

Unraveling the Sacred Connection: the Sidakarya Mask and Pemuteran Jagad Sidakarya Temple in Balinese Culture



Agus Made Wira Hadi Kusuma¹, I Wayan Karja²

^{1,2}The Indonesian Institute of the Arts, Denpasar. Jalan Nusa Indah Denpasar Timur 80235 Bali, Indonesia

ABSTRACT: This article presents a comprehensive exploration of the profound relationship between the revered Sidakarya Mask and the hallowed Pemuteran Jagad Sidakarya Temple, nestled in the captivating Sidakarya Traditional Village of Bali. Employing an interdisciplinary approach that combines religious studies, art history, and art anthropology, this research sheds light on the interconnected narratives of these cultural treasures and their profound impact on Balinese society. The Sidakarya Mask holds a significant place in Balinese heritage, imbued with both religious sanctity and artistic brilliance. Within the sacred confines of the Pemuteran Jagad Sidakarya Temple, this iconic mask finds its revered abode, celebrated as a testament to the preservation of Balinese culture. The article delves into the profound influence they exert on each other, exploring the realms of religion, art history, and art anthropology. Through qualitative methods, including observation, interviews, and literature studies, the study unveils the intricate and symbiotic relationship between Topeng Sidakarya and Pemuteran Jagad Sidakarya Temple. Anthropology provides invaluable insights into the seamless integration of the Sidakarya mask into Balinese religious customs, illuminating its profound symbolic meaning within the cultural fabric of Bali. Cultural anthropology further unravels the pivotal role of masks in religious ceremonies, where the Sidakarya Mask assumes an indispensable position, connecting to the very existence of Pemuteran Jagad Sidakarya Temple. Moreover, the lens of art history traces the evolution of the Sidakarya mask in Bali, unveiling its inseparable link with Pemuteran Jagad Sidakarya Temple. Furthermore, an exploration of the religious context reveals the profound spiritual messages embedded within the Sidakarya Mask, playing a pivotal role in Balinese traditional ceremonies and necessitating a deep understanding of Balinese religious beliefs. This interdisciplinary study underscores the irreplaceable significance of the Sidakarya Mask in religious ceremonies, not only at Pemuteran Jagad Sidakarya Temple but also across other sacred sites in Bali. Ultimately, this research offers a more profound and holistic comprehension of the cultural and religious importance of the Sidakarya Mask and its sacred alliance with the revered Pemuteran Jagad Sidakarya Temple.

KEYWORDS: Sidakarya Mask, Pemuteran Jagad Sidakarya Temple, Balinese culture, religion, art history, art anthropology.

1. INTRODUCTION

Bali, a small and culturally vibrant island, boasts a rich artistic heritage that encompasses various forms of art, including dance, *gamelan* (traditional music), *wayang* (shadow puppetry), and drama. These artistic expressions, deeply embedded in the island's villages, serve both as ceremonial presentations and as sources of entertainment for the community. Preserving and promoting the diversity of performing arts in Bali is crucial, particularly in introducing the younger generation to the cultural riches spread across the archipelago and fostering an appreciation for the artistic and aesthetic values it holds. The arts in Bali encompass various creative mediums, each designed to delight and satisfy the community's senses. Dance uses motion as its visual auditory form of art, music utilizes sound as an auditory art, (Dibia, 1999), and fine art communicates through visual elements, forms, and colors related to religious belief by using the *pangider bhuwana* color intertwined in the culture as Balinese Cosmology (Karja, 2020). Balinese dance, in particular, holds immense significance in the lives of its people, renowned for its noble artistic forms and values that have sustained and evolved throughout the ages. The seamless integration of dance, *karawitan*, sound, and fine art into various aspects of Balinese life, especially religious ceremonies, exemplifies the inseparable connection between art and culture on the island (Bandem, 1983:1).

Dance, being an integral part of the Balinese way of life, serves both as entertainment for the community and as a sacred offering, promoting and complementing religious ceremonies. Categorized by sacred values, ceremonial purposes, and entertainment, Balinese performing arts come alive in diverse forms, with each form adding depth and meaning to religious rituals and cultural celebrations (Bandem, 1996: 51). One of the sacred guardian arts that hold immense importance in Balinese ceremonies is the Sidakarya Mask. Its presence and participation in ceremonies determine the success and sanctity of these religious events, symbolizing the life and spiritual sustenance of the Balinese people. At the heart of this sacred connection lies the Pemuteran Jagad Sidakarya Temple, nestled in South Denpasar, where the rituals of *nunas tirta* (receiving holy water) take place. The temple is

Unraveling the Sacred Connection: the Sidakarya Mask and Pemuetering Jagad Sidakarya Temple in Balinese Culture

inseparably linked to the origin of the Sidakarya Mask, and its history is intricately woven with the legendary journey of Brahmin Keling to Bali. To partake in sacred events and ceremonies, dancers must seek permission and undergo purification rituals, signifying the reverence and sanctity associated with the Sidakarya Mask (Dibia, 1999).

Given the profound significance of the Sidakarya Mask and the Pemuetering Jagad Sidakarya Temple in Balinese culture, this paper aims to explore their intertwined existence through an interdisciplinary lens. By drawing insights from anthropology, art history, and religious studies, we can gain a deeper understanding of the cultural, historical, and spiritual dimensions of these revered artistic treasures. In this context, cultural anthropology will shed light on the cultural values and practices linked to mask-making and usage in Balinese society. Art history will trace the historical evolution and diverse styles of masks, while religious studies will decipher the spiritual messages conveyed through the Sidakarya Mask during traditional Balinese ceremonies (Dibia, 1999). Research Questions: How does the Sidakarya Mask embody religious and artistic symbolism in Balinese culture, and what is its significance in traditional ceremonies and rituals? What is the historical development of the Sidakarya Mask in Bali, and how does it relate to the existence and role of the Pemuetering Jagad Sidakarya Temple? What does the relationship between the Sidakarya Mask and the Pemuetering Jagad Sidakarya Temple in the Sidakarya traditional village? What is the role of the Pemuetering Jagad Sidakarya Temple in the Sidakarya traditional village with the sustainability of dancers/*pregina* and religious in Bali? Purpose of the Research: To explore and understand the profound relationship between the Sidakarya Mask and the Pemuetering Jagad Sidakarya Temple in Balinese culture from the perspectives of religious studies, art history, and art anthropology. To investigate the cultural significance and religious symbolism embedded in the Sidakarya Mask and its role in traditional ceremonies and rituals, contributing to the preservation and appreciation of Balinese cultural heritage. To provide valuable insights into the use of various masks, including Topeng Keras, Topeng Tua, Penasar, and Topeng Bondres, in the Topeng Pajegan performance, elucidating their portrayal of characters and cultural roles in Balinese society.

2. METHODS

This study adopts a qualitative approach to comprehensively understand the relationship between the Sidakarya Mask and the Pemuetering Jagad Sidakarya Temple, along with their cultural significance and context. The research will primarily involve descriptive, interpretive, and narrative analysis of information gathered through observations, interviews, and literature studies. By involving opinions and perspectives from traditional leaders and practitioners, the researchers aim to gain an in-depth understanding of these artistic and religious aspects. Researchers directly observe the activities related to the Sidakarya Mask and Pemuetering Jagad Sidakarya Temple in the Sidarkaya Traditional Village. This includes observing the ceremonial procedures, the role of the Sidakarya Mask during the ceremonies, and how the Pemuetering Jagad Sidakarya Temple is used as the venue for these events. Interviews were conducted with traditional leaders, Sidakarya Mask dancers, and priests at Pemuetering Jagad Sidakarya Temple. These interviews provided valuable insights into the history, symbolism, and relationship between the Sidakarya Mask and the temple. A thorough search and analysis of relevant literature, including books on traditional Balinese arts, previous research on the Sidakarya Mask, and the history of the Pemuetering Jagad Sidakarya Temple, will be conducted. This literature review will offer an initial understanding of the connection between the mask and the temple. Researchers compared the characteristics of the Sidakarya Mask with the elements of the ceremonies performed at Pemuetering Jagad Sidakarya Temple. This comparative analysis will reveal any similarities or differences in symbolism, movements, or meanings associated with both. Several cases of ceremonies involving the Sidakarya Mask at Pemuetering Jagad Sidakarya Temple will be selected. An in-depth study of these cases will provide a deeper understanding of the intricate relationship between the mask and the temple. By using a qualitative approach, the study aims to offer a comprehensive exploration of the profound link between the Sidakarya Mask and the Pemuetering Jagad Sidakarya Temple in the cultural and religious life of the Balinese people.

3. DISCUSSION

3.1 The Sidakarya Mask embodies religious and artistic symbolism in Balinese culture

The term "Sidakarya" is derived from the combination of two words: "sida" meaning 'like' or 'work', and "karya" meaning 'job done' or 'accomplished'. Together, it signifies achievement and perfection. In the Kawi language, it becomes "siddha-karya" and in Balinese, it is known as "sidakarya" (Catra, 2007: 6). The name of the Sidakarya Mask holds a crucial role in Balinese ceremonies as it determines the success of the ceremony. Without the presence of the Dalem Sidakarya Mask, the ceremony is considered incomplete. In the Pajegan Mask performance, the presence of the Topeng Sidakarya, usually accompanied by the Topeng Keras, symbolizes firmness, spirit, and energy, and portrays the authoritative nature of the character. The Topeng Keras serves as the guide for spiritual energy and represents Bhatara Brahma, also known as Topeng Panglembar or Topeng Jajar. It is followed by the Topeng Tua, which embodies wisdom and prudence. The Topeng Tua is presented as a tribute to parents or ancestral spirits who participate in Balinese Hindu ritual ceremonies (Lontar Siwa Bhuda). Next is the Penasar, a character that represents a servant or follower of the main character. Penasar is a unique Balinese insert character that is not part of the main storyline. They act as a mediator, facilitating communication between characters who speak the ancient Javanese language (Kawi/Sanskrit) and those who speak the common Balinese language. Then, there is the Topeng Bondres, which portrays comical characters from the lower classes of society,

Unraveling the Sacred Connection: the Sidakarya Mask and Pemuteran Jagad Sidakarya Temple in Balinese Culture

each with distinctive personalities. The performance concludes with the Topeng Sidakarya. Sidakarya Mask is a type of mask that covers the entire face of the performer. Its eyes are made narrow and hollow (with hole-punched eyes) in a semi-circular position, with protruding upper teeth and plump cheeks. The mask's skin is white, with a wide and terrifying laughing mouth. Some masks are made with fangs similar to the Rangda mask, while others have a more human-like face. These expressions convey a magical impression.

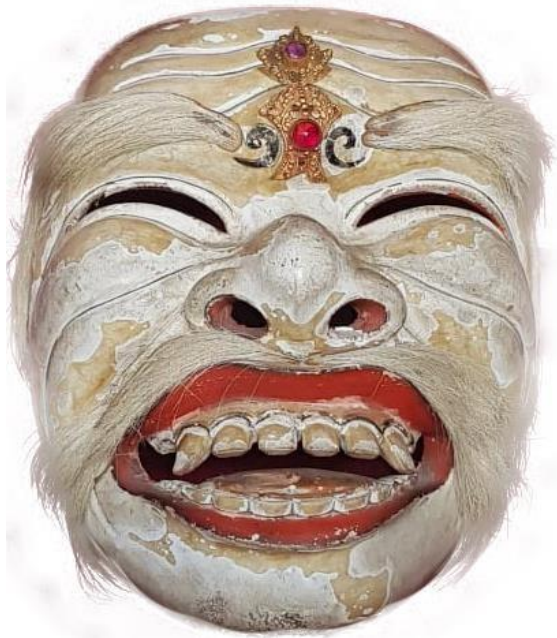


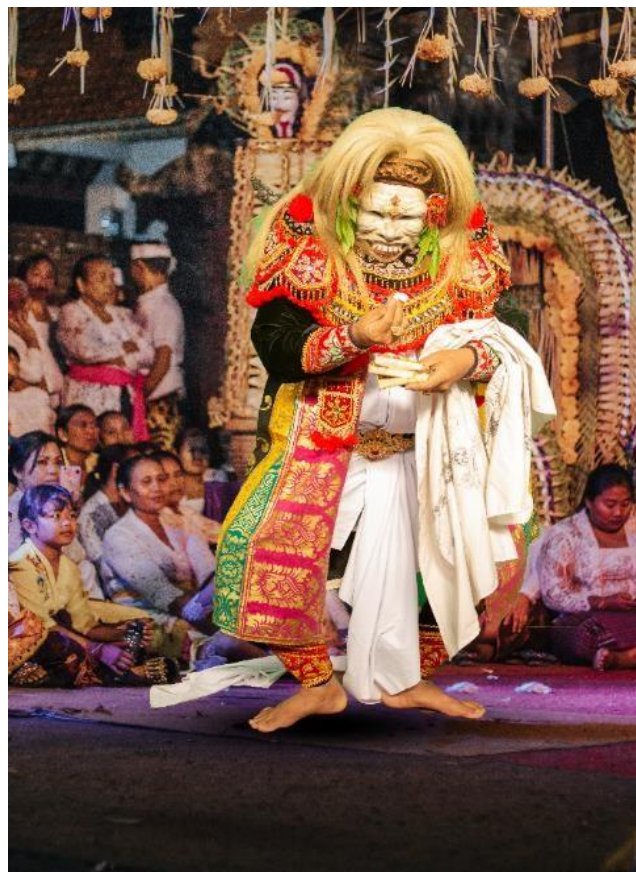
Figure 1. Sidakarya Mask. Figure2. Kereb is a headdress, an additional property used in performing Sidakarya Mask, as a chest cover, and depicting the weapons of The "Dewata Nawa Sangga" which refers to the nine deities worshipped in Balinese Hinduism. Photos taken by the author.



Figures 3 & 4, the crown (gelungan) Sidakarya Mask. Photos taken by the author

Unraveling the Sacred Connection: the Sidakarya Mask and Pemuteran Jagad Sidakarya Temple in Balinese Culture

In the performance of Topeng Dalem Sidakarya, the dancer performs "*agem tadah linggir*" (a type of dance gesture), and the movements are gentle and graceful while maintaining the "*metaeb*" (calmness or composure). Throughout the performance, the dancer also recites the lines or dialogue of the character portrayed in Sidakarya Mask. This is the hand gesture of "*memusti nunas Pehyang-Hyang ring Ida Bhatara kabeh*." This movement is a gesture of seeking safety and blessings from *Ida Sang Hyang Widhi Wasa* (the Almighty God) in Balinese Hinduism. "*Nyekar ura*" is a ritual gesture in Balinese Hinduism that involves scattering yellow rice and coins (*uang kepeng*) according to the direction of the wind. Firstly, the person performing the ritual scatters the yellow rice and coins to the east, then to the south, west, north, and finally to the center.



Figures 5 & 6. Ngeseh movement. Photo taken by the author.

The movement begins with "*ngeseh*," assuming a certain position, and then uttering words in the Kawi language that carry meanings of imparting guidance to both humans and *bhuta kala* (spirits). Afterward, the performer repeats the "*ngeseh*" movement and concludes the performance. "*Ngeseh*" is a Balinese dance movement that involves assuming a specific posture or position. In this context, it represents a specific stance taken during the performance. "*Bhuta kala*" refers to negative or malevolent spirits in Balinese Hinduism. The use of the Kawi language, an ancient Javanese language, adds a traditional and cultural dimension to the performance. In the performance of the Sidakarya Mask dance, the dancer wears a cloth veil that partially covers the face, giving a mysterious peeking effect. The left-hand holds a bush containing *sekar ura* (flowers) along with *kepeng* (small coin) or rupiah money, symbolizing generosity both in the visible and invisible realms. The coin *kepeng* money used in *sekar ura* holds special meanings. It is a coin penny with a hole, signifying that all desires and expectations related to the ceremony can be achieved. The yellow rice, known as "*ura*," signifies purity and prosperity, and its presence carries the meaning of bestowing prosperity from east to west. The 33 pieces of coin represent the five cardinal points: east (5), south (9), west (7), north (4), and the center (8). These elements, combined with the clockwise rotation of *sekar ura* during the ceremony, aim to neutralize any disturbances caused by negative forces spirits and invoke blessings from the Gods to enhance human welfare. The mask's presence in the ceremony completes the scene, signifying the fulfillment of ceremonial rituals and offerings. The significance of the Sidakarya Mask goes beyond the spectacle of the dance. It serves as a spiritual nourishment that hones moral and religious learning. As a central figure, it connects and communicates with all components involved in the ceremony, making it a crucial witness and a medium for natural and spiritual relationships. The mask's religious ritual value is multifaceted. It symbolizes Vishnu as the source of prosperity, while the sprinkling of holy water by the mask signifies purification, and emphasizes balance and safety in the ceremony, clockwise in the form of a circle or mandala. The color of the Balinese mandala is in the form of a circle color wheel, each direction has its color, meaning,

Unraveling the Sacred Connection: the Sidakarya Mask and Pemuteran Jagad Sidakarya Temple in Balinese Culture

gods, place in the body, day, and number. The color is related to balancing human emotion, nature, and God; so it is healing as well (Karja, 2022).

According to A. A Bagus Sudarma, an esteemed mask artist, the presence of the Sidakarya Mask serves to address any shortcomings or deficiencies in the ceremonial preparations. It offers completeness to the ceremony and appeases the spirits, ensuring that the religious ceremony proceeds smoothly. At the end of the Sidakarya Mask dance performs the "*pedanan*" ritual, sprinkling yellow rice to symbolize prosperity and harmony for family members and relatives. The act of sowing yellow rice is believed to bring prosperity and peace to the family and all those involved in the religious ceremony. The presence of the Sidakarya Mask in Balinese ceremonies holds deep cultural, spiritual, and symbolic significance. Its role as a witness, communicator, and completer of the ceremony highlights its importance in maintaining the balance between the visible and invisible realms, enriching the cultural and religious experiences of the Balinese people.



Figures 7,8,9. Sidakarya Mask Dance. Photo taken by the author.

3.2 The Historical Development of The Sidakarya Mask And Its Relate To The Existence of The Pemuteran Jagad Sidakarya Temple

The history of the Sidakarya Mask and the Pemuteran Jagad Sidakarya Temple in the Sidakarya Traditional Village is an intriguing tale of spiritual significance and reconciliation. In the Denpasar area of Bali, there exists the Pemuteran Jagad Sidakarya Temple, a place of worship for Hindus known for the receiving holy water ritual. This temple's connection to the Brahmin Keling's journey to Bali is a significant part of its history. The temple was later named Dalem Sidakarya by King Dalem Waturenggong of Bali. The Panca Religious ceremony, an essential Hindu ritual in Bali, requires the "*nunas tirta pamuput Karya*," which is always conducted at the Mutering Jagat Dalem Sidakarya Temple. Within this temple complex, various sacred objects and shrines represent important spiritual entities from different temples across Bali. The temple serves as a center for the appreciation of Sad Khayangan temples, including Khayangan Besakih Temple, Lempuyang, Andakasa, Goa Lawah, Batukaru, and Batur. The temple's history is intertwined with the Brahmin Keling, who arrived from Java. He was the son of Danghyang Kayumanis, a revered spiritual figure. Upon reaching Bali, the Brahmin Keling learned that his brother, Dalem Waturenggong, was the king of the Gelgel Kingdom, and Danghyang Nirarta accompanied him as a spiritual advisor for the Eka Dasa Rudra ceremony at Besakih Temple. Despite facing skepticism due to his appearance, the Brahmin Keling persevered to meet his brother and Danghyang Nirarta. Unfortunately, he was wrongly perceived as an intruder and expelled from the Surya Chandra Temple. Distressed, he pronounced a curse before leaving, which later had detrimental effects on the land and its inhabitants. Realizing his mistake, Dalem Waturenggong sought to rectify the situation and bring back the Brahmin Keling. After finding him in Sidakarya Village, where the Mutering Jagat Sidakarya Temple is now located, the king and his entourage offered apologies and asked him to return to Besakih Temple. The Brahmin Keling's

Unraveling the Sacred Connection: the Sidakarya Mask and Pemuteran Jagad Sidakarya Temple in Balinese Culture

return was crucial to restoring balance and prosperity. From that moment on, Dalem Waturenggong declared that every Hindu performing a Religious Ceremony must conduct the "*nunas tirta*" ritual, thereby ensuring the success of the ceremony, which became known as "Sidakarya." The history of the Sidakarya Mask and the Pemuteran Jagad Sidakarya Temple illustrates the significance of reconciliation, spiritual wisdom, and the belief in restoring harmony for the welfare of the people and the land of Bali.



Figure 10. Ancient Script about Sidakarya Mask. Photo taken by the author.

"I am reluctant to leave, as the shepherd's condition is that of a seer who can perceive the holy water of the Buddha. Therefore, the work is accomplished. Brahmin Keling began his journey, changing his path from the Pantet area to the Rupak Sea, around the year 1635, and eventually arrived in Bali. The journey of Brahmin Keling came to an end." Every time you undertake a significant endeavor, do not forget the importance of seeking the blessings of holy water for liberation. This is because the existence of the spirits shepherd, representing all prayers and offerings, requires the use of Holy Water Budha Gocara to ensure the success and sanctity of the work, whether in the mountains or other areas called Sidhakarya Holy Water. It is mentioned that Brahmin Keling later returned on his journey to the Rupak Sea, though the exact duration is unknown, finally completing it in the year 1637. This gives us a glimpse of Brahmin Keling's journey to Bali. To honor Dalem Sidakarya's services and establish a sacred place for seeking holy water Sidakarya for Hindus, Dalem Waturenggong ordered the construction of the Dalem Sidakarya Temple around 1518 AD. Since then, it has been customary for all Balinese people to seek the success of their work or ceremonies by getting holy water blessings at the Dalem Sidakarya Temple. Additionally, the performance of the Sidakarya Mask is requested during every religious ceremony, and the presence of the Sidakarya guardian complements the important Hindu rituals.

3.3 The relationship between the Sidakarya Mask and the Pemuteran Jagad Sidakarya Temple

The Sidakarya Mask and Pemuteran Jagad Sidakarya Temple are two interconnected elements with a close relationship in the Sidakarya Traditional Village, Bali. The Sidakarya Mask is a traditional dance performed specifically by the people of Sidakarya. It holds a significant role in traditional ceremonies and religious rituals at the Pemuteran Jagad Sidakarya Temple, which serves as the center of religious and spiritual activities for the local community. In Balinese culture, the Sidakarya Mask bears immense importance, being considered a necessity in the series of religious ceremonies, dedicated to gods and ancestors. It is performed simultaneously with daytime puppetry performance without using a screen and coincides with the Hindu priest's religion. Beyond its role in religious ceremonies, the Sidakarya Mask holds high aesthetic and artistic value. Its unique dance movements portray mythological stories and characters from Hindu beliefs. Through the Sidakarya Mask and Pemuteran Jagad Sidakarya Temple, the people of Sidakarya Traditional Village preserve their cultural and spiritual heritage. These elements are vital symbols in maintaining Balinese cultural identity and sustainability, attracting tourists who admire the beauty and richness of Balinese culture. The presence of the Sidakarya Mask plays a crucial role in social activities, acting as a bridge between the *sekala* realm, seen and *niskala* unseen world. The dance strengthens the cultural and community belief systems. It symbolizes the life cycle, encompassing birth, growth, and aging, which are integral parts of the ceremony expressing devotion to the Supreme Creator and returning the received welfare through ritual offerings. During the ceremony, the forces of the unseen and seen realms are addressed by acknowledging the witness God, witness spirits, witness ancestral, witness priests, and witness humans. Dalem Sidakarya assumes a central role in connecting and communicating all aspects of the ceremony.

Furthermore, the Sidakarya Mask contributes to maintaining and balancing elements lacking in the religious's execution, understanding the natural upheavals of *bhur* (earth), *bwah* (underworld), and *swah* (sky). The historical background of the Pemuteran Jagad Sidakarya Temple is tied to the Keling Brahmin's expulsion from Besakih Temple. The temple later became the dwelling place of Brahmin Keling, who played a vital role in restoring harmony in Bali and was honored with the title Dalem Sidakarya. Dalem Waturenggong instructed Hindus to visit the Dalem Sidakarya Temple and perform ceremonies there for successful and flawless proceedings. Every *pidalan* (ritual celebration) at Mutering Jagad Sidakarya Temple concludes with a Sidakarya Mask dance performance, symbolizing the cycle of life from birth to death. Thus, the Sidakarya Mask bears great significance in preserving the sanctity, religious identity, and culture of the Pemuteran Jagad Sidakarya Temple.

3.4 The Role of the Pemuteran Jagad Sidakarya Temple with the Sustainability of Dancers and Religious in Bali.

The Pemuteran Jagad Sidakarya Temple holds a central role in religious activities within the Sidakarya Traditional Village, Bali. Its primary function is to serve as the main venue for religious ceremonies, which are essential for Balinese Hindus to express their respect and communication with gods and ancestors while seeking blessings and safety. This temple also hosts periodic religious ceremonies to uphold traditions and maintain the spiritual continuity of the Sidakarya community. At Pemuteran Jagad Sidakarya Temple, there are sacred masks, particularly the Mask Arsawijaya (Dalem Waturenggong), mask pedanda (Danghyang Nirarta), and Sidakarya Mask. I Nyoman Catra (2007) mentioned that performing a religious ceremony necessitates at least a Sidakarya offering to ensure the success of the ceremony. Additionally, Catra emphasizes that the ceremony becomes more complete when accompanied by the offering of Tirta Sidakarya requested from the Pemuteran Jagad Sidakarya Temple. Pemuteran Jagad Sidakarya Temple plays a crucial role in the smooth execution of religious ceremonies in Bali.

A. A Bagus Sudarma, a mask dancer at Pemuteran Jagad Sidakarya Temple, explains that one way of devotion and seeking permission to perform and participate in other people's religious ceremonies is by carrying out *pekuluh* (holy water) at the temple. Strict rules govern the presentation of this dance. One such rule is performing a dancer wreath, a ritual purification process, before taking part in someone else's ceremony. Dancer weddings are essential because only those who are spiritually prepared are allowed to participate. This process involves self-purification using the ten-use level of inheritance, akin to the basic tenure of tenure. Furthermore, a mask artist should unite with the masks, known as "*medengen-dengen*" or "*mask mesasapan*." These masks are integral to the artist's identity and must be cared for and maintained properly.

I Nyoman Catra (2007:34) adds that the mask tools and equipment must also undergo a purification process, at least with the *pasupati* ceremony, bringing the spirit into an object. During each cycle of religious holidays, especially on the auspicious day, *tumpek wayang* ceremony, artists offer special ceremonies or offerings to honor and purify the puppetry, crown, and other dance equipment. The majority of the masks, clothing, and props used in the *Panyidakaryan* mask performance are the private property of the masked dancer. The existence of the Pemuteran Jagad Sidakarya Temple significantly influences mask artists in Bali. Many artists bring their masks to the temple during *piodalan* (temple anniversary) to seek blessings and divine favor. Additionally, some Balinese people and masked dancers perform self-examination at the temple. In certain situations, when someone is unable to present a Sidakarya Mask performance, they may perform receiving holy water Sidakarya Mask to complete a religious ceremony. The teachings of Hinduism recognize three levels of religion, namely low, middle, and main, according to the capability of the religious ceremony, and no one should be compelled. All of this demonstrates the significant role of the Pemuteran Jagad Sidakarya Temple in the religious ceremonies and the presence of mask artists in Bali.

4. CONCLUSION

The Sidakarya Mask holds significant meaning and function within Hindu culture and religion in Bali. It serves as a powerful symbol of ancestral spirits with spiritual influence, acting as a mediator between the human world and the spirit realm. The mask embodies revered spiritual entities and symbolizes success, prosperity, and abundance. The history of the Sidakarya Mask is closely intertwined with the Pemuteran Jagad Sidakarya Temple in the Sidakarya Traditional Village. This sacred temple is dedicated to worshipping ancestral spirits and gods associated with the Sidakarya Mask. As the central venue for religious ceremonies, the Pemuteran Jagad Sidakarya Temple plays a vital role in sustaining Pregina (cultural heritage) and religious (religious ceremonies) in Bali. Together, the Sidakarya Mask and the Pemuteran Jagad Sidakarya Temple contribute to the continuity of Balinese cultural and spiritual practices. Through the Sidakarya Mask's involvement in religious ceremonies, it acts as a link between humanity and the spirit world. As mentioned in the Chronicle of Literary Lontar Brahmana Keling, these elements hold significant historical and cultural value, emphasizing the profound importance of maintaining Balinese traditions and religious practices.

This study bridges the gaps between different academic disciplines, showcasing the significance of integrating religious studies, art history, and art anthropology to gain a comprehensive understanding of cultural phenomena. It encourages scholars to adopt interdisciplinary approaches to explore complex cultural and religious practices. By examining the Sidakarya Mask and its connection to the Pemuteran Jagad Sidakarya Temple, the research contributes to the preservation of Balinese cultural heritage. Documenting and understanding the role of these artifacts and temples in religious practices can aid in their conservation and promote cultural appreciation. The study sheds light on the religious messages conveyed through the Sidakarya Mask during traditional ceremonies. By understanding the religious significance of the mask, scholars can gain deeper insights into Balinese religious practices and beliefs. Through the lens of art history and anthropology, the research offers a nuanced understanding of the artistic value and historical development of the Sidakarya Mask. It enhances appreciation for the artistic craftsmanship and cultural significance of the mask as an art form. Anthropological analysis helps uncover the mask's social function and symbolic meanings within Balinese society. It provides a window into how the mask becomes an integral part of cultural and religious practices, enriching anthropological studies on rituals and ceremonies. The use of qualitative research methods, such as observation, interviews, and literature studies, contributes to the methodological toolkit of interdisciplinary studies. This research can serve as a model for other scholars seeking to undertake similar investigations that involve multiple academic disciplines. The study promotes cross-cultural understanding by disseminating insights into the Sidakarya Mask and its role in Balinese culture. It encourages

Unraveling the Sacred Connection: the Sidakarya Mask and Pemutereng Jagad Sidakarya Temple in Balinese Culture

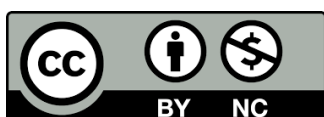
dialogue and exchange between different cultural contexts, fostering appreciation for diverse cultural expressions. By integrating knowledge from various disciplines, this research provides a more holistic perspective on the relationship between the Sidakarya Mask and Pemutereng Jagad Sidakarya Temple. Such holistic approaches contribute to a deeper and more nuanced understanding of cultural phenomena. Overall, the study's interdisciplinary approach, cultural preservation efforts, and insights into Balinese religion and art make a valuable contribution to the academic world, fostering a deeper understanding of the rich tapestry of Balinese culture and its significance in the broader context of global cultural heritage.

ACKNOWLEDGMENTS

We would like to express our thanks to all those who have played a role in making this research possible. Our deepest appreciation goes to the friends and colleagues, particularly the group discussion participants in the Magister of Art Education Study Program, The Indonesian Institute of the Arts Denpasar, Bali, for generously sharing their knowledge and insights, which have been invaluable to this study. We are grateful to the scholars and experts in religious studies, art history, and art anthropology for their guidance and feedback, which have enriched our research.

REFERENCES

- 1) Bandem and I Nyoman Rembang, 1976. *Development of Balinese Masks as a Performing Art, Excavation Project, Development, Development of Classical/Traditional and New Art, Level I Local Government of Bali, Denpasar.*
- 2) By the band I Made. 1983. *Balinese Dance Encyclopedia*. First printed by PT Balipost offset Denpasar: Indonesian Dance Academy (ASTI).
- 3) Catra, I Nyoman. 2007. *Imba Penpengan Sidakarya*. Denpasar: UPTD Provincial Cultural Park of Bali. Complications. <http://tourismbali.files.wordpress.com/2016/03/kompli-bali-tempodulu.pdf>. December 4, 2017 Denpasar: Perfect Printing Denpasar.
- 4) Diastini, Ida Ayu Made. 2012. *Pajegan Mask as a Medium for Strengthening Religious Rituals in the Village of Ulun Carik Subak Pejahan Seh Singapadu Gianyar*. Denpasar: Indonesian Hindu University.
- 5) Dibia, I Wayan. 1999. *A Glimpse of Balinese Performing Arts*. Indonesian Performing Arts Society. Dibia, I Wayan. 2004. *Pragina; Balinese Dancers, Actors and Performers of the Performing Arts*. Malang: Sava Media.
- 6) Dibia, I Wayan. 2012. *Mongkah Land Mungkah Lawang*. Then: Father Wayan Geria. Doctor, I Wayan. 2013. *Bondres and Babondresan in Balinese Performing Arts*.
- 7) Journal of Knowing the History and Development of the Sidakarya Mask 2018. By: Putu Melani Chandra Dewi and I Putu Putrayana Wardana.
- 8) Karja, I. W. (2020). *Kosmologi Bali Visualisasi Warna Pangider Bhuwana dalam Seni Lukis Kontemporer*.
- 9) Karja, I. W. (2022). *Color Healing the Balinese Mandala Color in Painting Practice*.
- 10) Lontar Widhi Sastra Babad Brahmana Keling, by Astra Hari Murti Pamungsu, Palwa Nagara
- 11) Sudarma, A.A Bagus. 2005. *The Characterization of Penasar in Prembon Dewaruci Mask in Sibang Kaja Village, Abiansemal District, Badung Regency* Denpasar: IKIP PGRI Bali.
- 12) Theo-Aesthetic-Philosophical Mask of Sidakarya in Hindu Religious Practices in Bali 2021. By Komang Indra Wirawan. *Dance and music drama arts education at the PGRI Mahadewa University of Indonesia*.



There is an Open Access article, distributed under the term of the Creative Commons Attribution – Non Commercial 4.0 International (CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/>), which permits remixing, adapting and building upon the work for non-commercial use, provided the original work is properly cited.