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COMMODIFICATION OF TEKTEKAN CALONGARANG AT BATURITI, KERAMBITAN, TABANAN

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Abstract

Tektekan Calonarang is a *Calonarang* drama dance which is performed for a new model of tourism, and is accompanied with what is referred to *gamelan tektekan*. In general, the Balinese people disagree that a sacred cultural element is performed for tourism. However, those living at Baturiti Village support the commodified *Tektekan Calonarang* in which what are referred to as sacred *barong* and *rangda* are performed. This has led to many questions as such a performing art contrasts with the Balinese people's attitude in general. The problems of the present study are formulated as follows: why the people living at Baturiti Village, Kerambitan, Tabanan, support the commodified *Tektekan Calonarang* using the sacred *rangda* and *barong*; what was such a commodification like; what was its implication on those who were involved in it, society, and such a performance itself. This present study is a qualitative one in which a number of related critical theories were used such as the theory of deconstruction proposed Jacques Derrida, the theory of social practice proposed by Pierre Bourdieu, and the theory of power/knowledge proposed by Michael Foucault.

The result of the study showed that the commodified *Tektekan Calonarang* in which the sacred *barong* and *rangda* were used was performed in the forms of a procession and the *Tektekan Calonarang* performance. The market ideology, the developmental ideology, the religious ideology, and the conservation ideology inspired the commodified *Tektekan Calonarang* which involved the sacred *barong* and *rangda* performed for tourism. Such a commodification increased the income of those involving in such a performance and the local people (multiplier effects), the perpetuity of the magical strength of such *barong* and *rangda*, the market/tourism interest, and strengthened the local people's social solidarity. The novelty of the present study was that there was no degradation of sacredness although the sacred *rangda* and *barong* were commodified for tourism. The reason is that every time such a performance was performed, a ritual was performed to purify such *barong* and *rangda* contextually.

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KERAMBITAN, TABANAN**

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ABSTRACT

Tektekan Calonarang is a *Calonarang* drama dance which is performed for a new model of tourism, and is accompanied with what is referred to *gamelan tektekan*. In general, the Balinese people disagree that a sacred cultural element is performed for tourism. However, those living at Baturiti Village support the commodified *Tektekan Calonarang* in which what are referred to as sacred *barong* and *rangda* are performed. This has led to many questions as such a performing art contrasts with the Balinese people's attitude in general. The problems of the present study are formulated as follows: why the people living at Baturiti Village, Kerambitan, Tabanan, support the commodified *Tektekan Calonarang* using the sacred *rangda* and *barong*; what was such a commodification like; what was its implication on those who were involved in it, society, and such a performance itself. This present study is a qualitative one in which a number of related critical theories were used such as the theory of deconstruction proposed Jacques Derrida, the theory of social practice proposed by Pierre Bourdieu, and the theory of power/knowledge proposed by Michael Foucault.

The result of the study showed that the commodified *Tektekan Calonarang* in which the sacred *barong* and *rangda* were used was performed in the forms of a procession and the *Tektekan Calonarang* performance. The market ideology, the developmental ideology, the religious ideology, and the conservation ideology inspired the commodified *Tektekan Calonarang* which involved the sacred *barong* and *rangda* performed for tourism. Such a commodification increased the income of those involving in such a performance and the local people (multiplier effects), the perpetuity of the magical strength of such *barong* and *rangda*, the market/tourism interest, and strengthened the local people's social solidarity. The novelty of the present study was that there was no degradation of sacredness although the sacred *rangda* and *barong* were commodified for tourism. The reason is that every time such a performance was performed, a ritual was performed to purify such *barong* and *rangda* contextually.

Keywords: commodification, tourism, culture, *Tektekan Calonarang*, Sacred *Barong* and *Rangda*

INTRODUCTION

Tektekan Calonarang is a traditional Balinese dance drama which is presented within the context of tourism. Such a dance drama is very unique as, apart from performing the theme *Calonarang* it is also accompanied with a traditional Balinese *gamelan tektekan*; the instrument of such a gamelan is made of small size bamboo; it is struck alternately with varied tempo and dynamism. As one type of the Balinese performing art which is performed for tourism, *Tektekan Calonarang* is a performing art which is specific and different from the *Calonarang* dance drama in general. It is generally accompanied with *Gong Kebyar* gamelan orchestra. Therefore, such a *Tektekan Calonarang* which is performed at Baturiti Village, Kerambitan, Tabanan has attracted tourists. Therefore, it is not only performed at Baturiti Village, Kerambitan, but it is also performed outside the village especially at the tourist areas in Bali.

In general, this present study was intended to identify and understand the commodification of *Tektekan Calonarang*, Baturiti Village, Kerambitan, Tabanan which involves the sacred *barong* and *rangda* and is performed for tourists. It is one of the local cultural elements and is developing as the cultural identity and tourist product of the village. In particular, this present study was intended to understand the background, form and implication of the commodification of *Tektekan Calonarang* which also involves the sacred *barong* and *rangda* and is performed for tourists at Baturiti Village, Kerambitan, Tabanan.

In theory, it is expected that the result of the present study may be used as a reference which can enrich knowledge in general and the cultural studies in particular. The concept found in the present study may be used as input for the researchers in the future. In practice, it is expected that the result of the present study may give contribution in the form of concepts to the local people, making them aware and appreciate *Tektekan Calonarang* performed at Baturiti Village, Kerambitan, Tabanan.

RESEARCH METHOD

The present study was designed to use the qualitative approach from the perspective of cultural studies. The study was conducted at Baturiti Village, Kerambitan, Tabanan. The data used were the qualitative as well as the quantitative data. The data were obtained from the primary and secondary data sources. The informants were determined purposively, meaning that the purposive sampling technique was used to determine the informants. In this present study the

researcher was the main instrument apart from the other instruments such as an interview guide, a tape recorder, a photograph camera and a video camera. The data were collected through documents, interview and library research. The data were analyzed through data reduction, data display, and drawing conclusion before novelties were found. The result of analysis was formally and informally presented.

RESULT AND DISCUSSION

The commodified *Tektekan Calonarang* was performed in the form of a procession and dance drama. The procession was performed by the Anyar Palace Kerambitan to welcome the royal guests and involved at least 300 people in each procession. *Tektekan Calonarang* was performed in the form a dance drama with the theme adopted from the *Calonarang* story entitled *Ni Diah Ratna Mangali*.

The ideologies which inspired the commodified *Tektekan Calongarang* which involved the sacred *rangda* and *barong* were the market ideology, the developmental ideology, the religious ideology, and the ideology of conservation.

Such a performing art was frequently performed at the Anyar Palace Kerambitan and at the hotels located at Nusa Dua area involving the sacred -labeled *barong* and *rangda*. The reason was that the involvement of the sacred *barong* and *rangda* turned out to make the *Tektekan Calongarang* group with its identity popular.

The developmental ideology cannot be separated from the aspect of the increase in the local people's prosperity, meaning that *first* such a performance could directly improve the local people's economy; *second*, such a performance could contribute to the growth of the social solidarity values, nationalism, tolerance and ethics. In addition, such a performance could also make the local people love their own culture.

The religious ideology was shown by the myth which the local people believed in and the ritual performed when such a performing art was presented. They believed that the sacred *rangda* and *barong* were able to ward off the diseases which they could suffer from. Finally, as such a performing art was performed to ward off diseases; now it is functioned to protect the local people from any possible dangers.

The ideology of conservation was shown by maintaining and conserving *Tektekan Calonarang* as an identity of the people living at Baturiti Village. Such a performing art

differentiates the Balinese culture from the other cultures in the world. It was also performed to strengthen the social relation among the local people. The patron-client relation between the royal family and the local people were still well maintained. Such a patron-client relation, as the principle of reciprocity, between the royal family and the local people seemed to result from the successful attempt made by the Anyar Palace Kerambitan to make tourists come to visit the village, causing the villagers to gain trickle side effect from such a performing art.

The implication of such a performing art was that the local people were made to more strongly believe in the magical power of the sacred *barong* and *rangda*; more tourists were made to visit the village; the economy of those who were involved in such a performing art and the economy of the local people was getting improved; such a performing art also contributed to the formation of the image and identity of the village. The frequent performance of such a performing art also contributed to its conservation and perpetuity, meaning that more and more people were made to gather, and that the social solidarity among the local people was indirectly getting tighter.

The novelties of the present study are as follows: 1) the sacredness of the sacred *barong* and *rangda* did not become degraded; the reason was that each time it was performed, a purification ritual was performed, depending on the context of performance; 2) the legitimacy between the palace and local people were getting stronger; the palace could maintain the patron-client relation; in this case, the royal prestige could benefit the surrounding people for the sake of the royal economy and politics; 3) the icon *Tektekan Calonarang* could strengthen solidarity and identity; socially and culturally, there is “symbiotic mutualistic” relation among the palace, the local people, and the tour and travel agency; apart from that, such a performing art can also enrich the Balinese culture.

It is suggested that when it is performed, the quality should be maintained in order to maintain its existence and to be able to compete locally and globally.

CONCLUSION AND SUGGESTION

The commodified *Tektekan Calonarang* involving the sacred *barong* and *rangda* was performed in the forms of a procession and dance drama. Such a performance was inspired by the religious ideology, the market ideology, the ideology of conservation, and the cultural ideology.

The implication of such a performing art was that the local people more strongly believed in the magical power which the sacred *barong* and *rangda* had; more and more tourists were made to come; and the local people's prosperity was getting better; such a performing art made more and more local people gather, meaning that it was indirectly functioned to tighten the local people's social solidarity.

It can be stated that the sacredness of the sacred *barong* and *rangda* did not become degraded; the reason was that every time such a performing art was performed, a purification ritual was performed; the legitimacy between the palace and local people were getting stronger. The palace could maintain the patron-client relation; the royal prestige could benefit the local people for the sake of the royal economy and politics. The stronger solidarity and identity resulting from the existence of *Tektekan Calonarang* could lead to the "symbiotic and mutualistic" relation among the local people, tour and travel agencies, and the palace. In addition, such a performing art could also enrich the Balinese culture.

It is suggested that the *Tektekan Calonarang* performing art at Baturiti Village, Kerambitan, Tabanan should maintain the quality so that it can compete locally and globally.

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