

The Manifestation of Kuntisraya Story in Ethnic

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ABSTRACT

The purpose of writing this article is to discover the manifestations of the Kuntisraya story in works of arts in Indonesia. In general, Kuntisraya stories can be found in ancient Javanese literary works. In particular, it turns out that there are works of art, design, and ethnic performing arts in Indonesia that are realized based on the Kuntisraya story. The problems are : 1) What is the form of the manifestation of the Kuntisraya story in works of art and design?; 2) What is the form of the manifestation of the Kuntisraya story in ethnic performing arts?. This research was conducted with qualitative methods. Observations and interviews have been used to obtain primary data. The results of the literature study have been used as secondary data. All data has been analyzed qualitatively using aesthetic and reception theories. The results of the study show that : 1) manifestations of the Kuntisraya story exist in works of art and designs in the form of architectural reliefs of temples; and 2) manifestations of the Kuntisraya story exist in performing arts in the form of sacred performing arts and tourism performing arts.

KEYWORDS

manifestation; kuntisraya story; arts.

INTRODUCTION

In the Indonesian literary tradition, the story of Kuntisraya is written in the Song of Sudamala in North Bali (Hinzler, 1981: 70). This literary work is very interesting and full of the philosophical values of local people's lives. According to Zoetmulder (1983: 539-540), this Kuntisraya literature does not have a palace background; it was spoken orally, and even the composer is not known with certainty. Even so, the contents of the story have been carved on the reliefs of temples from Hindu legends by presenting Mahabharata figures apart from the gods and Bhuta Kala. This is also reinforced by Poerbatjaraka (1954: 79), which states that based on existing ballad rules, this song of Sudamala or Kuntisraya is the work of a villager with the characteristic of using the words mangke, mangko and a lot in each stanza.

Kuntisraya literature as a product of Old Javanese literature is classic literature, which can be considered traditional literature because it always lives and develops in traditional societies. Teeuw (1991: 12–15) states that the thing that must be remembered in traditional society is that literature is always a performing art, not read alone by the literary creator but read together, played, danced, and sung. Kuntisraya stories that are implemented or developed into performing arts, design, and fine arts are phenomenal because they are not only liked and preserved in traditional cultural activities but are also liked by tourists.

The manifestation of the Kuntisraya story is referred to as an important infrastructure as part of the elements of artistic activity in a cultural context. According to Wirawan (2019: 418), the essence of the Kuntisraya story is art in sacred and non-sacred activities in the official activities of the Pakraman village community in Bali. The story of Kuntisraya is not

only understood according to its basis in artistic value but also according to the spirit of the rituals required in traditional ceremonies in Bali. The manifestation of Kuntisraya in non-sacred activities is as an entertainment and educational show. In this case, the manifestation of the said Kuntisraya story is in works of art intended for tourist attractions and tourist entertainment. Art with Kuntisraya stories in traditional ceremonies in Bali is needed to complete the process of sacralization in ceremonial activities for moments and places of worship for Balinese Hindus.

Broadly speaking, the story of Kuntisraya reflects the cultural traditions of Balinese life, which are strongly correlated with animism and dynamism. Cultural traditions in Bali are correlated with religious ideology (Pradana et al., 2016). As revealed by Soedarsono (1999: 26), the Balinese adhere to the Hindu-Balinese religion, which cannot be separated from a combination of animistic indigenous beliefs, the worship of ancestral spirits and totem animals, the ideology of Hindu-Indian religion, and Hindu-Javanese religion, which has been mixed with religious aspects of Buddhism.

It is interesting to reveal that the Kuntisraya story is a narrative that has been institutionalized not only in the form of traditional literary works but also in the form of works of art. Some of the works of art with the Kuntisraya story are not only liked by the Balinese and are being preserved because they are needed for sacred purposes, but they are also liked by tourists who come to Bali. A number of tourism activities related to tourist attractions based on performing arts, visual arts, and design with the Kuntisraya story appear to be in great demand by tourists. This raises questions such as: 1) What is the form of the Kuntisraya story in the realm of art and design? ; and 2) What is the form of the Kuntisraya story in the realm of performing arts?.

RESEARCH METHODS

Manifestations of the Kuntisraya story in ethnic arts are studied in Java and Bali. The choice of location for this research was based on the following considerations: 1) The story of the Kuntisraya preserved in the reliefs of temples in Java is of interest to tourists; 2) the Kuntisraya story preserved in the Kuntisraya dance is often performed by indigenous peoples in Bali because it has a sacred function and an entertainment function; 3) the Kuntisraya story developed in the performing arts of Balinese tourism is liked by tourists.

Materially, research on the story of Kuntisraya in works of art, design, and performing arts focuses on Kuntisraya in narrative form. This research is formally centered on the manifestation of the Kuntisraya story in variants of works of art that are liked by many people and preserved by the people in their culture.

Research on the manifestation of the Kuntisraya story in works of art, design, and performing arts uses qualitative methods. Visual data and descriptive data can be processed and searched for relevance using qualitative methods (Berg and Lune, 2018). Primary data was successfully collected through observation and interviews with informants. Meanwhile, secondary data was collected through literature studies on Kuntisraya literature, design art, fine arts, and performing arts. Data collection through literacy can contribute to secondary data sets in field research (Neuman et al., 2018). The totality of the data has been analyzed qualitatively with aesthetic theory and reception theory. The problem of the manifestation of the Kuntisraya story in Balinese art, design, and performing arts has been analyzed using aesthetic theory with the help of reception theory.

RESULTS AND DISCUSSION

A manifestation of the Kuntisraya Story in Fine Arts and Design

The story of Kuntisraya as a form of literary work has a cultural dimension. This classic literary work has noble values. The story is built with the principle of balance between two different worlds in mind. This can be observed from the author's way of expressing his characters as well as the way he describes situations that are expressed in a beautiful sense. The relationship between the macrocosm and the microcosm is coherently expressed, meaning that the gods being worshiped can communicate with humans and can be expressed well. The Kuntisraya literary work tells of the curse of *Dewa Siwa* on *Dewi Uma*, his wife, so that she turned into *Dewi Durga*. This curse will end when *Sahadewa* harms it.

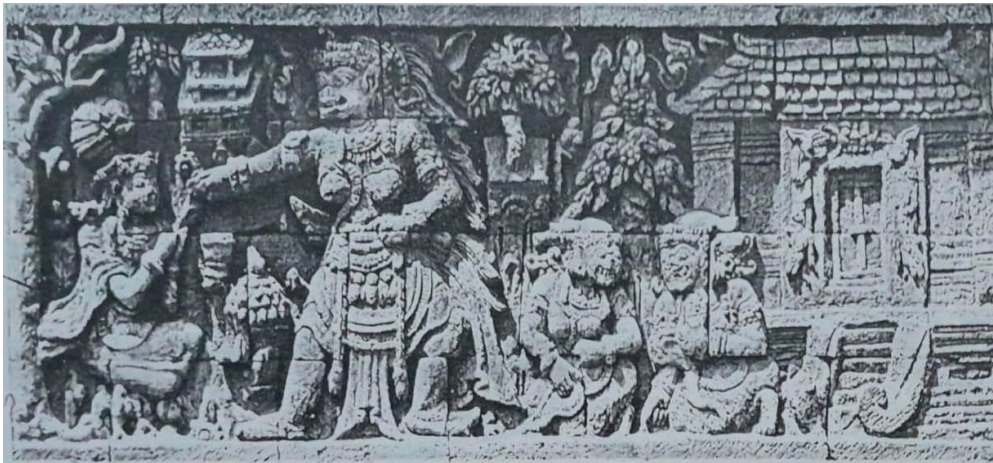


Figure 1. Goddess *Durga* on the relief of *Candi Tegawagi*
(Source: PV. Van Stei Callenfels, 1925)

When viewed in terms of themes, related literature contains a prominent theme, namely *ruwatan*. This theme can be seen in the character *Sahadewa*'s efforts to free *Dewi Durga*, the twin nymphs *Citranggada* and *Citrasena*, and *Bagawan Tambapetra*, according to *Callenfels* (1925:18). Zang II, stanzas 38–45, show the text about the ritual.

38. *Hyang guru tumurun mangke, datengnging madyapada, satkanira ring setra mangko, kapanggih rahaden sadewa, hyang guru ngandika mangk.*

(Meaning : *Hyang Guru* is coming down now, coming to the world. When he arrives at the grave, he meets *Raden Sahadewa*).

39. *Sadewa henaka mangke, lukaten ta hyang huma, hinggong rumanjingnge sira mangko, hanuhun rahaden sadewa, hanglukat batari mangke. Hanggaronggong kang setrane, nora suketeng kakayon, rangdu roro buta bang lan ampel, tunggal pepenjang ampel ano, kpuh randu rarameyan. Bango roro hangagding lawangane cuculik lawan dares winminakakon konanya nambut hatmaning wong hiku minakagawenya.*

(Meaning: *Sahadewa*, I hope you are happy and free now, *Hyang Uma*. I will enter your body. *Sahadewa* thanked and then purified *Hyang Uma*. The grave is empty; there are no bushes and poppy trees; the *roro* blind bang lan ampel is lively with young bamboo ornaments; the *kepuh randu* tree becomes beautiful. Two storks stood at the door, kidnapping birds and winminakakon cranes as a celebration of welcoming the human soul).

40. *Wus henak rumanjing mangke, hyang guru garbbanira, sadewa sumanggup nglukat mangko, ngong sadewa mangkyanglukata, pukulun hapasangtabe.*
(Meaning: Hyang Guru has entered his body; Sahadewa is willing to harm you now; Sadewa's servant will harm your majesty; I beg your permission).
41. *Jumneng ta sira mangke, hangekanjana sira hasuku tunggal hmeneng mangko, tanletuhing cita nirmala, tanpahamengan ta mangke.*
(Meaning: He is standing and concentrating on knowledge, uniting the mind in silence, with no dirty thoughts, pure thoughts, or anything left behind).
42. *Wija kunir hingageme, kalawan sekarrura, hamusti sira ngardana mangko, hanambutaken skarrura, pus mar makyakekeleng.*
(Meaning: Using the turmeric seeds as well as the tabor flower, concentrating and worshiping while holding the tabor flower, Semar laughs out loud).
43. *Pinituturan ta mangke, dene raden sadewa, hyang dewi sira kasrpan mangko hangrenge hungkareng sadewa, hantyaanta hayune mangke.*
(Meaning: Following Raden Sahadewa's advice, Hyang Dewi feels calm, listening to Sahadewa's holy words; she is very beautiful).
44. *Sinahura wija mangke, kalawan sekarrura, ranini hajerit sira mangko, duk lungsur rupanira durga, waluya hyang ayu mangke.*
(Meaning: Then, given the seeds, along with the sown flowers, Ra Nini screamed, immediately removed Durganya's face, and returned to being beautiful now).
45. *Hawas tinghalira mangke, tatas mangkyanarawang, tuminga ta hudan braja halon, sinilir dening samirana, hyang arka sumurup mangke.*
(Meaning: With sharp eyesight, perfectly translucent, you can see the wind blowing and the rain slowly falling (with a light breeze), blown by the wind, as the sun sets).

In fact, there is a sub-theme present in Kuntisraya or *Sudamala* literature, although it is not clear, namely the theme of heroism. This heroic theme can be observed in the character *Sahadewa*, who succeeded in eradicating the enemies of the *Pandawa*, namely the *Kurawa*, who were assisted by titans.

In its transformation into art and design, this theme of *ruwatan* does not stand out, even though it appears when *Sahadewa* frees *Dewi Durga* so that it can be accepted into heaven. The themes that appear to be more prominent are the battles of *dharma* versus *adharma*, evil versus virtue, truth versus error, or good versus bad. In Bali, this kind of theme is called *rwa-bhineda*. *Rwa-Bhineda* is a fight between two contradictory traits, but the conflict does not end in victory on one side. As long as humans exist, both evil and virtue will exist. It is obvious that the concept of *rwa-bhineda* is influenced by the concept of Balinese Hinduism, which is adhered to by most Balinese people. This can be observed through their belief in the concepts of *sekala* and *niskala*, *kaja-kelod*, and *luan-teben*. The concept of *rwa-bhineda* is the location of the *sekala* and noetic worlds, which has always been the main thing in this matter. The Balinese people really believe in the power of the spirit, the gods that are worshiped, and also objects that are considered to have magical powers because the Balinese people think that inside these objects there is something that has status. One of those believed to be *Rangda* is the embodiment of the goddess *Durga*, who is considered a *sungsung* and is believed to be able to provide protection to the Balinese people.

The existence of the *Tri Loka* elements, namely *Bhur Loka* (the underworld, where *Bhuta Kala* is), *Bwah Loka* (the middle realm, *sekala* or where humans are), and *Swah Loka* (the

upper realm, where the gods are) in the Kuntisraya story, are clearly illustrated in Balinese art and design. These three elements are highly regarded and have become part of the beliefs of the Balinese people. Apart from that, the Kuntisraya Story also contains stories of exorcism, purification ceremonies, and descriptions of what happens after death. Stories of this kind provide a rich source for studying religious thought and practice in Java and Bali (Zoetmulder, 1983: 540). When observed from its function, this *kidung* is the same as a *ruwat* story because in the first and last lines, the author states that those who read or listen to this *kidung* will be freed (*kalukat*) from danger and misfortune. According to Callenfels (1925:10), the texts that point to this are Zang I, stanza 1, and Zang IV, stanzas 194 and 195.

Zang I, bait 1:

1. *Sangtabya nama siwaya mangke, tan kabeta ri tulah, luputa sarwwa roga hiringong, dirgayusa hatuduh wungkal, denya milwamarnna mangke*
(Meaning: I hope, Dewa Siwa forgives me, that I am not cursed, that I am free of all my illnesses, that I live a long life, and that I am not sinned, because I tell you).

Zang IV, bait 194 and 195:

194. *Sira sang anurat mangke, kihurip warasana, nirroga hatutuh buyut mangko, kalawan sira sang amaca, paripurnna sira kabeh.*
(Meaning: This means that those who write should live long and healthy lives, free of disease, and those who read should do the same).
195. *Warnnanen hangrunngu mangke, sira wuwus kalukat, sama ta ta hilang wignanya wong, sakwehing hangrenge kalukat, yan telas kareng kabeh.*
(Meaning: it is said that those who listen to it become liberated, both lose their troubles as human beings, all who hear are liberated when they listen to the end).

The manifestation of Kuntisraya's Story in the Balinese Performing Arts

Traditional culture is highly respected in Balinese traditional society. This is reflected in all forms of activity, both ceremonial activities and artistic activities. These two activities become very prominent in the lives of Balinese people who embrace Balinese Hinduism because ceremony and art are two parts that cannot be separated. If the ceremony is accompanied by art, it will be perfect, and art will become sacred within the context of this ceremony.

As part of a traditional society, the Balinese uphold their traditional culture. This can be seen from the various activities of his life, both ceremonial and artistic. Based on observations of the two activities of their lives, it can be understood that the Balinese, who are predominantly Hindu, always take actions guided by their religious teachings, namely conducting ceremonies before starting activities. In fact, the ceremony and the arts seem to live together, as if they cannot be separated. They think that a ceremony will not be perfect if it is not accompanied by the performing arts. This shows that the Balinese people can basically not be separated from their arts, especially dance and literature, because they always express them in their daily lives. Therefore, all the arts still exist, even though Bali has become the most popular tourist area for foreign tourists (Pradana, 2018; Pradana and Pratiwi, 2020). Bali is known as a favorite tourist destination for tourists (Pradana and Parwati, 2017; Pradana, 2021).

Recognition Social development influences the development of cultural forms or forms of ceremonial traditions (Pradana, 2022). The development and growth of a form of performing arts or literary arts is almost always supported by the supporting community. Cultural institutions cannot be separated from the process of social duplication and

replication in society (Pradana, 2022a; Pradana and Ruastiti, 2022), so cultural sustainability is always related to the community environment. This is because the traditional performing arts are a part of the culture of society, which is full of symbols and philosophical values. As with other forms of literature and traditional performing arts, the performance of *Dramatari Kuntisraya*, known in the development of Bali tourism as the *Barong* and *Keris Dance* performance, is a development of various forms of traditional Balinese performing arts. Its existence is a renewal of the dramas that have existed before because of different demands from the previous function. However, this *Dramatari Kuntisraya* performance serves as a means of communication, introducing local culture to the audience community, which is mostly from outside the Bali area, particularly foreign tourists. The introduction of culture to foreign tourists can mean cultural promotion (Pradana, 2019).

The Kuntisraya drama and dance performance is based on a form of traditional dance that already existed in Bali. According to Puji Santosa (1996: 125), what is meant by "traditional drama" is a variety of dramas produced by traditions that have been passed down from generation to generation in terms of how simple they are, filled with a magical atmosphere, and without knowing texts or drama scripts. The storyline is always based on a certain standard or pattern that has been passed down from generation to generation. Traditional dance drama in Bali is usually related to ritual ceremonies or is religious in nature. In the show, elements of dance, theater, and *gamelan* are always displayed, and the stories come from *Calonarang*, *Balian Batur*, and *Tanting Mas*. Thus, the *Dramatari Kuntisraya*, *Barong*, and *Keris Dance* performances can also be called traditional dance dramas in Bali.

In this drama, the character of the goddess *Uma* is told to change into *Rangda* after receiving a curse from *Dewa Siwa*. *Rangda* is known as a powerful figure who frightens and is feared by the people of Bali because she is immune to sharp weapons. The supernatural powers of *Rangda* were destroyed after being neutralized by the *sahadewa* through a form of ceremony. After her supernatural powers were destroyed, *Rangda* turned into *Dewi Uma* and finally decided to leave the *Bwah Loka* or *Sekala* for *Niskala* especially *Swah Loka*. The staging of the *Dramatari Kuntisraya* cannot be separated from literary contributions. The emergence of a literary work is usually due to social interaction in response to circumstances or events that exist in society. Narrative discourse can reflect social phenomena, expectations, responses, or offers of solutions (Pradana, 2012). In general, literary content contains messages that function to provide information, guidance, or advice other than the contents of the story itself. Literature serves to provide role models, significant social behavior to improve the quality of life. Classical literary works, which are considered manifestations of ancient society, have functions, positions and benefits among traditional societies, especially in Bali. This is understandable considering that the Balinese, who are Balinese Hindus, still preserve their customs by including old literary forms as ingredients, namely *makakawin*, *makidung*, and *mabebasan*. All of these have their own place in Balinese society as a form of socialization and religion.

When tourism began to penetrate Bali and became increasingly widespread in various parts of the Island of the Gods, the Balinese began to develop the economic sector through the performing arts. The story in Kuntisraya literature became very famous because it was used as a source of performance ideas in the *Dramatari Kuntisraya*, and subsequently, the culture of the tourism industry began to spread in various regions of Bali. Richard Schechner (1988: 140) reveals that industrial culture separates and standardizes the functions and expressions of a general group of people by combining these various functions and expressions broadly and complexly. In addition to performing arts for tourists, ritual performances are part of the ecosystem, and political relations, hierarchical groups,

economics, and ritual performing arts are beginning to accept business-oriented performances.

In Bali, ritual performances take part in tourist attractions. The presentation of the show is a mix of sacred and secular performances. There are objects that are considered sacred, such as *Barong* and *Rangda*, which serve as the pillars of the local community and are then presented for tourist performances. The sacred *Barong* and *Rangda* are stored in the innards of the temple, while the imitation ones are stored in the *bale gong*. As disclosed by HP on January 7, 2023, it stated :

".... actually this *drama* and dance performance is not sacred because it functions as a spectacle, even though there are sacred *Barong* and *Rangda* participating in it." If the village is in a state of *cuntaka*, then the *Barong* and *Rangda* imitations are then danced, but the dancers' entry and exit are not from the temple's innards, but from the side door, which includes the *jaba* side..."

Based on some of the views above, it is clear that ritual performances are included in performances for serving tourists. At every stage of the tourism offerings, the sacred *Barong* and *Rangda* join in the dancing that was previously performed for the sacred *Barong* and *Rangda* chanting.



Figure 2. Banten ceremony after finishing dancing
(Source: Dyah Kustiyanti, 2002)

There have been changes and developments in the functions of the *Barong* and *Rangda* due to both internal and external influences. Factors originating within the community exist because those who support it want it and no one objects. According to Putra Negara (1988:88), religious leaders who place sacred *Barong* and *Rangda*, which function as means of religious ceremonies, will always emphasize the purpose and meaning they contain as well as the symbolic value they reflect. The presence of the sacred *Barong* and *Rangda* is thought to help the show run smoothly and peacefully. With influences from outside, of course, and the existence of the tourism industry, artists are even more creative in packaging sacred performances into interesting spectacles. According to Nelson H. Gaburn in Bambang Pudjasworo (2013: 197), traditional dance then shifts its social function from performance art that is produced to fulfill the customary, social, and religious interests of the supporting

community (art by destination) to popular performing art that is produced to meet the needs of entertainment (art by metamorphosis).

Dramatari Kuntisraya more popularly known as *Barong* and *Keris* Dance, is a performance that functions as a show or entertainment. This show is present every morning at *Barong sekaha* in various areas in Bali, especially the most in the *Batubulan* area, Gianyar. For more than 2 years since the outbreak of COVID'19, this show has been in suspended animation. However, since 2022, tourism has begun to be encouraged and the *Barong sekaha* have begun to be revived.

Calonarang was a well-known and popular story that has been adapted in numerous versions as a ritual dance drama performance art as a tourist attraction. As stated by I Gusti Ngurah Sumantra and I Made Kredek as performers of Sekaa Barong at Puri Tegaltamu on September 9, 2001 :

".....not only the Kuntisraya drama dances use the Kuntisraya story." *Sekaa Barong Tegaltamu* has held a tourism presentation since 1935 using the *Kalekek* story. After the outbreak of the *PKI*, the *Kalekek* story was replaced by the Kuntisraya story. The Kuntisraya story is also used to replace the performance with the *Calonarang* story. *Dramatari* Kuntisraya, The story was replaced with the Kuntisraya..”.

Based on the narrative of the informant above, it can be seen that the Kuntisraya story is used in Balinese performing arts, especially the Kuntisraya dance. The name of this drama dance clearly represents the title of the story, which is used as a reference in structuring the choreographic structure. It is worth noting that *Rangda*'s presence in the Kuntisraya drama is not *Rangda* as a sorcerer, as in the *Calonarang* dance, but rather as a form of entertainment. The version shown to tourists is known as the *Barong* and *Keris* dance, which only follows in the footsteps of the *Calonarang* dance elements. *Rangda*'s appearance in the Kuntisraya drama dance depicts *Durga*, and the scene of her stabbing herself with a *keris* is only a simulacra, an engineered drama performance, and not actual possession (RM Moerdawa, 1983: 84).



Figure 3. *Rangda* in the Kuntisraya dance
(Source : Dyah Kustiyanti, 2002)

The Kuntisraya story is a product of old Javanese literature, which is well known to the Balinese. By presenting the character *Rangda*, this is usually called the *Calonarang* story because *Rangda* in the *Calonarang* show is very popular as a character who is considered

very sacred. Although the Kuntisraya story is considered sacred and is classified as a *Calonarang* story, its popularity as a product of tourism performing arts is very high. Beryl de Zoete and Walter Spies (1973: 116–133) mention that there are several stories of candidates for marriage in Bali, including Kuntisraya, *Balian Batur*, *Men Jublar*, *Tanting Mas*, *Japatuan*, and *Basur*.

Discussion

In Bali, tourist attractions include ritual performances. As tourism began to penetrate Bali and spread to more and more regions of the Island of the Gods, the Balinese began to develop the performing arts sector of the economy. In addition, the sacred *Barong* and *Rangda* are staged at each stage as tourist attractions. Previously, a ceremony was conducted for *Barong* and *Rangda's nudunan* as part of a traditional Balinese religious ceremony.

In Balinese traditional society, traditional culture is highly revered. The Balinese uphold their traditional culture as members of a traditional society. The Kuntisraya dance and drama performance is based on a form of traditional dance drama that existed in Bali prior to the creation of Kuntisraya. However, the function of the *Barong* and *Rangda* has changed and evolved due to the internal environment of the community or the external environment's influence. Dramatari Kuntisraya, more commonly known as *Barong* and *Keris Dance*, is a performance that functions as a show or form of entertainment. *Calonarang* was a well-known and well-liked tale that has been adapted into a variety of ritual performance art forms. The *Keris Dance* is a tourist dish. After receiving a curse from *Dewa Siwa*, the goddess *Uma* in this drama is instructed to transform into *Rangda*. Kuntisraya, a work of Old Javanese literature, is one of the stories preserved in traditional Balinese performing arts.

Barong and *Rangda* are the names of the characters in the *Barong* and *Keris Dance*, which are imitations of sacred dances performed for tourists (Merta Dana, 2022). There is a *Calonarang tektekan* that uses the *Calonarang* story to tell about *Barong* and *Rangda* for tourist shows (Sariada, 2017: 319). Dramatari Kuntisraya, according to Kustiyanti (2002), describes the transformation of the story form in *Kuntisraya* literature into the performing arts of Dramatari Kuntisraya or *Barong* and *Keris Dance*.

Kuntisraya literature, as a product of Old Javanese literature, is classical literature, which can be considered traditional literature because it has always lived and developed in traditional societies. Teeuw (1991: 12-15) states that what must be remembered in traditional society is that literature is always part of performing art, so that the literary creator does not read it alone, but ideally reads it together, plays, dances, and sings it. In Indonesian literary tradition, Kuntisraya's story is written and sung in the Song of *Sudamala* in North Bali (Hinzler, 1981: 70). According to PJ. Zoetmulder (1983: 539-540), this Kuntisraya literature has no background in the palace; it was spoken orally, and the composer is uncertain. In spite of this, figures from the *Mahabharata* have been sculpted on the reliefs of Indian temples to depict the story's events. This was also supported by Poerbatjaraka (1954:79), who stated that, according to the existing *ballad* rules, this Kuntisraya or *Sudamala* Song is the work of a villager who frequently employs the words *mangke* and *mangko* in each of its verses.

Kuntisraya's tale possesses a cultural dimension as a literary work. The related literature contains a prominent theme, namely *ruwatan*, when viewed in terms of its themes. In fact, Kuntisraya or *Sudamala* literature contains a sub-theme, namely the theme of heroism, although it is not immediately apparent. Even though it appears when *Sahadewa* frees Goddess *Durga* from her shackles so that she can be accepted back into heaven, this ritual motif does not appear to stand out in his transformation into art and design. There are elements of *Tri Loka*, including *Bhur Loka* or the underworld, where *Bhuta Kala* resides,

Bwah Loka or the middle realm, where humans exist, and *Swah Loka* or the upper realm, where the gods in the Kuntisraya legend are depicted in Balinese art and design.

CONCLUSION

Based on the description above, it can be concluded that : 1) Manifestation of the Kuntisraya story in works of art and designs in the form of architectural reliefs of temples in Java. The architectural reliefs of the temple depict the transformation of the goddess *Uma* into the goddess *Durga* and *Sahadewa's* struggle to break *Dewa Siwa* curse on the goddess *Uma*; 2) the Kuntisraya story in performing arts in the form of sacred performing arts and tourism performing arts in Bali. *Dramatari* Kuntisraya is sacred in a cultural context because it is related to traditional ceremonies, while the *Barong* and *Keris* Dance as a performing art for Balinese tourism is based on the story of Kuntisraya. The manifestation of the Kuntisraya story in Balinese performing arts in general tells of *Dewi Uma*, who was able to change into *Rangda* and became more powerful after receiving a curse from *Dewa Siwa*. *Randa's* supernatural powers that frightened the Balinese people were finally neutralized through a ceremonial process after the victory of the youngest member of the *Pandawa*.

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