner.gr/journals/tourism/2014-1-2-1-Caneen.pdf>
- Dibia, I Wayan. (2012). *Geliat Seni Pertunjukan Bali*. Denpasar: Arti Foundation *Kata Hati*. (penerjemah: I Wayan Dibia). Jakarta: Ford Foundation.
- Kringelbach, H., & Skinner, J. (Eds.). (2014). *Dancing Cultures: Globalization, Tourism and Identity in the Anthropology of Dance*. Berghahn Books. Retrieved from <http://www.jstor.org/stable/j.ctt9qcxqs>

Lestari, Gina.(2015). *Bhinneka Tunggal Ika: Khasanah Multikultural Indonesia Di Tengah Kehidupan Sara. Jurnal Pendidikan dan Kewarganegaraan*. Vol. 28 No.1 halaman 31-37. Bisa diakses di <http://journal.um.ac.id/index.php/jppk/article/view/5437/2037>

Miles, MB and A.M. Huberman.(2009). *Analisis Data Kualitatif*. T. R. Rohidi (penerjemah). Jakarta: UI Press.

Murgiyanto, Sal. (2004). *Tradisi dan Inovasi*. Jakarta: Widya Sastra

Ruastiti, Ni Made. (2012). *Seni Pertunjukan Pariwisata Bali dalam Perspektif Kajian Budaya*. Yogyakarta: Kanisius.

Seramasara, I. G. N. (2018). Hindu Religion And Traditional Performing Arts In The Development Of Tourism In Bali. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*, 1 (2), 74-78. <https://doi.org/10.31091/lekesan.v1i2.524>

Soedarsono.(2002). *Seni Pertunjukan Indonesia di Era Globalisasi*. Yogyakarta: UGM Press

Sugiyono. (2009). *Metode Penelitian Kuantitatif, Kualitatif, dan R & D*. Bandung: Alfabeta.

Topic, Martina. (2016). Dance And Cultural Tourism In Croatia. *International Journal of Religion and Society*. Volume 5 numer 1. 2016 <https://pdfs.semanticscholar.org/9399/65abddfab01960710279ddcd4b88466e79db.pdf>

Trisnawati, Ida. ayu. (2018). Deconstructing The Meaning Of The Representation Of The Sanghyang Gandrung Dance. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*, 1 (2), 93-99. <https://doi.org/10.31091/lekesan.v1i2.383>

Trisnawati, Ida Ayu, dkk. (2016). “Stand Of Gumi Sasak Pears” Harnomy-based Torism Products in Mataram City, West Nusa Tenggara. *Artikel. Majalah Mudra* Volume 31, No.3 September 2016, halaman 295-307.

Informant

Jro Parma (57 years old) extracting Sidatapa Village, interview on August 7, 2019

I Wayan Ariawan (48 years old) Sidatapa community leader, interview on 20 August 2019

Made Utama (50 years old) secretary of Sidatapa Village, interview 20 August 2019)