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COUNSELING OF HINDU RELIGION THROUGH PERFORMANCES TOPENG BONDRES ART

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Abstract

Counseling on Hinduism is carried out in many ways, such as through dharma wacana, dharma tula, dharma gita and others. But all that is currently rarely in demand. People prefer shows that are not serious and contain funny content. To address this, the government is trying to change its strategy by using Topeng Bondres (Bondres mask) as a medium. This Bondres is a kind of spectacle that contains more humorous elements so that people are interested in watching it. In order for the teachings of Hinduism to reach the people, these teachings are inserted in it along with funny things. If the teachings are taken seriously, people get bored quickly and quickly switch. Bondres masks have the usual communication style as people do so that they are more able to accept it. Rumors of Hindu teachings at the time of a funny appearance made people interested. Hindu teachings are accepted naturally and are not considered something to be afraid of. This work descriptively describes how Bondres masks are used as a medium for counseling Hindu religion. This media is said to be very effective in conveying Hindu religious teachings because people prefer entertainment than formal religious lectures.

Keywords: bondres masks, Hindu religious education, performances

I. INTRODUCTION

Bondres mask art is used as a medium for counseling Hindu religion by extension workers of the Ministry of Hinduism in Bali because the usual counseling methods such as Dharma Gita, Darma Wacana, Dharma Tula have decreased in frequency. The Regional Office of the Ministry of Religion in Bali instructed the head of the district office of the Ministry of Religion to carry out the Bondres mask art performance as a medium for counseling Hindu religion. Bondres masks are more effective and innovative as well as creative so that services in outreach to the community can be provided better and more touching the community. With counseling materials about Hindu religious teachings, as well as community social life or programs from the ministry of religion itself, they are delivered more varied and innovatively with better planned programs. This is based on a submission from the Head of the Hindu Religious Affairs Section at the Karangasem Regency Ministry of Religion, who conveyed the idea of counseling with a Bondres mask based on the direction of the Head of the Regional Office of the Ministry of Religion of the Province of Bali, to the Head of the Regency and City Ministry of Religion Offices throughout Bali, to continue the counseling program, with the Bondres mask as the flagship program of the Ministry of Religion throughout Bali (Pidada, May 25, 2021). In this regard, the Ministry of Religion, Regency of the City of all over Bali held a counseling session with Bondres mask art as an outreach program because it is considered very creative and innovative as well as very touching to people in rural and urban areas. This can be followed by all levels of society, this matter is closely related to art and religion as values that have an integral relationship in religious life in Bali. Hinduism is the spirit or soul of Balinese art that cannot be separated from people's lives. Bondres mask is an art that can be used as a more communicative and innovative instructor, because it contains three essential things, namely spectacle, guidance, order. Balih-balihan in the Indonesian dictionary (Windy Novita, 584) which means watching or

seeing. In this case, people who are mostly busy working with various professions, watch or see something that can make themselves entertained. Very important for the community who need entertainment or spectacle to relieve boredom, fatigue, lazy and so on. Watching and listening to jokes or the body languages of the Bondres mask dancers, who move cutely imitating the movements of stupid people, funny animals or can imitate movements from a character who becomes a role model but in parody. All these things make the public feel entertained, so that the spectacle in Bondres mask art can also be used as an example of good and bad in a performance, so that Bondres mask art performers will neutralize bad things by presenting good things such as parodies in *menyama braya* (Windy, Novita, 590). Indonesian dictionary referred to are all forms of advice, teachings of advice, directions and so forth delivered by Bondres players based on the study of religious literature originating from several lontars in Bali, such as the guidance on making Hindu religious ceremonies, namely the *Sundari Gama lontar*, *yadnya prakerti*, and also guidance which includes the three basic frameworks of Hinduism, namely *tattwa*, morals or ethics and ceremonies. Meaning how the meaning and philosophy of the true teachings of Hinduism according to the study of Hindu religious literature contained in the Vedic scriptures as well as references to lontars in Bali. The hope of Hindu society in modern times like this: not to use paradoxes or language based on *mula keto* or on the basis of own will. Whatever we will do and carry out for a ritual or the implementation of religious ceremonies must refer to religious literature or *Tattwa*, Ethics and Ceremonies, without leaving *Dresta* or all local cultural customs that have been carried out for generations that have been passed down from generation to generation. A traditional wealth in Bali which is based on the teachings of Hinduism as well as guidance in performing the Bondres mask art. Besides that, guidance on *menyama braya* in preserving Hindu customs and culture is already worldwide namely *Tri Hita Karana*, that are: *Parhyangan*, how we adapt and serve God as a human relationship with God; *Pawongan*, how is the relationship between humans in society so

that human life will be well established with good peace and harmony; Palembang which is the relationship between humans and the environment or nature around us, so that we can maintain and preserve it for the future of our children and grandchildren.

Dresta in Indonesian language dictionary (Windy Novita, 573) means system, rules and regulations, in the art of bondres masks as a medium for counseling Hindu religion. The rules in religion, society and culture are also customary in Bali which are based on the values of Hindu religious teachings. Bondres mask art is one of Balinese cultural arts, which has been inherited by our ancestors from time to time with various civilizations that have been preserved until today. It is our duty for the Hindu generation to find out how the order or rules contained in Hindu literature are, especially in the Book of Manawa dharmasastra, Canakya nitisastra and other books that contain religious rules, which make Hinduism rich in rules.

Research methods

This research is classified as a qualitative type with primary data sources are counselor and Hindus in Bali. Secondary data is extracted through works in the form of books, magazines, newspapers and others. Informants were determined through a purposive technique, namely by in-depth interviews with people who really had knowledge of counseling through the Bondres mask technique. Data collection was carried out with a two-step procedure, among others, through a preliminary study supported by the literature, namely by collecting supporting data that had been published with the support of literature from research results that had been proven and existing references in order to get an overview in order to plan the form of analysis that was carried out. The second stage is carried out by collecting primary data through observation, interviews and document studies.

The steps taken in data analysis are: (1) data reduction, namely research activities that describe the data obtained in the field. (2) data processing is carried out in the form of qualitative analysis, namely the data collected will be processed based on existing procedures.

(3) the provisional hypothesis is to give conclusions and interpret the results of research on the development of the science under study. The theory used to dissect the problem is Communication Theory; Structural Functional Theory and Comedy Theory.

II. METHOD

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III. RESULTS AND DISCUSSION

The staging aspect in Bondres mask art has different characteristics from the form as a social phenomenon of society, especially Bondres mask art refers to several experts on this matter such as Djelantik (1990: 17-18). Bondres mask according to Dibia (2013: 15) is a drama art presentation featuring masked roles consisting of Pénasar and Bondres. Bondres masks were created by removing serious roles, Bondres

masks no longer speak of the chronicles of the past, but the stories of the present. Regardless of the differences in their cultural environment, these two arts are related to each other because they both prioritize the presentation of humor, slapstick or jokes, in various forms and in various ways, with the main goal of making the audience laugh. Dramatic arts experts generally distinguish drama art forms, based on their content and presentation characteristics, into three, namely serious, comical, and serio-comical. These three groupings can be equated with tragedy, comedy, and melodrama (Brockett, 1980: 32). Drama art of this last type, which is a mixture of serious drama with comics, is often also called tragicomedy. In terms of tragedy or events that are generally understood are dramas that are dominated by serious actions and atmosphere, although there may also be a little comical action in it. Indigenous cultural traditions and Hindu religion are the spirit of art in Bali, tragedy dramas usually feature stories about the meaning of human existence, and its relation to social and psychological issues. Most of the tragedy drama stories revolve around the protagonist who violates the prevailing moral code so that he has to live his own karma vasana. At the end of the presentation, so as not to leave the audience in an emotional atmosphere of uncertainty, the tragedy drama releases all mental tension felt by the audience and returns to a calm atmosphere (Vaughn, 1978: 203).

On the other hand, comedy is basically a drama art filled with jokes and humor in a comical wrap which usually ends with a happy ending (Packard, Pickering and Savidge, 1988: 113). Babondresan, which features humorous scenes that invite laughter with various themes and is usually closed with something fun, is a traditional drama art presentation that can be grouped into comedy. Therefore, the discussion about babondresan, in a broad context, would be more complete if this presentation begins with a general comedy presentation. The general public's view of comedy is that it is a light drama art that is presented with the intention of making the audience laugh. Babondresan that is

entertaining with funny language and gets a lot of public acceptance is liked by the public, therefore, what is needed in comedy is not serious characters with high social status including gods, as usually appears in tragedies, but rather characters who represent the middle to lower class of society, laughable events in society, colloquial language, and a fun ending (Vaugh, 1978: 40).

2.1 Bondres Mask Art contains Symbolic Communication

Hinduism in Bali in every ritual implementation is never separated from the belief in auspicious or holy days and the use of ceremonial facilities or upakara yadnya that can connect itself with those who are worshiped, thus it can be found in every ritual performed by the Balinese people. Ceremonies as the main component that is always related to ritual matters further in Dayu Tari (2019: 20) it is stated that these two things cannot be separated from one another. However, for the use of upakara and ceremonial facilities, it must be adjusted to the ability of each individual which in Hinduism is called yadnya level, namely Nista, Madya, Utama. The use of Upakara facilities in every Upakara and ceremony can be said to be a symbolic communication process carried out between those who are worshiped and those who worship. The level of the upakara and the yadnya ceremony both in the process of making it and in its use, the existence of a symbolic communication is often implied indirectly. This shows that symbolic communication is often intertwined in the use of Upakara and Yadnya ceremonies in religious rituals. The communication process is essentially a process of conveying thoughts or feelings by the communicant to the communicator (by someone to another person). According to Efendy (2007: 11-16), it is said that the communication process is carried out in several stages regularly so that the delivery of messages from the communicator can be received well by the communicant. Therefore the communication process consists of two stages, namely Primary communication and Secondary communication.

The yadnya ceremony which is carried out by Hindus wherever they are is the main thing as a

form of embodiment of Hindu religious teachings passed down from generation to generation by our ancestors, which combines art, customs and culture based on the teachings of Hinduism. Interview with Hindu figures Ida Wayan Jelantik Oyo (July 25, 2021) said that Banten is a symbol of the devotion of Hindus to Ida Sanghyang Widhi Wasa which is contained in the *lontar yadnya prakerti* namely, *upakara pinaka rupa-rupaning* Ida Bhatara which means offerings as a symbolic of God Himself, offerings pinaka ragan ta tuwi meaning that offerings are the embodiment of the body shape of God. Banten pinaka Anda bhuwana which means offerings as a symbol the lower part of the form, a symbol of God who supports the life of this universe.

When it comes to why Bondres is used as a Hindu religious counseling by the ministry of religion in the province of Bali because in Bondres there are many things about traditional religious values and culture. Pasek (interview, 19 May 2021) where he is a bondres practitioner said that in Bondres mask art can be multi-functional in conveying religious messages, cultural customs based on Hinduism which have long developed in the province of Bali.

Aesthetics and philosophy of Bondres mask art.

According to Eric Newton, the beauty of works of art comes from the understanding of the human mind on the pattern of the universe. The artist does not create beauty, but he captures the relationships in nature with his emotions and expresses them in a perceptual form. At the perceptual level, beauty cannot be measured, so in art what is sought is value, and is referred to as aesthetic value. Value is a measure of high-low degrees or levels that can be considered (Riyan Hidayatullah. et al: 9), examined or internalized, in various objects that are concrete or abstract. Although initially something beautiful is judged from the technical aspect in forming a work, but changes in the mindset of society will also affect the assessment of beauty, for example during the romantic period in France, beauty means the ability to present something in a

state as it is. de Stijl era in the Netherlands, beauty means the ability to compose color and space and the ability to abstract objects.

The presence of the Bondres Mask which inserts the Bondres mask art in the Dewa yadnya ceremony, where the implementation is usually carried out after the series of ceremonies have been completed, the existence of the Bondres Mask has been going on for a long time but many people do not have an understanding of the presence of Bondres Mask art. This will have an impact on the existence of the Bondres Mask dance itself, it is not impossible that the lack of understanding of public knowledge regarding the function and meaning of masks will result in a lack of preservation of Balinese art, especially seeing the position of Bondres Mask art is not a guardian art but bebali art where its function only supports on the continuation of the ceremony.

According to Paramartha (1991:7) states the structure is the relationship between groups of symptoms or elements that are the results generated and observations of a researcher. So from the description above, the form / structure in the Bondres mask dance performance which is staged at the Dewa Yadnya Ceremony includes, the story that is conveyed, the characterizations, the Banten used, percussion accompaniment and the place for the performance. The story told in Bondres mask performances in each performance is of course different, this is adjusted to the ceremony and the place where the performance is held. In general, the point in the performance is to take a story about the Gelgel palace kingdom during the reign of Dalem Waturenggong. This story tells about the King of the Waturenggong carried out a big ceremony in Besakih, namely Eka Dasa Ludra. It is a big ceremony that comes once every hundred years where the King and the people are very busy in carrying out the ceremony, which starts from the preparation of the ceremony. The community must work hand in hand to participate in the success of the ceremony.

One time before the ceremony was going to be held, suddenly a man in very shabby clothes entered the main courtyard (*utamaning mandala*) at Besakih Temple, he was the Brahmin suddenly sitting on top of the surya building (*pelinggih*). The community at that time was in an uproar and

panicked as to who this person was. So one of his servants asked him who he was. Long story short, he declared himself to be a Brahmin (priest) who came from Java, wanting to find his brother who was in Bali Dalem Waturenggong. Of course all the people laughed how could a king have such an ugly brother, with tattered clothes and an ugly face like a *denawa* (half human half jinn).

The people felt ashamed and angry to hear the person's statement, immediately expelled the person in a disrespectful way. How sad his heart was that the brahmin was treated so badly, before leaving the Besakih Temple, he gave a curse so that the ceremony to be carried out failed. Sure enough, after this incident there was a very large epidemic where many residents suddenly became ill, the ceremonial facilities that would be used for ceremonial purposes became rotten, the livestock that would be used for ceremonies suddenly died. The king who saw this situation would be sad, and confused about what caused the work to be cleaned up like this. Finally, through the court priest, *Ida Empu Kuturan*, he was reminded of the expulsion of a Brahmin from Java who claimed to be the king's brother. For a moment the Maharaja pondered, and without a long thought he asked the king to pick up the Brahmin. All the royal servants picked him up in the middle of his journey to meet the Brahmin, and all the servants acknowledged the mistakes made, and asked the Brahmin to be able to restore the atmosphere of the ceremony as before. Sure enough, when he arrived at Besakih temple by chanting mantras, finally the situation was as it used to be, the people and the king felt very happy.

Since then the Brahmin was given the title *Sidha Karya*, and was given the mandate to pass the work. In some situations, the plays are also told from several chronicles in Bali such as *Arya, Pasek*, and so on, but at the end of the story, the Brahmin figures in *Bondres* still appear as the creators of the work. However, this chronicle story is very rarely displayed, according to the recognition of mask dancer *Sidha Karya* in *Tinggarsari Village* because there are many different chronicle sources, and have different points of view. Besides that, so

as not to obscure the role of the mask itself as a broadcast media about the nature of Hinduism in Bali. In the *Bondres* mask performance, the emphasis of the performance is where in a story which is the subject of the story is able to slip about the ongoing ceremony, be it the meaning of *yadnya* and its purpose. In the *Dewa Yadnya* ceremony, it begins with the performance of the *Tua Mask*, which depicts a figure who is able to provide enlightenment in the triad of education described by *Ki Hajar Dewantara* where *Ing Arso Sung Tulodo, Ing Madyo Mangun Karso, Tut Wuri Handayani*.

Elements in Bondres Mask Art.

In general, building a performance of the *Bondres* mask art in *Kodi* (2006: 83) consists of five parts, namely, mask or *tapel* or make up, acting or dance, inter-discourse or play or drama, fashion or costume, and music, both vocal and instrumental. Among the five elements, the mask with its acting looks the most essential, then strengthened by *antawacana*, and supported by appropriate clothing and finally encouraged by accompaniment music. Observations of *bondres* mask art performances so far in *Dibia* (2013: 20), there are six main elements that interact in *babondresan* art, namely voice and sound, form and face (*rupa*), dance and acting (*solah*), style and dialect (*base*), story and presentation (*speech*), logic and intelligence (*lukika*). The main element in the *Bondres* mask art is the mask or *tapel* which is closely related to the mask culture that has existed since several hundred ago. The existence of masks is evidenced by the discovery of gold masks at prehistoric sites in West Java, or the discovery of various decorative masks on *Nekara Pajeng* and other signs. Mask is a form of physical culture made by humans for certain purposes. In human life, masks have functions and cultural values that can realize a religious system and ceremonies. In the life of the Balinese Hindu community, the cultural tradition of masks is still very strong, and is related to religious ceremonies.

The mask functions as a very sacred ritual ceremonial object. Masks are believed to have magical powers, supernatural powers for those who are able to wear sacred masks. On the other hand, masks are believed to have the power to

ward off evil, for example the power of evil spirits, plagues. The mask also functions as a guard for someone who has died, building temples, and residential houses. In Balinese Hindu society, the cultural traditions of masks as ceremonial objects and as part of the performing arts are interrelated or function together. The performing arts of masks in Balinese society support all activities of traditional ceremonies and religious rituals. The art of performing masks in Bali has many types and groups, each of which has its own function. The external expression of the facial expression of the Bondres mask is a phenomenon of the facial expression of the mask, Suta Tanaya (interviews 14-06-2021) said that the external form of a terrible face, strange, disgusting, not an imaginary form of the artists, the facial features of the Bondres masks are made according to the actual situation. In external medicine, facial features are caused by cleft lip defects, an enlarged nose, or even no nose, or leprosy, yaws, and cancer. The external form of the face was originally a way to store data in the form of images or visual models that can be studied in medical science. The external expression of the Bondres mask facial expression can be studied by utilizing a supporting science called physiognomy.

An important element in the bondres mask art is the performance of the bondres tapel itself which will display the play or story conveyed in the bondres mask art. Rimbawan (Interview, 9 May 2021) said the art of mask will have a spirit in the performance, that is the tapel itself, then no less important is the voice or song from the players will add to this extraordinary impression. The performing arts of masks in Balinese society support all activities of traditional ceremonies and religious rituals. The performing arts of masks in Bali are many types and groups, each of which has its own function. The famous traditional Balinese mask performing arts at first were Pajegan masks, Panca masks, and then developed Prembon masks and Bondres Celantungan or collaborations.

Characters or role elements in Bondres mask art.

Topeng Bondres, whose development and history began in the nineties (1990s) in Bali, the art of performing masks that often feature funny characters, with fresh humor, is one of the characters in mask dance dramas, the characters in masks it consists of:

- a. Pengelembar Mask (old character and hard character),
- b. Penasar Kelihan (old).
- c. Penasar Cenikan (younger)
- d. Queen (Dalem and Patih)
- e. Bondres (people's figure).

Story plays are usually sourced from historical stories or what is usually called Babad. The Bondres mask dance has its own uniqueness, even though it uses traditional Balinese clothing, the Bondres mask in the play is not tied to dance standards or storylines. Bondres art emphasizes more on the nature of humor or jokes and satire which contains the meaning of giving moral ethical messages, and is full of information. Not surprisingly, in every performance, satire which is considered as a social inequality or customary conflict is often raised. Sekeha or Mask Group has developed a lot in Bali, considering that Balinese people are people who really respect their own culture so that the development of Mask dance drama in Bali is already popular in the community where it can be enjoyed at every ceremony or religious ceremony usually performed by Balinese people. The Bondres mask, whose development began in the nineties, has a special place for Balinese people. Because it displays a dance play that is unitary and is not tied to dance standards or storylines, the art of mask performance displays funny characters, with fresh humor, sometimes with innuendoes for social inequality or conflicts that occur in society, but sometimes also convey messages of moral ethics by taking philosophies or quotes that originate from Hinduism in particular.

Story or Play

In accordance with its role of enlightening Hindu religion ethnologically or entertainingly (Kodi, 2006: 91) and reflecting various socio-cultural values of Balinese society, Bondres mask performances should use plays selectively by

considering the context of the event or ceremony, along with the village. In addition to the secular momentum that has occurred in several offices or institutions, both public and private, the momentum for the Bondres mask performance, which is mainly still mostly in the context of religious ceremony activities, is the Panca Yadnya. Furthermore, in Kodi (2006: 91) plays that are relevant to the socio-cultural and religious nuances of the Balinese people are plays based on the Puranas, Babad and Mahabharata, sampled and packaged in such a way as to suit the ceremony that is being accompanied or in progress. The Puranas contain the story of the origin of the gods and giants as described in the Srimad bhagavatham (2003). In its eighth edition by Kamala Subramaniam this book features 293 plays. Babad is local history mixed with mythology: fairy tales, sage, and fables, but in the eyes of the Balinese the authority of Babad is more significant than history.

2.2 The Function and Meaning of the Bondres Mask Art Performance

This Bondres mask scene is called Bebondresan, which is specifically for the entertainment scene and the form of the performance is called total theater, because it contains various artistic elements, such as: dance, drama, mime, sound art (dialogue and vocals), literary arts, music arts, visual arts, etc. Bondres characters in their behavior and dialogue are presented in a unique and exaggerated manner, such as kete (stuttering), bongol (gap), gelem (sick), etc. Bondres in the dance drama Topeng Babad is shown in the section the climax of the story as an emotional transition from the dramatic structure of the show from a tense atmosphere to a relaxed atmosphere or vice versa. In addition, Bondres is multi-functional in characterizing various roles, as a medium of information, communication, propaganda, social control for the audience and very effective in conveying values & education that is mixed in the form of jokes and very contextual with the current situation.

2.3 The Role of Counseling through Dialogue, Monologue, Dance Movement, Grammar and Dress

Based on information extracted from several heads of sections for Hindu religious affairs in the province of Bali, one of them is Pidada Manuaba (interview, 26. 06. 2021), the head of the section on Hindu religious affairs at the Ministry of Religion, Karangasem regency, who is energetic and has a very innovative character. The interview said that the Bondres mask art performance, the idea started with a meeting of leaders at the Regional Office of the Ministry of Religion of the Province of Bali in 2015, together with the heads of the sections of Hindu religious affairs throughout Bali. The idea came up to carry out Innovative Hindu religious counseling as a form of breakthrough with the mask bondres method throughout Bali. This matter is immediately supported by an adequate budget that will be realized, so that it can support the program, the implementation and creative and innovative ideas are carried out by the ministry of religion, district city, although there are those who collaborate on every Panca Yadnya ceremony carried out by the community and many are carried out at the request of the community through a letter of application or through social media owned by the relevant officials, especially the leading sector, which is the Hindu religious affairs section, the religious ministry of the city districts in Bali.

The Ministry of Religion of Karangasem Regency immediately realized the innovation program in accordance with the demands of the community in eight sub-districts and 190 traditional villages in Karangasem Regency and in agencies that collaborated in the field of Hindu religious education such as the Amlapura Class II Correctional Institution. Bondres mask art performances as a medium of Hindu religious education are fulfilled, Bondres mask art can be carried out in the service village areas such as Tianyar Barat village in Kubu sub-district, Bungaya village in Bebandem sub-district and also in other places in Karangasem district.

Evidence of the implementation of Hindu religious counseling that uses and applies the idea of Bondres mask art is supported by the Bondres players themselves, with material

preparation and completeness of performances for counseling that the synchronization of the ministry of religion in Karangasem district is the performance of mask art. Bondres as a medium for counseling Hindu religion in several traditional villages in Karangasem district, one of which is in the district of Bebandem, the traditional village of Bungaya, on that occasion interviewed one of the Bondres players (Suparwita, 27 June 2021). Wayan Suplir who is called in the party or the name of the Stage said that art is a characteristic that is not owned by other regions. Almost all Balinese people are familiar with performing arts, because Balinese people seem to be adapted to their respective forms and functions. Masks in Bali that come in never fail to present performing arts both at piodalan ceremonies at temples, wedding ceremonies, funeral ceremonies, as well as entertainment and so on.

The Bondres Rare Kual group apart from working in the bebondresan field. This group also participates in various government agency activities. At this time the Rare Kual bondres group is active in agencies that are engaged in environmental care aspects. This government agency often conducts social service activities in various places and groups. Bondres Rare Kual is often a medium for conveying messages to the public mentioning mask performances as roofing. The existence of the mask is also mentioned in the Blanih inscription around 1059 AD. In addition, there is also an inscription about the mask, namely the Ularan Plasraya inscription. In the inscription it is told about the reign of Dalem Waturenggong in Gelgel between the years 1460-1550. During the reign of Dalem Waturenggong intending to conquer the Blambangan Kingdom, troops were sent under the leadership of Ki Patih Ularan and accompanied by I Gusti Jelantik Pempangan. In this battle, Sri Dalem Juru, the King of Blambangan, had his head cut off and Blambangan conquered. As evidence that history has passed by conquering Blambangan, several items were confiscated, including two gongs, a Wayang Gambuh shell and a mask chest.

As an example of the use of Bondres mask art as a medium for counseling Hindu religion in the ministry of religion in Bali as told by the founders and players of the Bondres mask art group as follows: about the establishment of the Bondres group called Rare Kual actually sparked indirectly, at first it started with the name of a percussion creations that are formed in a community. The percussion was composed by Aristian Gunawan who is also a member of the community. Initially, the name chosen was playing baby, but because it was not allowed to use English. So this community asked the elders (seniors) to ask for consideration about the appropriate name to be used for the name on this creative percussion. After some deliberation, the name Rare Kual finally emerged. The name Rare Kual is a combination of the words "Rare" which means child and "Kual" which means naughty. The name was adapted to the theme that was carried at that time, namely "children's games in ancient time". At that time this group took part in a creative percussion competition and used the name Rare Kual Unexpectedly, this group passed the competition and won. This momentum became the beginning of the use of the name Rare Kual as the group's name to this day.

After being described by various sources about when the Bondres mask art was used as a medium for counseling Hindu religion, the Ministry in Bali can be used as a reference in order to find a breakthrough and innovation in Hindu religious education which has been carried out classically in the sense that it is traditionally done by seniors such as Dharma wacana, Dharma Santi, Dharma Tula or others such as Sima Karma to people's homes directly with an individual simakrama system (Astika, interview, 27 June 2021) when met in chatting with mask players in Karangasem district, in order to strengthen the bonds of friendship and brotherhood between players and Sekaa Bondres in Karangasem district.

Many requests for counseling on Hinduism in Bali have been realized to the public, and there are even requests that are scheduled for the following year as well as in all ministries of religion in Bali. This matter can be illustrated how interesting it is to educate Hindu religion using the media of Bondres mask art. A tit for tat

was said by the heads of the Hindu religious affairs sections such as in Jembrana district which was held by Ida Bagus Gede Rimbawan in His office is in the office of the ministry of religion, Jembrana Regency with Hindu religious instructors who are met by Gusti Arsa. A familial atmosphere was established on occasion (interview, Gusti Arsa, 29. 6. 2021), it was said that even with minimal means of counseling Hindu religion through the media of Bondres mask art, it was very necessary to carry out or needed to anticipate the level of understanding of Hindu religious teachings to the community, especially those who are new Hindu to become adherents of Hinduism. It is an absolute obligation on this earth for extension workers to carry out the task of collaborating with Hindu religious affairs and components of community leaders who usually dance or perform Bondres mask art in order to convey Hindu religious teachings directly to the community.

Likewise, in the Klungkung district, Bondres mask art performances as a medium of Hindu religious education are often carried out in collaboration with community leaders and Hindu religious leaders, who are deeply in love with Balinese traditional arts and culture. The ministry of religion in the province of Bali in general and Klungkung district in particular, was very well and enthusiastically welcomed by community leaders or residents of Klungkung (Ratnata, interview, 28. 2021). Besides that, it was also expressed by the head of the Hindu religious affairs section who was very enthusiastic when talking about the Bondres mask art, that the Klungkung people were very hungry for guidance, spectacle, and order in carrying out Hindu life, so it was concluded that mask art is a very good alternative art and in demand by people from various groups and the old, young and even regardless of age, as well as social status.



Bondres of the Ministry of Religion of Karangasem in Pakeling

Public demand for counseling through Bondres Art Media is increasing along with the number of religious ceremonial activities in the community. Not infrequently in a day can be performed 2 times in different locations. According to the Head of Hindu Religious Affairs at the Ministry of Religion, Karangasem Regency, Ida Made Pidada Manuaba, Bondres art is a service program to the community at no cost, we are ready to pray for the people, he explained. Bondres mask art performances in Karangasem district every month start on Friday, September 28, 2018 from 10.00 -15. 00 pm. Until now, during the Corona or Covid-19 pandemic, it is still going on even though the health protocol for handling COVID-19 is still ongoing. The traditional village of Santi, Selat sub-district, and from 19. 00 to the end of Banjar Bale Punduk, Tegallinggah village, Karangasem district. Bondres art Hindu religious instructors for civil servants and non-civil servants involved 7 (seven) bondres mask art performers in a barrier by I Gusti Ngurah Ananjaya, S. Ag functional Hindu religious instructor. The performance in the traditional village of Santi took the theme of the *ngelinggihang Dewa Hyang* ceremony, while in the traditional village of Bale punduk the emphasis was on the *ngenteg linggih* ceremony and Hinduism on the basis of *Panca Sradha* as well as the implementation of the *Panca Yadnya* ceremony. In accordance with the message mandated by the Head of the Karangasem Regency Ministry of Religion, Ida Bagus Mastika, Bondres art performances must convey messages about religion that are needed by Hindus to increase religious understanding and spiritual mental development of people in

Karangasem Regency. The demand for Bondres mask art is very high in every year. Even in the districts that have the most requests for Bondres Mask Art are Karangasem and Bangli Regencies.

IV. CONCLUSION

Bondres mask art is used as a medium for counseling Hindu religion by counselor at the ministry of Hinduism because the usual counseling methods such as Dharma Gita, Darma Wacana, Dharma Tula have decreased in frequency. So the regional office of the ministry of religion in the province of Bali instructed the head of the ministry of religion in the city district to implement Bondres mask art performances as a medium of Hindu religious education. Bondres masks are more effective, innovative and creative. In preparing the Bondres mask art performance, the counselor needs to prepare the theme of the play that will be staged to suit the purpose of the counseling. Counseling is done by representing through dialogue, monologue, dance moves and fashion. In staging or presenting Bondres masks, it must be adjusted to the conditions, situations and circumstances in the extension area in order to maximize the delivery of messages from the counseling in question.

The implications of Bondres mask art performances as a medium for counseling Hindu religion in the ministry of religion in Bali are proven to be more efficient so that people understand better the values or messages that are transformed by mask players or extension workers who are presented in a humorous or joke style rather than with serious styles such as dharma wacana, dharma tula and dharma gita. The implication for counselor is that by using the Bondres mask art media, the quantity of pemedek will increase so that the ratio of people who are touched in these coaching activities will increase. On the other hand, the counselor will always improve the quality of the presentation and will continue to explore literature as a material or source that is used as a guide in fostering Hindus. Bali, the last one is the implication for the preservation of art and culture. The Bali provincial

government has tried in various ways in an effort to preserve the arts or cultural arts as a mascot and as a source of local revenue. The performance of Bondres mask art as a medium for counseling Hindu religion in the province of Bali, it will indirectly be an effort to preserve cultural arts, especially mask art.

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