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## SESETAN TRADITIONAL VILLAGE AS SOCIAL AND ART ASPECT

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### ABSTRACT

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Sesetan Traditional Village is a village that is used as the basis for the preservation of traditions, customs, and Balinese culture. Sesetan Pakraman Village exists with various social, artistic and local culture approaches which include the social structure of Sesetan community, the arts and culture of Sesetan Village and the *sekaa* (traditional group) that bond as a local tradition, becoming an icon of Denpasar City. Sesetan Traditional Village has a wider area than the other area of South Denpasar Districts. Definitely, some clans or *soroh* of the Krama residents who live in Sesetan Pakraman Village are diverse. They consist of residents from different clans who form a community based on genealogical descent. When viewed from the structure of community, Sesetan Traditional Village consists of several krama, namely Krama Pengarep, Krama Tamiu, Krama Nyada, Krama Pangile. All these Krama are involved and they synergize each other in carrying out *ngayah* in the village, and assisting krama who are carrying out religious rituals. The existence of Sesetan Pakraman Village in its culture also has the uniqueness and diversity of art. This can be seen from Banjar Kaja to the Banjar Suwung Batan Kendal area which has a diversity of traditions, arts and culture, as well as aspects of religiosity framed in Hinduism. Such as, Omed-Omedan tradition, Ngelawang, the art of Calonarang dance drama and many others. It becomes interesting topic in this study regarding the socio, cultural and arts that developed in Sesetan Pakraman Village.

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### INTRODUCTION

Sesetan Pakraman Village comes from or is part of Pedungan Village. Sesetan is taken from the term "*kesetan*" which is in Balinese defined as a part or its simple meaning "fraction". Judging from the genealogical history of Pakraman Village, it is still said to be not final because there are still different views on the origin of Sesetan Pakraman Village. By looking at the archaeological heritages of Ganesha and Lingga Yoni statues of the 9<sup>th</sup> century, located at Puseh Temple Sesetan, it is estimated that Sesetan area has been inhabited since that century and its existence is older than the existing myths. In addition, there are notes in several chronicles relating to the arrival of Aryas in Bali after the conquest of Majapahit. The Aryas were led by Arya Damar with 7 Aryas to Bali, and including Ki Arya Kuta Waringin around the 13<sup>th</sup> century. It is said that the existence of Sesetan is mentioned there.

Sesetan Pakraman Village or now called Sesetan Traditional Village is a village with all kinds of uniqueness that can be seen from both the socio-cultural and artistic aspects (Wardana 2019). The social aspect, it can be seen from the people who are involved and synergize with each other in carrying out *Ngayah* in the village, as well as helping Krama who are carrying out religious rituals (Sari, Sukadi, and Yasintha 2021). The artistic and cultural aspects can be seen in terms of tradition and religious aspects framed in Hinduism (Saizar 2018). It can be seen from the mythology, Sesetan, which is interpreted as a

*sesaetan* (binder), has a close and interrelated relationship between all Banjars, from Banjar Kaja to Banjar Suwung Batan Kendal.

In terms of structure of their social life, the residents of Sesetan Village have a unique social structure that is bound by the unity of *dadia*. The Sesetan Traditional Village community consists of several *krama*, namely *Krama Pengarep*, *Krama Tamiu*, *Krama Nyada*, *Krama Pangile*. All these *krama* are involved and synergize with each other in carrying out *ngayah* in village, and assisting *krama* who are carrying out religious rituals (Sari, Sukadi, and Yasintha 2021). Then from the tradition side, Sesetan Pakraman Village has many activities, especially religious ritual activities such as *Omed-Omedan* tradition, *Ngelawang*, *Calonarang* dance art and many others, which become icons of Denpasar as a famous city for its traditions (Sari, Sukadi, and Yasintha 2021). In addition, Sesetan Traditional Village has a unique cultural diversity. Moreover, it has been the basis for the development of art and culture since the reign of the ancient Balinese kings. The hypothesis is evident from the remains in Sesetan Village (Martiana et al. 2018). The Banjars located in Sesetan Village also have a variety of cultural styles, and they persist with their traditions behind the modernity of Denpasar as an urban area (Suwardani, Paramartha, and Suasthi 2018). In addition, from a theo-religological point of view, the people's life is very interesting. In each temple, there is a Bhatara visit, which is carried out in various forms and manifestations that are sacred and glorified as God's manifestations.

Based on the background of the above problems, it is very clear that the basis of this research is about Sesetan Traditional Village as one of The traditional Villages that can be used as an example in the social and cultural aspects of maintaining traditions, customs, and Balinese culture. It needs to be studied more deeply based on scientific studies on cultural theory, so as to find an exploration of Balinese culture as an effort to inventory culture in Bali. It becomes an interesting thing to study, to get a clear research objective regarding the description of Sesetan Traditional Village from both the socio and artistic aspects of their culture, and one of them in terms of tradition, cultural arts, and religious aspects which is contained in the form of sacred appreciations, filled with magical elements. In the future, it can be used as an established cultural document.

## METHOD RESEARCH

The research used in this study used a qualitative approach with descriptive analysis techniques. The research method used in this research is descriptive. That descriptive analysis is a method that serves to describe or provide an overview of an object under study through data or samples that have been collected as they are without analyzing and making conclusions that apply to the public (Amin et al. 2020). Defines qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observed behavior (Moleong 2021). The data of this research are words, expressions, phrases and sentences in which there is the use of social descriptions in the traditional village (Ginting, Maulidiah, and Nisa 2022). The subjects used in this study were the researchers themselves and were assisted by the data inventory format.

## RESULT AND DISCUSSION

Sesetan Pakraman Village is an icon of Denpasar City, which is famous for its uniqueness in terms of both socio-cultural aspects, and one of them in terms of tradition, cultural arts and religiosity aspects, which are framed in Hinduism (Wardana 2019).

### Structure of the Socio-Life of the Sesetan Pakraman Village Community

Socio or sociology is a science that deals with human life in the society structure. In other words, sociology can be said as the science of society. According to Max Weber,

sociology is a science that summarizes a social action and its causes and consequences. These social actions lead to individuals and are directed to others by observing their behavior (Langer 2022).

The social life structure of Sesetan Pakraman Village residents is bound in socio-cultural ties called *Adat*. *Banjar Adat*, which is located in Sesetan Village has a temple that binds each other, namely *Kahyangan Tiga* Temple, *Swagina* Temple, *Dadia* and other Temples. As it is known, Sesetan is a wider area than the South Denpasar District and other sub-districts. As a residential area and part of Pedungan, of course, the clans of Karaman residents who live in Sesetan are diverse. They are residents with different *terah* or *gotra* who form a community based on genealogical descent. The following discussion describes the social structure of Sesetan Village community.

### ***Krama Pengarep***

*Krama Pengarep* are Sesetan residents who have settled and joined *Banjar Adat* in Sesetan. Each *Banjar Adat* in Sesetan Pakraman Village has a *krama pengarep* which is tied by the *awig-awig* (rules) of *Banjar Adat* and the *Awig-Awig* of Pakraman Village. *Pengarep* are residents who are directly involved in religious activities and can be declared fully responsible for all customary, traditional, religious and socio-cultural activities in *Banjar Adat* and their respective Pakraman Villages.

### ***Krama Tamiu***

Apart from *krama Pengarep* as the core *krama* that is tied into a traditional socio system, in Sesetan Pakraman Village there is also *Krama Tamiu* which is estimated to be quite a lot in Sesetan Pakraman Village. In each *Banjar Adat*, there is *Krama Tamiu* which is ruled in such way in a traditional pattern based on *Awig-Awig* of Pakraman Village, *Perarem Desa* and *dresta* which took place in Sesetan Pakraman Village.

Referring to *Awig-Awig* of Sesetan Pakraman Village, *Krama Tamiu* is a resident of immigrants who has joined *banjar adat* in Sesetan Pakraman Village. Thus, *krama tamiu* are not natives of Sesetan Village, but have settled in Sesetan Village. As it is known, Sesetan is a heterogeneous area with the densest population compared to other villages in the South Denpasar District. With such population density, *krama tamiu* who live in Sesetan Pakraman Village are certainly very large.

### ***Krama Nyada***

In addition to the *krama* mentioned above, in the social system of Sesetan Pakraman Village community, there is also *Krama Nyada*. Based on literacy searches related to *krama nyada*, there are several sources of studies that explain *krama nyada*. As explained in the description of Parimatha (2008: 221), *krama nyada* are elderly or old people who are no longer active in social and customary activities. They are given the thing to break away and get ready to enter the *Wanaprastha Dharma*.

### ***Krama Pangile and Mulih Daha***

In the socio structure of Sesetan Village, there is also *krama* called *krama pangile*. Probably, the younger generation of Sesetan Village does not know much about this *krama pangile*. In fact, this is important to know because it is part of traditional system still exists in Sesetan Village. Apart from *krama pengarep* and *krama nyada*, *krama pangile* is also recognized as an integral part of Sesetan socio-cultural system.

*Krama pangile* in the socio system of Sesetan Pakraman Village are Sesetan residents who have legally adhered to *banjar adat*, have only female descendants, and do not get *sentana*, so that their descendants marry outside Sesetan Village. Therefore, he will live

alone and will continue to join *Banjar adat* until he is 60 years old. When he is 60 years old, he is still a *krama pengarep*, but escapes the *ayah-ayahan arirang* or in other words he is freed from partial responsibility. For example, there is a *piodalan* (ceremony in temple), who is subject to a fee of one hundred thousand rupiah, so he only has to pay fifty thousand rupiah.

As a Traditional Village, all activities that are carried out by the community, both personally and communally, have been arranged into the *awig-awig* of Pakraman Village and have been well-systemized. As the supreme leader of Pakraman in a village, *Jero Bendesa* is the one who manages everything and is based on the traditional village *awig-awig*. Then *Kelihan Banjar Adat* and other *Banjar Adat* administrators synergize with each other to create a good Traditional Village.

### Sesetan Pakraman Village in its Culture

Culture is a system of ideas and feelings, actions and works produced by humans in society by learning. Culture grows in society from the simple to the complex and they are diverse. This is determined by its relationship with the environment in meeting the needs of life, one of which is spiritual needs.

Sesetan Pakraman Village has diversity in its arts and culture. Sesetan Village, which is located in the South Denpasar District, is very helpful for Denpasar City as an icon of Cultural City. This can be seen from *Banjar Kaja* to *Banjar Suwung Batan Kendal* area, which has a diversity of traditions, arts and culture, as well as aspects of religiosity framed in Hinduism.

Art performances in Sesetan Pakraman Village are always related to ceremonial activities, and in this case especially the art of performing sacred arts. That is also, when the *Pujawali Jelih* procession at the *Banjar Adat* Temple, all performances are staged as an expression of devotional path. This can be used as a starting point that art and performing arts in Sesetan Pakraman Village are very lively, as shown in the following picture.



Figure 1 When Ida Bhatara-Bhatari at Banjar Kaja, Sesetan Pakraman Village during Pujawali ceremony on the Sukra Umanis Wuku Merakih day. Ida is offered for 1 day and presented sesolahan

Sacred art performances are a strong supporter so that it is very difficult to separate the two between art and ritual offerings. Art and offerings are two things that must exist in every Hindu practice in Sesetan Pakraman Village. This shows the polarization of religion, which is reflected in the emission of high aesthetic power and wrapped in belief, so that Sesetan actually has high cultural assets. In almost every ceremony, it is always



accompanied by art performances that clearly show the concept of beauty in Hinduism, namely *satyam* (truth), *siwam* (holiness) and *sundaram* (beauty) (Linggih 2015). Here are some of the cultures that exist in Sesetan Pakraman Village and have become an icon of Denpasar City, especially in the arts.

### ***Gambuh Dance of Sesetan Village***

Based on developed oral stories, Gambuh dance and art existed in Sesetan around the 1930s. This is traced from the writings of a Western anthropologist named Covarrubias who wrote a glimpse of Gambuh in his book *Bali the Island of Paradise*, which has been translated into Indonesian entitled *Pulau Bali, Temuan yang Menakjubkan*. In this writing, Covarrubias, explained that the art of *Gambuh* dance was performed by *sekaa Gambuh* Sesetan who collaborated with *sekaa Gambuh* Batuan Village (Dibia and Ballinger 2012).

The same thing was also revealed, there was a sound recording of the 1928 Gambuh dance drama, identified as recordings of several parts of at least three stages of Gambuh Sesetan performance, namely *Bapang Selisir*, *Biakalang Prabangsa*, and *Peperangan Sira Panji dengan Prabangsa*. This further confirms the existence of *Gambuh* Sesetan, which has existed since long ago, even before. There is also a 1928 recording containing the song of *Kidung Dewa Berata* by *Ardja* Sesetan (Dibia and Ballinger 2012).

However, the greatness of *sekaa* name of Gambuh Sesetan has now disappeared, even when we revere Sesetan and Denpasar as the City of Culture. It is very difficult to imagine, how majestic and passionate the Sesetan people at that time, they were able to present the drama dance art of *Gambuh* which made Covarrubias and Colin McPhee document it in a book and music composer. The enthusiasm and self-reliance of the Sesetan people at that time revived the art of *Gambuh*, so it had a strong vitality. However, the art of *Gambuh* experienced a period of receding, and not only the *Gambuh sekaa* in Sesetan, but also the *Gambuh sekaa* throughout Bali. Therefore, such a fact must be accepted as historical truth.

However, not all of them were destroyed and swallowed up by the Supreme Lord of time. We can still find traces of the greatness of *Sekaa Gambuh* Sesetan in the practices of belief in *Ida Bhatara Sesuhunan* who resides at the *Pangilen Temple*, which is always asked for so that every effort of Sesetan residents can be achieved and prosper so that a noble culture is maintained. *Pangilen Temple* could be taken from the image of Sesetan residents who are passionate of the arts, including Gambuh and other arts. *Pangilen*, originated from the word *ilen-ilen* or artistic performance that can bring out a sense of *lango*. The following image is contained in the archive records of *Sekaa Gambuh Sesetan*:

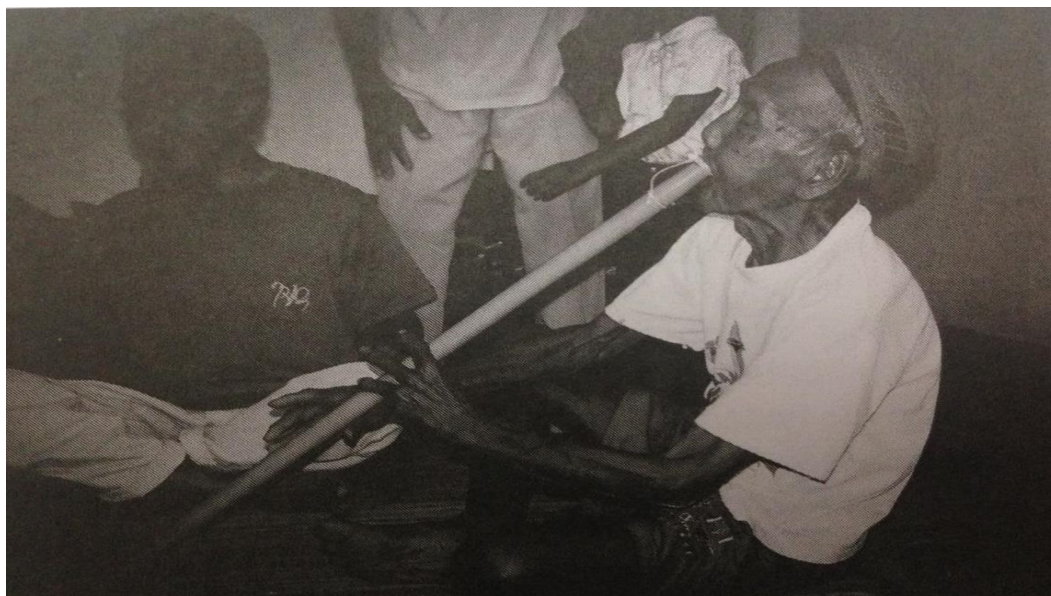


Figure 2 A Gambuh Flute Player who blows a Gambuh Flute Well (Source: Suharja, 2013)

Thus, the existence of *Gambuh* Sesetan art actually makes a special note, is that first, the *Gambuh* art grows and develops in the center of *banjar*, not on the patronage of castle; and secondly, on the characteristics and flexibility of the community to maintain high achievements through various forms, and of course it is supported by its supporters. In this regard, the art of *Gambuh* in several areas in Bali, including in Sesetan, does not necessarily eliminate traces of the dance drama elements. Dramatic forms in the *Gambuh* dance drama give influence on subsequent dance drama arts, such as *Arja* and *Calonarang*.

Many principles of *Gambuh* were adopted and used in new forms of dance drama play. For example in *Palegongan*, many movements adopt the *Gambuh* movement, because the basic *Gambuh* movement is very easy to recognize. Then the melody of *Gambuh's* percussion gave much inspiration to the gamelan repertoire of *Semar Pegulingan* and *Gong Kebyar*. Of course, this is a cultural tactic that was also carried out in Sesetan Village, and wisdom to maintain historical continuity that *Gambuh* art had its peak in Sesetan Village.

### **Wayang Wong Art**

In addition to *Gambuh* art, *Wayang Wong* art also existed in Sesetan Pakraman Village, especially in Banjar Tengah. *Wayang Wong* art developed in Banjar Tengah, Sesetan after the decline of *Gambuh* art. How their existence can be seen from some *Gelung* that are still neatly stored, as well as some of the costumes that turned out to be used as costumes for the *Gambuh* dance drama. Based on the narrative of Jero Kelih Banjar Tengah (interview, December 20<sup>th</sup>, 2018), that the *Gelungan* and costumes used by *sekaa Wayang Wong* in Banjar Tengah were *Gelungan* and costumes belonging to the *sekaa Gambuh*. *Gelung* and costumes are used as equipment in *Wayang Wong* performances. There are several *tapel* (mask) depicting the image of characters in Ramayana, and they are still sacred to this day. All *tapel* made from the high sculpture art are still stored in Gedong Pererepan, and all of this shows the enthusiasm of Banjar Tengah residents in the arts.

Many remains of *Wayang Wong* dance equipment were also found in resident's homes, and some instruments can still be found as instruments for *Wayang Wong* performances, which have recently become rare to be performed in several art and ceremonial events. Based on the study of oral history, and based on stories from the

elderly of Banjar Tengah Sesetan, that the art of *Wayang Wong* Banjar Tengah Sesetan developed before the Japanese occupation until the beginning of independence, or the period around 1942 until early 1950s. Some performances outside Sesetan Village that are remembered are performances around Denpasar.

Now, this art is no longer presented as a performance that is full of artistic creations and religious cultural values. This is unfortunate, because the passion for classical art must be instilled into the next generation. However, the existence of *Gambuh* and *Wayang Wong* arts has given color to subsequent arts, so that in subsequent developments *Arja* art and other arts emerged.

### ***Art of Arja in Sesetan Pakraman Village***

The art of *Arja* in Sesetan Pakraman Village may be declared to have experienced a tidal phase. Having experienced a period of receding, *Arja's* art is now reappearing with the presence of several *Arja* artists in Sesetan Pakraman Village. *Arja*, as a traditional Balinese art, is said to have first appeared around 1920, which was played by men. The themes that are usually used in *arja* usually take historical plays or stories, contemporary dramas and love stories (Septiandini et al. 2021).

Different from other traditional Balinese arts, the hallmark of *Arja's* art in every performance is that it has teachings of kindness, jokes, slapstick, dance and drama that are not inferior to other Balinese arts, *Arja* also always features songs such as *kekawin* or traditional Balinese songs and the clothing used is also complete with traditional Balinese clothes. While music or gamelan as an accompaniment in this art is mentioned in the Balinese chronicle, *Arja* at first only used the gamelan *Geguntangan*, but about a few years later, *Arja* was accompanied by gamelan *gong kebyar*.

There are several *Arja* artists, who are currently popular in Sesetan Pakraman Village, such as an *Arja* artist named I Made Suarta and at the same time, he is the Rector of Mahadewa University, Bali. His career as an *Arja* artist has been long now he is active with the *Arja Widyaksara* community, Mahadewa University, often performing *Arja* art performances, and until now, he is actively filling broadcasts on TVRI Bali station with his community. The existence of *Arja* artists who exist up to now in Sesetan Pakraman Village can be used as a starting point for the existence of *Arja* art in Sesetan, even though the *Arja Sekaa*, which are full members, do not exist in Sesetan. The *Arja* artist, I Made Suarta, can be seen in the following picture.



Figure 3 Arja artist I Made Suarta who became the pioneer of Arja art in Sesetan Pakraman Village (Source: Research Team doc, 2018)



In addition to the artist I Made *Suarta*, in Sesetan Pakraman Village, there was also the young artist *Arja*, who often appeared as *Liku Arja* at the same time as *Bondres*. *Arja* artist is named I Komang David Darmawan, who is known as Gek Kinclong. He is also a member of Arja Widyaksara community of Mahadewa University, and often performs with the theme of *Arja Innovative*. The existence of these two Arja artists further confirms that Sesetan still has high artistic assets, so that *Arja* art continues to exist.

### **Calonarang Art**

The dance drama art of Calonarang can be stated as the icon of Sesetan Pakraman Village, because Calonarang dance drama art really exists in Sesetan Pakraman Village. The Calonarang dance drama seems to be a current trend that is in great demand by the citizens of Sesetan and Bali in general. Sacred art, which is always associated with mystical beliefs, displays two sacred figures, namely *Barong* and *Rangda* as a symbol of *Rwa Bhineda*. The performance of dance drama Calonarang is usually carried out when *Pujawali Jelih* or *Nadi*, that is by presenting *sesolahan Pelawatan* or *Pajenengan* performed by Calonarang dancers.

The *Sekaa* Calonarang that exists and can be declared as the elder of dance drama Calonarang performance is *Sekaa Calonarang Gases Bali*. The *Sekaa* is very familiar among Calonarang artists, because *Sekaa Calonarang Gases* always exists carrying the theme of Balinese culture which is always related to mystical and magical aspects. The late I Wayan Candra as an elder of Gases Bali founded the *Sekaa*. Initially, the *Sekaa* was established as an effort to preserve arts and cultural activities, and then developed to this day as a Foundation based on Balinese art and culture based on Hinduism in Bali.

Interestingly, the art of Calonarang in Sesetan has been very lively nowadays and exists in every *Banjar Adat*, and is called *sekaa sebunan*. Whenever there is a Pujawali, they hold *Ida Pelawatan* dance with the theme of *calonarang*. They consist of several artists who are bound together in the *Sekaa Calonarang* unit, both male and female. They perform in earnest, because the opportunity to perform *Ida Sesuhunan* in the form of *pelawatan* is a gift that is highly expected. They believe that *taksu* blessings will flow to them, so that they will become *Calonarang pragina metaksu*. The Calonarang art performance by *sekaa Calonarang Banjar Kaja* can be seen in the following picture.



Figure 4 The Calonarang art performance which began with dancing Telek dance by *sekaa* Calonarang in Banjar Kaja (Source: Research Team doc, 2019)



### **Mask Art**

Another art that still exists in the Sesetan Pakraman Village is Mask art. Mask dance art in the Sesetan Pakraman Village is still rife, and many Mask artists have emerged. This is because of the Mask art is very high expected. Moreover, ceremonial activities are always related to mask performances (Cizmeciler, Erdem, and Erdem 2022). In every ceremonial ritual in Sesetan Village, we see a variety of mask arts being performed, such as the Sidakarya Mask which tells the story of the arrival of *Dalem Sidakarya* or *Dalem Keling* when *Dalem Waturenggong* carry out a large *yadnya* in Besakih. In every sacred ceremony, in the form of *yadnya* and others, *Dalem Sidakarya* Mask is performed as a sign that the ceremony has been completed by *Sida Karya* or has been successfully carried out.

### **Ngelawang Arts**

Every Galungan and Kuningan holidays, the people of Sesetan Pakraman Village often see *Barong* performance on the street by walking along the road complete with gamelan accompaniment. The players are mostly children and the equipment used is not *Barong Sungungan* (sacred Barong), but *Barong Bangkung* which is lighter in weight and also not a sacred *Barong*. *Barong Bangkung* does not wear fur, but its body is made of black cloth so it is much lighter than *Barong Ket*. With a light weight, this type of Barong is easy to play by children and it is easy to carry around Sesetan Village.

In this activity, *Barong Bangkung* danced while walking from door to door of the Sesetan residents' house so that it became quite an entertaining performance as well. Some residents also gave money to encourage the children and as offerings for Galungan and Kuningan. Barong activities around the village like this are called "Ngelawang."

### **Omed-Omedan Traditional Arts**

Art in the *Omed-Omedan* tradition can be said to has become global and has become a distinctive feature for Sesetan people, especially in Banjar Kaja where the tradition emerged, developed and maintained until now. In the historical dimension, there are several opinions that this *Omed-Omedan* art tradition originated from the anxiety of a king, so that youth entertainment was created which became known as *Omed-Omedan*. Literally, *Omed-Omedan* is derived from the word "omed" which means to pull each other or in Indonesian, "to attract each other".

## **CONCLUSION**

In terms of socio-cultural and artistic aspects, Sesetan Traditional Village is in a social bond called *Adat*. The impact of socio-unity aspect of Pakraman or Traditional of Sesetan Village which consists of several *krama*, namely *Krama Pengarep*, *Krama Tamiu*, *Krama Nyada*, *Krama Pangile*. All these *krama* are involved and synergize each other in carrying out *ngayah* in village, and assisting *krama* who are carrying out these religious rituals. The unification of *krama* is aimed at creating a good Traditional Village in accordance with *awig-awig* in Sesetan Traditional Village. This should be used as an example for other regions regarding the social aspects of their society. As its artistic and cultural aspects, Sesetan also has a diversity of traditions, arts and culture, as well as aspects of religiosity that are framed in Hinduism, such as *Omed-Omedan* tradition, *Ngelawang*, *Calonarang* dance drama and many others which are famous for the icon of Denpasar City as a place of art. The impact of arts and culture aspects in Sesetan Village, makes the arts grow and develop in Sesetan Traditional Village area to invite the community or *krama* around the area to keep strengthen each other's spirit in the arts with various efforts, so that they are

sustainable and can survive with its tradition behind the modernity of Denpasar as an urban area.

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