



RESEARCH ARTICLE

REVITALIZATION THE IDENTITY OF BALI SOCIAL THROUGH OGOH-OGOHO ART

\*I Ketut Gede Harsana

Center for the Study of Cultural Studies, UPT PPKB Udayana of University-Bali

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ABSTRACT

Nyepi day as a commemoration of Saka new year by Hindus in Bali and coupled upacara Tawur Kesanga and ogoh-ogoh art as the embodiment of bhuta kala or negative energy that exist in man (buana alit) and universe (buana agung). The purpose of this research is to revitalize the identity of Balinese people through ogoh-ogoh art. This research uses qualitative research method by doing observation, interview with some respondent and recording field. The results show that ogoh-ogoh is the result of cultural creations which in the culture is embedded an excitement from the Balinese to show their creativity and identity in the expression. The creator of ogoh-ogoh art creation has indirectly shaped the identity and built the character of Balinese society. Although there are ogoh-ogoh that are outside the context of a lonely ceremony, this can be seen as a public taste associated with lifestyles, collective imaginations that ultimately form consumptive society and unconsciously the arena of creativity in the work began to diminish. However, the event of ogoh-ogoh creation must still be seen as strengthening the identity of Hindus in Bali.

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INTRODUCTION

Nyepi Day is a celebration of Hindu New Year based on calendar or calendar caka, which began in the year 78 AD. The day before Nyepi is celebrated as the new year of caka and upacara Tawur Kesanga. Ceremonial procession consists of a series of novelty in each of the rituals (Banjar or Desa Pekraman) which can be performed during the day until sandyakala is a mix between the day of the afternoon and the night (Wiana, 1994). Pecaruan or Tawur Kesanga aims to perform the bhuta (darkness) division into a god (holy light). In sandyakala or often called sandikala as the final limit of the implementation of the update, which coupled with the implementation of Meabu-abu activities yatiu activities believed to be the pinnacle of success in the penyomiyan procession. Therefore at that time held upacara ngaturang blabaran or segehan on sanggah cucuk in each cucumber. The highlight of this blasting procession is by sounding various sounds that cause noise (by hitting kentongan, kaleng, bucket, etc.), accompanied by a torch flame by going around the yard of a house or village. The aim is that the bhuta no longer return to the rural environment.

The existence of the principle of Village (place), Kala (time) and Patra (circumstances), causing the reform procession carried out according to the way mawa village (according to the customs in each village). As in the case of Sesetan Village, Pedungan Village and Sidakrya Village, South Denpasar-Bali, the ceremony of Me ubu-ubu is usually followed by a tradition of a roving parade around the village (Sudharta, 2007). The procession is usually enlivened with various variations of kentongan and gong until the morning. Likewise in other villages in Bali visualize various activities that connotes the same in the framework of bomans of bhuta. The whole series of activities of the crowd as part of upacara Meubu-ubu that has tickled the inspiration of some creators in Bali, that is to make it the realm of pouring various creations that sharpen the meaning of the various activities and the chains carried out by the community. Then was born then the thematical festivities embodied in various forms of creativity such as bebarongan, series of execution panca yadnya, puppetry, and others (Heru Sutato, 2001). The festivity of this annual creations later by the public figures and artists made creative momentum. That is how to mix various elements of this activity so as not to become wild or without direction. Munculah later various creations of three-dimensional artwork, with various forms of statues, animals, bebuthan, puppet figures, and others. This creation is further known as ogoh-ogoh (Mantra, 1996). Even though ogoh-ogoh has been long-lasting, but its existence

\*Corresponding author: I Ketut Gede Harsana  
Center for the Study of Cultural Studies, UPT PPKB Udayana of University-Bali  
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began to bloom since 1990, when PKB activities (Balinese Arts Festival) ran a parade ogoh-ogoh from representatives of regencies / cities throughout Bali. Since then taksu ogoh-ogoh has grown and developed in such a way that the people's longing for his presence has been exposed. Taksu ogoh-ogoh that is so great also bring excess, namely the emergence of the discourse of the pros and cons about the existence of ogoh-ogoh. On the one hand look at ogoh-ogoh as part of the creative development that grew out of the cultural reality and intuition of the Balinese artistry. On the other hand, the presence of ogoh-ogoh as one source of conflict so that it is less precisely held at the time pengerupukan.

## RESEARCH METHODS

**Revitalization Research** The identity of Balinese society through ogoh-ogoh art using qualitative research method. The basic consideration is the source of data in this study is to observe in the field how the strengthening of the value of Hindu uamt in Bali through ogoh-ogoh art. This research directly conduct observation, interview and recording in field. The results of the data is processed again so that the realization of a study.

## RESULTS AND DISCUSSION

**Ogoh-ogoh as Cultural Arts Development of Bali:** The development of ogoh-ogoh at the Bali wedding ceremony is not separated from the development of an art that is loaded with Taksu, which aims to express the sense of art. Creation develops in such a way and diverse. Ogoh-ogoh creations try to be categorized in various forms, such as Kala Bang, Kala Ireng and other bebuthan and more contemporary forms such as ogoh-ogoh drunks, giraffe cafe chickens, etc. are aroused as a teaser for those who are performing the Brata Cerita Penyeopian. Dynamics Symbol ogoh-ogoh current can not be separated from the influence of modern culture (Wirawan, 2002) although ogoh-ogoh symbol is detached from the meaning of celebration Nyepi festivals (Dilistone, 2002). But the existence of Ogoh -ogoh, as well as ogoh-ogoh mini is a contemporary art creation of the Balinese who ogoh-ogoh mini has nothing to do with the celebration of the feast day one day before the holiday Nyepi. So the existence of ogoh-ogoh mini can be found every day. In addition ogoh-ogoh mini is tradable. In a real sense ogoh-ogoh mini with no meaning. Different degan ogoh-ogoh the big ones made at the day pengerupukan (one day before the day nyepi), they have the meaning of repellents of negative forces based on the belief system of Hindus in Bali. While ogoh-ogoh mini is a place of Balinese creations which in postmodern culture can be said ogoh-ogoh mini is a culture without meaning or emptiness meaning or Nihilism. Even the meaning or interpretation is returned to the audience of ogoh ogoh mini art. Ogoh-ogoh mini is a sign (sign) which according to Piliang sign (sign) displayed in ogoh-ogoh mini is not the real sign displayed by ogoh-ogoh displayed at the feast day pengratupukan (Fasri, 2007). Ogoh-ogoh mini shows hyper reality into the public sphere. Hyper reality is the reality that is displayed into the public sphere is an unreal reality. Ogoh-ogoh displayed during the feast of pengerupukan implied some values are: religious values, social values, aesthetic value, educational value and moral values while ogoh-ogoh mini which is displayed only aesthetic value, while the value of religion, social values, moral values do not exist. This phenomenon presents a vacuum of meaning into the public sphere.



Fig 1. Ogoh-ogoh Mini



Fig 2. Large ogoh during the Nyepi Celebration

Ogoh-ogoh mini is a game of signs (free play of signs) that only displays the image, as what is shown ads on television. Ogoh-ogoh mini becomes the consumption of public space, which is only to fulfill the false reality (false). Ogoh-ogoh mini (small) as a result of Balinese art works make ogoh-ogoh mini as a sign of art that lived in the postmodern era through the image domain built as a taste, lifestyle, collective imagination to satisfy the life of the soul (inner life ) public area. Ogoh-ogoh mini is a series of illusions injected into a commodity in order to control the consumer. Thus the consumer becomes the consumer of illusion (consumer of illusion) that is the consumer that illuses compared to the goods, which consumes the social reality (status, pretige) rather than the function of the product (Dilistone, 2002). In such a vibrant development these days, it is appropriate that the ogoh-ogoh be accepted as a Balinese Cultural Asset. It is not fair that the presence of ogoh-ogoh is seen as a threat to the security and comfort of life. Ogoh-ogoh grows from within the Balinese society itself that since birth already has the blood of art flesh. Apart from being a cultural asset of Bali, ogoh-ogoh is also the identity of Balinese people, whose identity is an asset in identity politics to show itself from an ethnic middle-middle of a global society (Maunati, 2004). As a cultural asset ogoh-ogoh it must be managed optimally so as to add value to the development and preservation of art and culture itself. One example of efforts to maximize the existence of ogoh-ogoh is in the form of contested, by setting certain criteria that are true and clear, will undoubtedly obtain tremendous benefits, especially in the field of creative in order to unity. Suggested criteria are:

- The ogoh-ogoh appearance should represent the set theme.
- There is a harmony between the forms ogoh-ogoh, story, dance and tabuhnya.

- Before the stretcher, ogoh-ogoh must be made a ceremonial procession, such as prayascita or pemlaspas in terms of cleaning ogoh-ogoh from negative influences.
- Stewards should make prayers for the safety of all.
- Given guidance and supervision by local pitchers or elders in order to keep order, not get drunk, not to sound firecrackers that are not Balinese traditions, and not to do things that can provoke a commotion.
- Coordinate with pecekang pekraman village as well as security (police) to maintain security and order.
- Ogoh-ogoh that has been paraded, must dipralina (dileburkan) to eliminate the things that are not desirable.

Before the pralina procession of ogoh-ogoh to be offered the offerings of soda and seghan manca color and the poleng ending by hitting the ogoh-ogoh it as much as three times to swala mala that still attached immediately go to their place. This can be done by sprinkling the holy tirta petitioned in their respective temples for subsequent burning. Pemrelina can also be done by melarung into the sea or river, but in the framework of environmental hygiene should be burned only then the ashes dilarung to the sea or river. Given the ogoh-ogoh was born as part of Balinese flesh blood and was awarded Taksu, then its existence should be preserved and preserved. And for leaders, Balinese community leaders, both formal and non-formal in order to maintain, direct and oversee the development of celebration ogoh-ogoh when it is brought.

**Meaning Of Ogoh-ogoh:** The meaning of ogoh-ogoh is a statue symbolizing Blind Kala is expected to neutralize the evil spirits that control the human nature between the common good and the bad is also called the "Balance of the World".

Ogoh-Ogoh procession is a series with Tawur Kesanga ceremony is a creative expression of Balinese Hindu society in interpreting the celebration of the turn of the Caka Year. The community created Ogoh-Ogoh Bhutakala such as Kala Bang, Kala Ijo, Kala Dengen, Kala Lampah, Kala Ireng, and many other forms, as symbols of negative traits that must be melted so as not to interfere with human life. Ogoh-Ogoh Bhutakala which was created then presented the offerings "natab caru pabiakalan" a meaningful ritual "nyomia", restore the properties of Bhutakala to its origin. The ritual is followed by Ogoh-Ogoh procession, all walks of society bring Ogoh-Ogoh around the village streets and around catus pata as a symbol of the sacred cycle of time turning toward the turn of the new Caka year. After the ritual and procession Ngerupuk Ogoh-Ogoh Bhutakala and even then "in-prelina", restore to its origin with melted or burned. Related to the Tawur Kesanga ceremony and the Ngerupuk ritual, the Ogoh-Ogoh procession contains two meanings:

- Expressing religious values and sacred space-time based on religious literature
- It is a creative work that is channeled through the expression of beauty and togetherness.

To achieve these goals and objectives above the Denpasar City Government through the Cultural Office of Denpasar City in cooperation with the Majelis Madya and Parum Bendesa Desa Pakraman Denpasar, Listibiya Denpasar City, SKPD Kecamatan facilitate the creative community tradition by implementing Ogoh-Ogoh Parade Pangerupukan as well as

welcoming New Year Saka 1934 with reference to Ogoh-Ogoh Handbook of Pangerupukan Denpasar Year. 2011. "Ogoh-ogoh", so-called by the Balinese people about the symbolic of this huge, sinister giant with this creepy image. Actually ogoh-ogoh has a basic function that became the basis of its creation of evil spirits in the environment of the universe in order to be free from all danger. Ogoh-ogoh is not only respected by young subjects, from small children to adults also interested in ogoh-ogoh. Do you know, ogoh-ogoh has its own mystical side ?. In the present era, ogoh-ogoh is more dominant in functioning for the art competition that explores the creativity of young people in Bali or just for the procession of the entertainers of society so that often the magical function is eliminated. A brief account in the can of I Komang Wijaya, one of the sekaa truna STT Dharma Sentana. According to him, nyepi without ogoh-ogoh not lively and festive. Besides, ogoh-ogoh can be a medium of creativity of young people so that their art aspirations are channeled with positive. "If there are certain times ogoh-ogoh should not be made because of a big ceremony of Hindus, trek here will follow the advice, because we make ogoh-ogoh not for the youth urak arena but also the ethics and religious functions" he said. According Jero Mangku or call it Pakuak Mangku Jana (2017) states that the development of ogoh-ogoh function in the present era should be restored to its basic functions, art and creativity that poured in ogoh-ogoh but not eliminate its religious meaning. "Actually before ogoh-ogoh paraded around the village, firstly must be performed" pasupati "ceremony.

Pasupati is a kind of ceremony blessing ogoh-ogoh that has been completed to have a positive magical power to evict the evil spirit termed "Bhuta Kala". Ogoh-ogoh that has been completed then in the crowded fun to accompany sekaa truni carrying the torch in front of him. Destruction of ogoh-ogoh itself after paraded can also mean eliminating mala (dasa mala), panca baya and leteh that exist in human self. The problem, right now, is in reality, making ogoh-ogoh by using synthetic materials that cannot be destroyed by nature can be a denial of the true concept of magic. It further incised the impression that ogoh-ogoh is symbolic of the parade or the defeat of the evil spirit bhuta kala to then burned in setra or village intersection. This burning has the intention of being melted and the destruction of the good bhuta spirit in the universe and the most important in itself. Simply put, the ogoh-ogoh play means "Dharma" against "Adharma".

In the middle of the burning session, usually there are sekaa trunas - truni that tedun (trance). This is normal, because the invisible spirit of bhuta kala could have pervaded everyone's soul. But this is immediately overcome by giving tirta by local stakeholders. But lately I often encounter in some areas, ogoh-ogoh it is only in function for the procession penglipur lara community as well as the arena of youthful exclamations. Or even on display at the side of the road as an exhibition. This is okay, but impressed to eliminate the magical impression ogoh-ogoh itself. Masyarakat should pay attention to the magical value. Ogoh-ogoh triggered with a positive meaning for the universe. So people should not misunderstand, because ogoh-ogoh besides seen from the value of aesthetics must also diperhatika function or mystical meaning tucked in it. According to Hindu Dharma scholars and practitioners, this process symbolizes the human consciousness of the power of the universe and the enormous time. These forces include the power of the Great Bhuana (universe) and Bhuana Alit (the human self). In Tattwa's view (philosophy), this power can

bring sentient beings, especially humans and the whole world to happiness or destruction. All this depends on the noble intention of human beings, as God's most noble creature in keeping himself and the whole world. Values Contained in the Paper:

**Religious Value:** The religious value contained in this paper is with the Nyepi day, Tawur Agung Kesanga aimed to neutralize the evil spirits that control the human nature between good and evil to be free from all danger, to make the bhuta (darkness) rays of holy) then when we do the Brata Chela Penyepian which is divided into 4 namely: Observe Geni, Observe Lelanguan, Observe Lelungan, and Amati Karya.

**Amati Geni** ie: do not light a fire during Nyepi day, where the fire intended here is the nature of human kroda, like anger. brata observe geni symbolized by the blackout during the day Nyepi. It is worth adhering to and preserving all the time, but there must still be wisdom such as the presence of a sick, an infant or an old man. While the ignition of fire for the purposes of the ceremony on Nyepi Day may remain to the limit before sunrise.

**Amati Lelanguan** that is: brata is meant that on the Nyepi day ummah should not carry out activities that spree or have fun. Entertainment in addition to helping to eliminate saturation will unconsciously make into self-forgetful and falling. If able to the people should perform fasting.

**Amati Lelungan** that is: brata is intended that on the Nyepi day people should not travel but must remain silent at home. This is to train our minds to not always be wild but always remember inward as self-introspection.

**Amati Karya** that is: brata is meant that on the Nyepi day people should not do the job, but that does not mean not at all berkegiatan. Activities that should not be done are gambling activities that must be neutralized with mind control. Clearly this lonely chess brata can not directly contribute to the preservation of the environment, especially reducing the impact of global warming, although only in small scale and very narrow areas, can be imagined if the whole world to implement chess brata penyepian air pollution will be reduced. In terms of psychological course is also very useful because it can eliminate the saturation of routine tasks.

**Social Value:** Social values contained in this paper is amid the economic community that has not been encouraging today, certainly need to have a careful calculation so that everything can be saved by not reducing the meaning of the ceremony. The target is clear, how the less important costs are suppressed, so the ogoh-ogoh are made to look good, beautiful and become the pride of krama banjar. Most importantly, do not make ogoh-ogoh making young generation decreased productivity. It's okay to be creative, but do not let the whole time in the banjar hall make ogoh-ogoh up to a month by ignoring the main job. In essence, how ogoh-ogoh made once a year is able to foster a sense of brotherhood among members of the banjar, mutual cooperation and cooperation grows, the more meaningful togetherness and spiritual level better. Of course very unexpected because of ogoh-ogoh precisely cause a commotion and tension between community members.

**Aesthetic Value:** The aesthetic value in this paper is that people create ogoh-ogoh in the form of Bhutakala such as Kala

Bang, Kala Ijo, Kala Dengen, Kala Lampah, Kala Ireng, and many other forms, as symbols of negative traits that must be melted interfere with human life. In addition, the aesthetic value also comes from bright colors or striking that can give the impression of a high aesthetic on ogoh-ogoh it.

**Educational Value:** The value of education in this paper is the art activity of making ogoh ogoh contains educational values that can be seen as a reflection for the community including children. There is a puppet story in which there are values of education, kindness, and honesty. Ogoh-ogoh is a work of mass art that arises because of the value of togetherness. Spontaneously they want to create a work of art. There is a sense of shame when they do not make ogoh-ogoh, while other children are biased. Sutasoma with Dharmakepatutannya do anything with a sincere heart sincere. It is clear, there ditumjukannya efforts to provide education to children so that bias do something with sincere intention sincerity that prioritizes dharma. Similarly, Kumbakarna's heroic attributes are transferable to children. From creativity ogoh-ogoh this, also looks the value of unity, unity, cohesiveness, and social. This is because at the time they work they pour creativity with a sense of togetherness and help each other. Many people say ogoh-ogoh as a source of hostility. But that is not true. Indeed what makes the riot is a handful of its elements. The life of the Hindu community in Bali cannot be separated by art. So it is very appropriate if children have been given education early on. That way, Balinese cultural arts will be more improved. If since childhood a person has artistic creativity bias such as making ogoh-ogoh for example, after the big he will bias provide income for himself and the community around him.

**Cultural Values:** Cultural values in this paper is a vibrant Nyepi day with the ogoh-ogoh festivals in Bali bringing the cultural appeal that is truly a pity if missed. Therefore we as a young generation must maintain the culture of Bali. Do not let the ogoh-ogoh which is one of the cultural sau of Bali crumbled western culture.

**Moral Values:** The Moral value in this paper is the Nyepi event laid the foundation for moral education in order to change human behavior. With the clarity of the soul, the people of the people are expected to be able to build a new civilization. At the time Nyepi hindhu people introspective and raise a new awareness to memaknai a better life. The moratorium of activities during the day creates a silence that provides long opportunities for introspection, self-evaluation whether the behavior throughout the year there is deviating from religious literature and other social-community life order. The results of the reflection are expected to improve the quality of life by organizing the behavior of everyday life by maintaining harmony with God, human relations, and the environment (Tri Hita Karana). Many are picked from this atmosphere: tepa selira, austerity, rest, contemplation, and many things that can be done to raise our positive energy. What is clear, Nyepi always provide a new awareness and hopefully its meaning brings a new spirit for a more peaceful life.

## Conclusion

Ogoh-ogoh is the result of cultural creations which in the culture is embedded a passion from the Balinese to show their creativity and identity in the expression. The creator of ogoh-ogoh art creation has indirectly shaped the identity and built

the character of Balinese society. Although there are ogoh-ogoh that are outside the context of the ritual ceremony, this can be viewed as a public taste associated with lifestyles, collective imaginations that ultimately form a consuntative society and unconsciously the creative arena in the work began to diminish. However, the event of ogoh-ogoh creation must still be seen as strengthening the identity of Hindus in Bali

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