ABSTRACT
The study aims at explaining wayang wong Ramayana as the sacred dance in Dewa yajna ritual. The explanation covers the preparation, performance, and closing of the wayang wong Ramayana performance. The study also described the function and the meaning of the dance. It was found that the preparation, performance, and the closing of this dance has significantly contribute to the success of the performance due to its form as a sacred dance in Dewa yajna ritual. The function of this dance is as Bebali dance or ritual dance and additionally, it has the social integration as the people coming from different background can watch and enjoy the show. The meaning of this dance can be used as the source of contemplation in believing in the existence of God and creating a better quality of life among human beings. Theologically, Wayang wong Ramayana is related to the position of dance as an important part in several rituals of the Dewa yajna which focus on worshiping God as the ruler of the universe (bhuana agung).

INTRODUCTION
Ramayana is a well-known epic and has spread to various parts of the world, including in Bali, Indonesia. The forms of adoption of the Ramayana characterization are found in the use of Balinese people names using Rama, Sita, Laksamana, Wibisana and other figures. Likewise in Balinese culture, one of the reinforcements is art. The forms of art in Balinese culture are
imbued with the Hindu spirit taken from *Itihasa*, namely the Ramayana and Mahabharata.

One form of arts that uses the Ramayana play is the art of *wayang wong* which is the living culture of the Balinese people. *Wayang* or puppets performances with the theme of Ramayana are carried out sacredly as part of the religiosity of Balinese people's lives. The performances of *wayang kulit* (skin puppets) and *wayang wong* (human puppets) are generally performed at the ceremony of the *Dewa yajna*, which is a sincere sacrifice to God as well as a manifestation of Him as God.

The sacred staging in the implementation of *yajna* in the form of *wayang wong* art is a form of Hindu devotion in carrying out worship of God, as a form of creativity and innovation that makes all life harmonious, in accordance with the concept of Balinese local wisdom, *tri hita karana* -the three causes of harmony-, including *Parhyangan*, the harmonious relationship between humans and God, *Palemahan*, harmonious relations with the environment and *Pawongan*, harmonious relations between humans and humans.

The *Dewa yajna* ceremony held in Bali aims to create harmony between oneself (*bhuana alit*) and the universe (*bhuana agung*) with rituals that have been carried out in each temple. The *Dewa Yajna* ceremony is held every 6 six months, according to the traditions of each Hindu. It can also be held once a year, thus, it is expected that harmony and peace will be created and maintained in Bali.

The discussion in this paper is the use of sacred puppets or *wayang* in the performance of the *Dewa yajna* for the harmony of *bhuana alit* and *bhuana agung* which are believed and trusted by Hindus in Bali as a form of devotion to God. the forms, functions and meanings of *wayang wong* Ramayana performances for harmony will become the object of this paper, thus that Balinese local wisdom in the form of art can become a reference that provides an understanding of artistic creativity in the implementation of *yajna* which contributes to the harmony of *bhuana alit* and *bhuana agung*.

**FINDINGS AND DISCUSSION**
Wayang Wong Ramayana in Dewa Yajna Ritual for the Harmony of Bhuana Alit and Bhuana Agung

The Ramayana epic is internalized in wayang wong performances in Bali. Wayang wong is one of the bebali art performances. Wayang wong is often performed during the Dewa yajna ceremonies and other sacred rituals in Bali. Especially in the implementation of the Dewa yajna, wayang wong Ramayana also supports the essence of the Dewa yajna as a rite of request for the balance of bhuana alit and bhuana agung.

Historically, wayang wong during the reign of Ketur Ngulesir in Bali was served as a traditional Balinese performing art presented in the form of a dance drama (Ruastiti, 2020: 79). Wayang wong was maintained and developed well during the reign of Dalem Waturenggong (Putra, 2015: 112). As the name implies, wayang wong is the art of performing masks and puppets that make humans (wong) as the main actors. Wayang Wong which takes the Ramayana epic is called wayang wong Ramayana, while wayang wong taking the Mahabarata epic is called wayang wong Parwa (Mahabarata consisting of eighteen Parwa). Wayang wong is also performed in Dewa yajna by emphasizing several important points in kakawin that are relevant to the yajna itself.

The Ramayana epic dominates wayang wong performances in Bali. This is inseparable from the strong popularity of the Ramayana epic story in Bali. Several Ramayana epics are often used as the subject of stories in wayang wong performances such as Hanuman Duta (the fourth kanda in the Ramayana epic). Thus, it can be stated that the performance of wayang wong is an actualization of religious-based aesthetics that conveys the messages of stories and messages in the Ramayana epic.

Wayang wong performances with the Ramayana epic can be found in several areas in Bali, such as puppet performances at Taman Pule Gianyar Temple, East Duda Village, Selat, Karangasem, and other areas. Incidentally, the performance is still focused on sacred ceremonies. On the other hand, the form of wayang wong performances with the Ramayana epic also has similarities from one region to another. Especially in the implementation of the Dewa yajna, the performance of the
The process of *wayang wong* Ramayana can be divided into 3 parts, namely, preparation, performance, and closing.

1. **Preparation of Wayang Wong Ramayana Performance**
   
   The initial process of staging *wayang wong* Ramayana begins with preparations. Careful preparation supports the smooth performance of the *wayang wong* Ramayana. There are several things that must be prepared before the performance of *wayang wong* Ramayana such as ritual aspects, dancers, dancers' clothing, and *gamelan pangiring* (traditional instrumental) performances.

   All the dancers involved must do praying before performing the *wayang wong* Ramayana performance. This prayer aims to invoke the smooth process of staging this sacred dance. Generally, the prayer is led by priest called *pemangku*, and is carried out at the temple where the *wayang wong* Ramayana is being performed. Generally, prayers are performed after the dancers have finished wearing clothes. However, there are also those who start everything by saying a prayer before moving on to a further series of preparation for the performance.

![Picture 1. Prayers before Wayang Wong Ramayana Performance](image)
The **wayang wong** Ramayana dancers are dominated by men. Men who dance **wayang wong** Ramayana are generally teenagers, adults, and old people. All dancers must understand parts of the Ramayana story which will be used as a guide for each dancer in carrying out the performance. On the other hand, dancers must also understand the standard of dance, in order to be able to display the aesthetic side when dancing the **wayang wong** Ramayana.

The clothes of the **wayang wong** Ramayana dancers are found in all parts of the dancer's body. The dancers who will dance the **wayang wong** Ramayana wear special ornaments and clothing, both placed on the head, body and feet. Clothing on the head consists of **tapel** (mask) and **gelungan** (crown). The **tapel** (mask) used are the characters in the Ramayana story (Balinese version) such as rama, sita, laksamana, wibisana, sugriwa, subali, hanoman, jembawa, anila, angada, singa, nala, menda, arina, druwa, kapisraba, asuboda, bawimuka, asti, sempati, twalen, werdah, delem, gulu dawa (sangut), sang sranggi, raksasa bergolo, meganada, raksasa jambul wali, kumbakarna, bawi sranggi. Meanwhile, the **gelungan** (crown) used consists of several types, such as candi rebah, candi kurung, sepit urang, pepudukan, kakendoan, bok api, dan ketu. Clothing on the body is divided into two, namely clothing for **palawaga** (ape), **Raja** (kings) and **Patih** (governors), and **panakawan** (adjutants). The clothes worn by the **palawaga** group include pants and long shirts that are tailored as the same as the colour of the **tapel**, and use tails made of rattan. The colour of red shirts and pants is generally used by the Subali and Sugriwa figures. Especially for **Punakawan**, they also wear shirts and trousers, but with a predominance of black (a symbol of greatness and wisdom) as often worn by **twalen** figures. The clothes on the bodies of the **palawaga** and **panakawan** groups are also equipped with **bapang**, **lamak**, **badong**, **kwer kain**, **dan saput**. Meanwhile, the clothes on the body worn by the king's figures such as **bapang susun baju hitam ujung tangan baju ditrap prade**, **angkeb kancut**, **kain patih**, **saput loreng**, **eled merah diprade**, **jarang- jarang**, **sabuk kancing bebulang ditatah**, **keris**, **stewel hitam ditrap prade** (Bandem, 2001: 68). Especially for king figures who are palaces in Alengka.
and Ayodya, they do not wear long-sleeved shirts, but wear gold-colored, inlaid cowhide scallops.

Gambar 2. Traditional Instruments of Wayang Wong Ramayana Performance  
(Sumber: Tirta, 2021)

This preparation is also followed by the preparation of gamelan pangiring in the form of gamelan gender groups (Figure 2). The gamelan gender group also consists of several musical instruments, such as four gender wayang with selendro tunings, two kerumpung drums (lanang-wadon), kajar, klenang, ceng-ceng, and kempur. All the core stages of the performance are accompanied by a gender percussion group. The types of music that are performed are petegak songs, slangsah songs, rundah songs, pangalang songs, mesem songs, rebong songs, batel gede songs, and batel siat songs.

2. Performance

After the preparation is done completely, then proceed with the performance of wayang wong according to the selected part of the Ramayana epic. One of the parts of the Ramayana epic which is staged in the wayang wong performance is Hanuman Duta. Hanuman Duta is the fourth kanda in the Ramayana epic and is the most popular among Balinese people in particular. The
release of the dancers also follows the story in the part of the hanuman Duta.

Hanuman Duta tells about the kidnapping of Dewi Sita by Rahwana. The kidnapping prompts Rama and the monkey army led by Sugriwa to negotiate and save Dewi Sita. Finally, the negotiations decided that the monkey saving Dewi Sita was Hanuman. Rama ordered Hanuman to hand over the "cundamani ring" to Dewi Sita, as a symbol of Rama's loyalty in waiting for and saving Dewi Sita. Arriving in Alengka, Hanuman handed over the ring and Dewi Sita handed over the flowers. The flower of Dewi Sita was also a symbol that she was faithfully waiting for Rama. Shortly, Rahwana's army knew of the arrival of Hanuman as an intruder from Rama's envoy. Hanuman was caught and about to be killed. Hanuman said that only fire can kill him. This was a trap against Rahwana's army. Instantly, Rahwana's army burned Hanuman's tail, but Hanuman ran with the fire still burning in his tail. The flames in Hanuman's tail burned every part of the Alengka kingdom that Hanuman passed through. Hanuman returned to Rama and said that Dewi Sita was not pleased to be picked up by Hanuman. Dewi Sita was only willing to leave Alengka, when Rama picked her up. This was proof of Sita's loyalty to Rama. Rama then made a strategy to save Dewi Sita in Alengka. The effort was made by making a bridge crossing over the Pancawati sea which leads to the Alengka kingdom.

![Wayang Wong Ramayana Performance, Hanoman Duta Part](image)

Picture 3. Wayang Wong Ramayana Performance, Hanoman Duta Part
(Sumber: Tirta, 2021)
The composition of the dance movements used in the wayang wong dance performance varies quite a lot. This composition is used by most of the dancers. There are several types of dance movements such as ngingkis, ngabur, matayungan, ngunda, alila-lila ola gulurya munggah, mudra, matiles, and matendangan.

3. Closing

The closing part of the wayang wong Ramayana performance is again filled with rituals. The ritual is the final ritual that aims to restore the sacred symbols in the form of the wayang wong. The puppet masks that were staged were then repositioned in their places, accompanied by offerings of ritual means such as canang ngenteg linggih.

The Function of Wayang Wong Ramayana Performance

The function of Wayang Wong Ramayana Performance in the Dewa Yajna ceremony is as a Bebali dance. Yudabakti and Waktra (2007: 64-65) stated that the bebali dance functions as an accompaniment to a Hindu religious ceremony. Dance in this type is also an important part of a ritual implementation of the Dewa yajna. This dance has an equal position with other bebali dance classifications such as the sidakarya mask (Topeng Sidakarya).

Related to the implementation of the Dewa yajna, the wayang wong performance with the Ramayana epic functions as part of the ritual. In fact, several places, such as Taman Pule Temple, Gianyar, have positioned the wayang wong dance with the Ramayana epic as a substitute for the Sidakarya mask performance, which is generally used as the sasolahan pamuput yajna. This directly positions the wayang wong dance with the Ramayana epic as a symbol of the completion of a Dewa yajna ritual.

The performance of wayang wong with the Ramayana also has a function of social integration. Wayang wong, serving as an important dance in the ritual of the Dewa yajna, is awaited and even witnessed together by the entire Hindu community. This condition indirectly encourages a deep closeness between one individual and another individual in the temple, to witness
the Bebali dance performance in the form of wayang wong Ramayana together. Various forms of differentiating barriers sociologically did not apply when the wayang wong Ramayana performance took place. All people with various backgrounds are able to unite to witness this glorious Hindu cultural legacy.

Thus, the performance of wayang wong Ramayana supports the main objective of performing the Dewa yajna as a ritual aimed at God with the hope that there will be harmony between bhuana agung and bhuana alit. Bhuana agung, in this case is the universe. The ritual of the Dewa yajna which is performed in a temple generally invokes the salvation of the universe. Meanwhile, the harmony of bhuana alit is the realization of a peaceful life among humans. This has a tight correlation with the wayang wong Ramayana performance in the Dewa Yajna ceremony, which provides a separate ritual function for the process of performing the Dewa Yajna (Bhuana Agung), and is able to become a space for Hindu integration (Bhuana Alit).

The Meaning of Wayang Wong Ramayana Performance

The wayang wong Ramayana performance in the Dewa yajna ceremony has meaning. This meaning can be derived from the essence of wayang wong Ramayana in the ritual of the Dewa yajna itself. This meaning can be used as the source of contemplation in believing in the existence of God and creating a better quality of life among human beings.

The performance of wayang wong Ramayana in the Dewa yajna ceremony has a theological meaning. The theological meaning is related to the position of wayang wong Ramayana as an important part in several rituals of the Dewa yajna which focus on worshiping God as the ruler of the universe (bhuana agung). The ritual of the Dewa yajna carried out in the temple contains many aims and objectives to ask for the salvation of the universe. The salvation of the universe absolutely requires the power of God as the Supreme Being. Hindus as devotees are only able to present the ritual aspect which is accompanied by the performance of wayang wong Ramayana, as a symbolic form of requesting the salvation of the universe (bhuana agung) itself. Regarding to the existence of God as the ruler of the universe, it
is referred to his existence as the creator of the universe, as implied in *Atharvaveda* X.2.25 as follows:

“Brahmana bhumir vihita brahma dyaur uttara hita brahma-idam urdham tiryak ca antariksam vyaco hitam”

Terjemahannya:

“Brahman created this earth. Brahman placed the sky above him. Brahman locates this vast central region above and in cross-section” (Titib, 2011: 151-150).

The performance of *wayang wong* Ramayana in the ritual of the *Dewa yajna* also has a meaning of social ethics (*bhuana alit*). This comes from various provisions of attitude that bind dancers and the Hindu community as supporters of *wayang wong* Ramayana performances. All *wayang wong* Ramayana dancers must keep their thoughts, words and actions well in performing sacred masks of *wayang wong* Ramayana. On the other hand, it is also obligatory to make oneself aware of following the dance standards when dancing the *wayang wong* Ramayana. Meanwhile, the Hindu community who support and watch *wayang wong* Ramayana are also obliged to maintain their attitude. Good, polite attitude, as well as mutual care, love, greatly contributes to the smooth running of the *wayang wong* Ramayana performance itself.

**CONCLUSION**

Ramayana is a well-known epic and has spread to various parts of the world, including in Bali, Indonesia and this epic story can also be a reference for any form of arts in Bali. One form of arts that uses the Ramayana play is the art of *wayang wong* which is the living culture of the Balinese people. *Wayang* or puppets performances with the theme of Ramayana are carried out sacredly as part of the religiosity of Balinese people's lives. The performances of *wayang kulit* (skin puppets) and *wayang wong* (human puppets) are generally performed at the ceremony of the *Dewa yajna*, which is a sincere sacrifice to God as well as a manifestation of Him as God. The *Dewa yajna* ceremony held
in Bali aims to create harmony between oneself (bhuana alit) and the universe (bhuana agung) with rituals that have been carried out in each temple. The Dewa Yajna ceremony is held every 6 six months, according to the traditions of each Hindu. It can also be held once a year, thus, it is expected that harmony and peace will be created and maintained in Bali. The process of wayang wong Ramayana can be devided into 3 parts, namely, preparation, performance, and closing.

The function of Wayang Wong Ramayana Performance in the Dewa Yajna ceremony is as a Bebali dance. Related to the implementation of the Dewa yajna, the wayang wong performance with the Ramayana epic functions as part of the ritual. In fact, several places, such as Taman Pule Temple, Gianyar, have positioned the wayang wong dance with the Ramayana epic as a substitute for the Sidakarya mask performance, which is generally used as the sasolahan pamuput yajna. This directly positions the wayang wong dance with the Ramayana epic as a symbol of the completion of a Dewa yajna ritual. Additionally, there is also a social integration function in this Bebali dance. The meaning of this kind of dance can be used as the source of contemplation in believing in the existence of God and creating a better quality of life among human beings. Theologically, it is related to the position of wayang wong Ramayana as an important part in several rituals of the Dewa yajna which focus on worshiping God as the ruler of the universe (bhuana agung).

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