Dance As A Part of Touristic Attraction On Bali

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Abstract
Tourism is the one of the modern culture’s form. It is an element, function and transmission of culture. Tourism initiate culture meetings and is a factor of cultural transformations. Since the beginning of XX centuries Bali become place mass searching by tourists, who mostly looking for a last paradise in the world, unusual exotic or patch of intact Balinese traditional culture. Island strongly reacts to expectations of newcomers, Indonesians as well as foreign tourists. Development of touristic industry, which initially had to provide work-places for islanders and source of revenue, had huge influence on culture and art of island. Balinese create their own tradition – invented tradition. Between Balinese and tourists is its own interaction. In the context of mass tourism, Balinese culture become unauthentic but in the same time, some cultural elements present acquired authenticity. In mass tourism very important is optical perception. Impressions should be unusual and unforgettable, that’s why so important is creation of touristic space-time where dances are embodiment of island’s culture. Traditional dance composition are shortening, varying and adapting to new audience. With the form of dances changing their function. In the opposition to dances connected with hindu-dharma religion, dance presentations for tourists changed fastly. They are influenced by requirements of continuously changing contemporaneousness. Dances presented for tourists mostly exemplify part of Indonesian’s national culture. In the one side it is possible to observe negative changes in music and dance life of Balinese, for example pulling down standards of public concerts or lack of determined requirements in accordance with ability of dancer as well as musicians (composers). In the other side we can see its own paradox of this situation - touristic movement is a new source of support for artists. Paper is based on author’s own research and it is attempt of reflection on changing Balinese dance culture in the mass tourism context.

Keywords: modern Bali, tourism, traditional dance culture

One of the present culture’s form is tourism, directed on the feeling of all authenticities and searching cultural identities. Tourism is an element, and also a function and the remittance of the culture; devises the meeting of cultures and is a factor of cultural transformations.

We live in the civilization in which technical means of transport cause that displacement in the space is not the arduous problem. It’s easier, as before, make the decision of the tour departs. Various necessities of life forced the necessity of the traveling - the mobility is a matter of professional duties. It is the result of migrational movements and contacts with the diffused abroad family. (Kowalski 2002: 9) In the present culture clearly appears it is requirement of overcomings the distance and the
break the unapproachableness and the experience of the exotism. According to Dean MacCannell a basic feature of the present world is the differentiation of tourist attractions. (MacCannell 2005: 20) The tourist industry concentrated on the realization of the promise of the authenticity behind which goes the oriented tourist absorbing impressions and the intensification of the sensorial pleasure.

As opposed to the distance in the face the world and „optical” consumption of the stroller, the tourist seems to be convicted on the inevitable confrontation with more or less foreign, but however directly experienced in progress of the expedition with the reality. Duties of the current thinking, moulding by fictitious narrations, tourist instructions and offers of travel offices, but also more generally - manners of defining of the world, and here build distances paralysing the active, individual participation in toured world. (Kowalski 2002: 35)

In my article I concentrate on the disposed tourist on the sightseeing and the espial of natives in their everyday life and tourist who seeking unforgettable, unique and exotic survivals. Using Bauman’s nomenclature, the culture of the dance on Bali I introduce in the context of the tourist who in the opposed to the tramp of bowing to foreigners, alone awaits native bows.

Usually the tourist does not touch the reality of toured country. He separates from this by the pane of the safety assimilated. Tourist get schemas of the perception - devoted filters on the use of the consumer’s needs. He can “personally” participating and choosing in “individual” way. This faith is most important in the philosophy of the consumerism. Simultaneously the instruction of the tourist expedition service, which everyone can find guides of travel offices, rules the conduct and the experience. The tourist, being with the organ of the consumption, states the postmodern body which is first of all a receiver of impressions. It consumes and digest survivals.

Mostly of impressions tourist delivers among other things the Indonesian island Bali which from twentieth of XX age became a place with in great number visited by tourists seeking mostly last paradise on the earth, the unusual exoticism or the fragment of the intact Bali traditional culture. The island acquired fame as the place of painters and artists, and in 1970s became an oasis for hippies. As opposed to Java, where dominates Islam, the Indian spirit rulers on Bali became reflective, soulful, attaining sizes and the vitality which amazed the world and made with Balinese the people out and away more scheming. (Geertz 2005: 69) According to Boneff, the idealistic aspect of Bali is enough distinct. The most important role, which the island fulfils in our imagination, is the part of aesthetical Arcadia: the natural community of artists amateurs and the spontaneous artistry really existing in the suitable figure and the suitable scenery. Every Balinese is an artist, but the anonymous artist whose the creative talent melts in the talent of the community and which has an only slender feeling of the creative potency. (Boneff 2005: 69)

Besides the tropical nature and the original architecture, directly connected with avowed on the island hindu-dharma religion, this artistic undertone of the Bali culture is waking the greatest interest among the most of tourists. The beginning of the mass-tourism on Bali began among other things the politic of the president Hadji Mohamed Suharto, embracing plans within the range of touristic policies, aggregative itself mostly on the south area of the island. After the obtainment of the independence by Indonesia and first of all after the enforcement of Suharto’s policy Orde Baru („New Order”) the
Bali art, in which the prevailing place occupied the dance, was used in the development of the international tourism in Indonesia, but also in creating of the national culture of Indonesians.

Bali quickly reacts on expectations of newcomers, both Indonesians as and foreign tourists, and on impulses by them provided. Balinese perform the incessant spectacle creating the vision of the paradisiacal island, the island of “spontaneous dances”, poetries and the gentle music, odd in the ideal harmony with the nature of “good wild men”. (Hobsbawn 2008: 10) They create their own tradition which Eric Hobsbawm called “invented tradition”. Among Balinese and with tourists happens the specific interaction, what does not stay without the influence on the shape of the Bali culture, which in the context of the mass-tourism becomes unauthentic. According to Erik Cohen, many tourism products, determining the integral part of the cultural tourism, resultant on needs of tourists, to become liable accepted both by producers, as and receivers, as authentic. Like this they gain the acquired authenticity, what with the example can be the dance kecak talked over in the second part of the article. Inhabitants of reception-grounds create themselves. They create the new leaning quality on cultural values of the island.

The tourist waygoing on the organized holiday spends on Bali usually two weeks, consuming signs and representations of the Bali culture, because as wrote John Urry: all is a copy or an arranged text from other text, where the copy often seems more real from the original. (Urry 2007: 129) Moves in the space-time of simulacra, where pictures are more real from the reality. In the unknown, strange world the tourist does not want to feel helpless. He wants to take advantage of as greatest quantity proposed by travel offices attractions, to see and to experience other world in the accessible, considerably limited free time. The typical tourist experience on Bali consists in the inspection of signed and talked over views situated within the framework of - the hotel’s window, the window of the car or bus. (Urry 2007: 149) So that the tourist be satisfied, from his route removed solicitously all surprises, filling it in return with the exoticism which at every step promises the adventure. (Burszta 1998: 163)

Tourists coming on Bali like spy on real and documentable Balinese world. (Illustration 1) They split on local tourists, Asians (mostly Japanese and Malesians) and westerners (in this the separate group determine surfers). For every groups are prepared separate programs of the sightseeing. Nevertheless in most cases they visit the same places, noted on the tourist map of the island. There belong to them temples hinduistic: Uluwatu, Tanah Lot, Tirta Empul (Illustration 2), Ulun Danu Bratan (Illustration 4) etc., volcanoes: Agung and Batur, terraced rice fields, (Illustration 3) „traditional” markets and places, where one can listen gamelan music and see the Bali dances. With the huge interest are glad religious ceremonies, these however do not pertain optional organized excursions by travel offices. This results from this, that all religious events take place in compliance with the Bali calendar, or during the time appointed through local priests and to acknowledged by them as the good time for ceremonies in which can participate gods. So, besides regular religious festivals and ceremonies like Galungan, it is hard to organize everything beforehand, when tourist is still at home.

In the mass-tourism very important is the optical perception. Optical impressions must be uncommon and unforgettable, from here very important is the suitable stylization of the tourist space, which helps engaged remaining senses of newcomers.
from outside Bali’s *orbis interior*. The tourist industry often engages the body, shows it and seduce tourists with his skills, with the charm, force and with the sexuality. Indeed, as notices Jane Desmond, tourist spectacles very often consist on the presentation of the body’s possibilities. The moving corpse is a popular tourist object, and “the spectacular physicalness” is more and more expressive outline of the global tourism. A popular tourist attraction is the body showed in the dance. (Urry 2007: 148) That’s also in the further part of the article I would like to assemble on the Bali dance which in the context of the tourism is an illustration „of the secondary ethnicalism” and „the authenticity for show”. (Urry 2007: 149)

During the participation in dance presentations, equipped provided with the traditional music and the scent of incenses, the tourist has an illusion of diving in the Balinese culture and experincings of its otherness. Dances have to create an impression of “the authenticity” and to enjoy popularity as something more than only the performance on the use of tourists, but as the opportunity to linking of the first-hand contact with the ancient tradition. (Urry 2007: 149) They have to determine the incarnation of the paradisiacal island’s culture.

The dance in the Bali tradition has the primary character. Together with the music and different theatrical forms which determines indissoluble complex, creates functional-symbolical wholes. On the island dominate the sacral dances (*tari wali*) and dances directly connected with the hindu-dharma religion (*tari bebali*). First from mentioned can be performed only in *kalangan* - the space of the public temple intended to performances during ceremonies connected with the highest god in Bali Hinduism - Ida Hyang Widhi Wasa. Dancers performing sacral dances oscillate among the real world (*sekala*) and invisible world of gods (*niskala*) because also carefully are chosen, and afterwards prepared both in physical and psychical way.

The increasing popularity of the dance forced Balinese decisions about their own culture. There appeared questions: how to nurse the tradition, in this sacral and ritual compositions, both of dancing as and musical, and simultaneously to promote the island, and also to satisfy the wish of it recognition by tourists? How to keep the balance between the past, the present and the future? How to present popular elements of the culture, so that they do not waste on their own ritual value? In postcolonial Indonesia Balinese for the first time could decide about the shape of the own culture, what does not mean that this did not happen without the interference of the government of the country. One of ideas was the creation of places, where regularly would be able to organize dancing-performances or presentations of other Bali arts and islanders, crafts for tourists. Until today that centers of culture and arts are accumulative in districts Gianyar and Badung. To such villages as Batubulan, Bona or Peliatan every day come buses with tourists from the all the world. It is proper however to pay attention on this, that travel offices honoured places which obtained the Certificate of the Artistic Excellence (*Pramana Patram Budaya*).

Across demystifications of some traditional cultural elements the tourist is in a position to experience Bali culture, among other things across dancing-performances, during which are presented dances from the group *tari balih-balihan* - dances with the laic character, based on sacral compositions and new choreographies, mostly created after Indonesia’s independence. These dances which are opposed to dances from groups *tari wali* and *tari bebali* change under of requirements of the present day.
Traditional dancing-forms are shortened, diversified and adapted to the new receiver. Very important part of the performances are dances’ elements which are spectacular and which expose acrobatic dances’ parts. (Illustration 5) What important is that together with the change of the form of the dance changes their function. With new compositions are created new dresses for dancers. However all these elements are situated within the framework of the Bali culture which determines the inspiration, and the also reliable base of all artistic activities of Balinese. Islanders create also dances unrelated with the Bali tradition, so called tari lepas, which are far away from this what would be situated in the artistic taste of Balinese.

Paradoxically lots of dancing-musical groups turns to the tradition from before the time of the colonization of the island. More and more often return to old compositions, both of dancing, as and musical, and former dresses, particularly in case of musicians who appeared topless. (Illustration 5) All reconstructions base themselves on archival recordings, remittances, pictures, photographs. The swab is treated usually selectively. On one hand this are the activity whose an aim is the return to the tradition and to care it, and on the other hand presenting of old compositions to tourists has to fix them in the conviction about the participation in the authentic event. They have to feel experiencing of the true Bali culture.

Nowadays almost in every hotel and the restaurant take place regular performances of dancing (Illustration 6) or a few days’ courses of the Balinese dances. Those activities offers also private museums, determining in a modern manner lively centers of the Balinese culture. The staff in the tourist trade is chosen fundamentally at an angle of the suitable cultural capital, because it is just workers have an immediate contact with the customer. They create the incessant spectacle targeting the illusion’s creation of the each events’ authenticity. Near tourist’s centers, such as Nusa Dua, Ubud or Sanur, come into being cultural institutions specializing most often in the chosen dance performance. In some of this type places demonstrations happen several times daily.

The most of tourists feels bored many hours’ or with a few days’ ceremonies. That’s why are prepared maximally two hours’ dancing-performances, within the framework of which spectators can see among other things such dances as: oleg tamulilingan, joged, legong, rejang, teruna jaya or baris. In the context of the Bali tradition essential differences can also notice in developing the scenic space by performers. In the case of traditional dancing-forms presentations musicians are situated outside the main dancing-space, but during the newer compositions - such as kebyar or kreasi baru, musicians and the music gather meanings almost equivalent to the dance and dancers. For tourists the musical and danced performances’ space is arranged into such manner so that she remind the theatre; is prepared the scene for artists and chairs or benches for the audience. It is proper to underline, that during traditional performances, being with the component part of ceremonies and rituals participants of the given event stand or sit on ground.

For the maintenance the impression of the authenticity the dancing-event properly is stylized scenic spaces which more and more often remind Bali temples. (Illustration 7) Some performances take place in the close neighbourhood with the chosen temple creating the illusion of the participation in the mystical space-time. For example in the temple Tanah Lot, where in specially prepared pendopo happens every
year the Tanah Lot Art Festival, whether in the temple Uluwatu is separated the sphere profanum in which nightly, at the sunsetting take place the dance kecak joint with fire show. (Illustration 8)

Kecak, commonly called „the monkeys’ dance”, presented in a modern manner, its own form owes to Walter Spies who lived on Bali in the latter part the twenties of XX century. This German painter primitivist, fascinated with the culture and the art of the island considerably bore on the formation the artistic environment, which activities concentrated mostly in Ubud.

The dance kecak perform by men, called the man's chorus kecak. Sitting in the circle whose the centre marks the keen lamp with the coconut oil perform different, mutually themselves supplementary rhythmical formulas. At the beginning their corpses very slowly list once into left, once rightwards, then, when the rhythm accelerates dancers raise hands up, shaking with them in mid air. In Uluwatu dancers create the circle which determines the magic space for dancers, playing figures from Ramayana story. (Illustration 9) This performance is a connection of the art (seni), the drama (drama) and the dance (tari) which Indonesians qualify with the term: sendratari.

The most organized for tourists performances of dance and music begins with dances about the welcoming character, such as: rejang, pendet, gabor or penyembrana. By tradition of the dancer with their own dance lured gods and invited them to the descent on the earth and participations in the given religious ceremony. The dance rejang could perform girls which did not have yet the menstruation, because only into their pure bodies could enter gods, while the dance pendet - exclusively unmarried women. Held by dancers pendet gifts (mendet) and gestures of the greeting determined the image of gods: Śiwa, Brahma and Vishnu. The dance gabor, being a more dynamic change of the dance pendet, was performed largely by two women, just after the dance rejang. To these dances accompanied gamelan the gong (gabor), gamelan selonding (rejang), gamelan palegongan or gamelan semar pagulingan (pendet). In a modern manner to the accompaniment one uses popular gamelan gong kebyar. To tourists these dances performed in the simplified form, besides the origin al context have the social and entertainment function. They determine the element of the Indonesia’s national culture and already during times of the president Ahmed Sukarno was presented on airports when international government-guests where coming to Indonesia. It is proper to underline that at presentations for government-guests and for tourists, with relation to dancers has not requirements concerning of the age, whether the social status. At present rejang more and more often is danced by adult females. (Illustration 10) Can it perform also not Balinese. (Illustration 11) The order of dances also is not important. Last from mentioned above dances about the welcoming character is penyembrana - the present form of the dance having the laic character. Is danced brands by way of greeting guests and, lately more and more often, during the beginning of prior events about the state-character, also these taking place outside the territory of the Republic of Indonesia.

To the dancing-repertoire for tourists became engaged also the dance sanghyang jaran which in the original form possessed the sacral function and in compliance with Balinese beliefs had a power of protecting islanders before the devilry and evil forces, whether with epidemics. The dance sanghyang has several kinds, however only sanghyang jaran can be performed exclusively by men. (Ensiklopedi 1985: 112) They holding the wooden or bamboo-horse and imitating movements of the animal get into
the trance, whereby dancers are in a position to move after glowing-hot stones. To *sanghyan jaran* accompanied gamelan or only at the singing of the chorus *kecak*. During performances for tourists the simplified form of this dance is performed on the end, just after the sunsetting to increase the feeling of the uncommonness and the mysticalness of the dancing-event.

A following male’s dance presented to tourists is *baris*, the dance with the ritual character which at first possessed the magic function. During religious ceremonies dancers more than once accompanied to dancers during the dance *gabor*. In the Bali tradition appear his many changes, in this: *baris cendekan*, *baris presi*, *baris tamiang*, *baris dadap*, *baris omang*, *baris tumbak* (*the tombak*), *baris gede*, *baris jojor*, *baris bajra*, *baris melampahan*, *baris pendet*, *baris poleng*, *baris panah* (Soedarsono 1974: 162-163; Ensiklopedi 1985: 68-70) to which accompanied mostly *gamelan gong* or *gamelan gong gede*. This dance is a demonstration of the physical necessary maturity during fights. To tourists is presented most often *baris tunggal*, that is to say the present composition basing herself on the sacral dance *baris gede*.

The essential part in tourist performances, besides dances which originally possessed the sacral function, fulfill dances determining the integral part of theatrical performances. Them belong to, among other things dances performed in masks, called *tari topeng*, earlier connected mostly with the theatre *wayang wong* and the religion *kejawen*, and in a modern manner, in new arrangements, occurrent individually. Most often is presented such dances as: *jauk*, *topeng keras*, *topeng tua*. With the theatre is connected also the most celebrated Bali dance – *legong*. (Illustration 12) This is the most sophisticated dancing-form on Bali. Appears during performances *wayang wong*, *wayang topeng*, *arja* (*so called the Bali opera*) and dance dramas, such as *gambuh*. In a modern manner there is no performance for tourists, during the duration of which would not be presented. Most often is danced the simplified and considerably shortened version of *legong keraton*. *Legong* dancer became the icon of Bali. Photos of dancers can be find almost in every catalogue promoting last paradise in the world, and also in materials about the culture of Indonesia.

From the begin of the second world war the dance *legong* became an inspiration for many choreographers and dance teachers. On this base resultant were create new dancing forms, basing mostly on the *kekebyaran* style and the dance *oleg tamullilingan*.

Since the beginning of XX century solo-dances *kebyar* (*in the north Bali they were performed by women, while in the south - by men*) (Soedarsono 1974: 141) with the greatest popularity were glad in the Northern part of the island where just were developed. They became an inspiration for many new dancing-compositions. To the group of *kebyar* dances belong among other things: *kebyar duduk*, *kebyar legong* and *joged*. First from mentioned covered with glory one of best Bali dancers, born in the latter part XIX age - I Ketut Maria, well-known as I Maria. There diversified gestures of this dance, granting to it the new artistic dimension. Nowadays *kebyar duduk* is attended too most difficult dance from Bali dances. Is performed in the very quick tempo, mostly in demi-squat or squat. Still can be perform only by men from whom one demands the huge physical fitness. For its own spectacular dimension heaps of times is presented to tourists. The equally great impression exerts on spectators the dance *teruna jaya*, (Illustration 13) originating from Northern Bali which in early the twenties of XX century came into being on the basis of the dance *kebyar legong*. Danced in a modern
manner mostly by women, has to symbolize a virility, but simultaneously the subtlety.

It is worth to underline, that from the very beginning both *kebyar duduk*, *kebyar legong* or *teruna jaya* were not connected with the Bali religion. They did not appear also in ceremonies, as opposed to the dance *joged* which linking direct to fecundities was danced during assemblings of crops, mostly rice and coffee. In a modern manner it surrendered to processes of the secularization and during performances amazes mostly with the sexuality. *Joged* can be seen in every part of the island, though still the greatest popularity has in Northern Bali. This dance determines the popular entertainment for both: Balinese, as and for tourists with whom of the dancer enter into interactions. During *ngibing*, one of the part *joged* which having the flirt character, the dancer asks men to the dance and in the case of performances for tourists - also women. Welcome is the payment to the dancer for the common dance.

The character of the flirt has also a dance *oleg tamulilingan*. Here however dancers do not enter into the interaction with the audience. *Oleg tamulilingan*, composed by mentioned above the dancer and the choreographer - I Maria, it presents history of two bees whose parts play the woman and the man, seeking nectar in the flower garden. Their mutual research are finished by dance of love. In a modernness the application on this dance is so large that more than once male part of the dance is played by women. This situation is the result of this, that with last years clearly can be noticed the retrograde tendency in the interest of boys and men, with the dance. Less and less schoolboys study on the department of the dance in the Institute of Indonesian Arts (*Institut Seni Indonesia*) in Denpasar. What has also an immediate influence on this, that to tourists presents mostly dances performed by women.

After the obtainment of the independence by Indonesia, besides feminine dances, came into being a lot dances about the amusement-character, imitative movements of animals. To most popular and most often shown to tourists belong: *cendrawasih* and *godogan*. First from them, the first time was presented publicly in 1988, during the festival organized by the organization „Walter Spies“ (*Festival Yayasan Walter Spies*). N.L.N. Swasthi Wijaya Bandem, choreographer of this dance wanted to pay attention on dying sorts faunae oc current in Indonesia, in this of the bird of paradise - *cendrawasih*.

*Godogan* while it is popular for many years sixtieth of XX century the dance of frogs, qualified often as the dance drama (*drama tari*). Dancers, mostly children, imitating movements of the animal and introducing history of the frog which fell in love with the princess Daha. The frog after many vicissitudes turns into the beautiful prince and fulfils its own greatest dream - she marries with the princess. To the dance accompany musicians playing on *genggong* (the kind of the bamboo-jew's-harp) whose the sound reminds the croak of frogs. (Illustration 14)

In spite the plurality of dances presented to tourists symbols of Bali are doubtless Barong and Rangda, the figures most often presented outside the island. Processions of Barong are connected first of all with the religion hindu-dharma. According to Balinese beliefs it is a mythical beasts, with four legs possesses the power of driving of demons and afrits and protectings of islanders, their houses, fields and tillages. The sacral dance of Barong and Rangda - a bad witch, being simultaneously a ritual and a theatrical cultural performance, is not only a excellent presentation of the Bali theatre, the gamelan music and dancing-forms, but first of all it is a form of the
junction of the Bali community through the magic mystery. Besides religious ceremonies the shortened version of the theatrical performance this dance can be watched several times a day in several places on Bali, mostly in Batubulan - the village specializing in the dance of Barong with Rangda, which was integrated into chosen episodes with calonarang finished with dance kris. For tourists prepares the description of the performance (accessible are descriptions in languages: to Indonesian, to English, to Japanese and Russian). More and more often the Barong’s costume is used in paid aims cells. As before Barong walked through fields and cemeteries, so now - from hotels to the restaurant, that is to say everywhere there, where can be tourists, paying for the short presentation skills of the mythical animal. (Illustration 15)

Changes concerning even the dance of Barong and Rangda evidence this, that present Bali is without a doubt expression of the globalization. More than once is presented to tourists the superficial style of the Bali culture, sufficient for the feeling the authenticity of the experience. Balinese adopted the manner of the transformation of own cultural texts. Islanders characterizes also the subtle skill of their reproduction and the generation.

The development of the tourist industry has without doubts negative impact on the culture of the dance, considerably lowering a standard of dance and music performance. The wish of the quick earnings determines arise the more and more of artistic groups in which occurrent musicians and dancers, for the firm decrease of requirements in the matter of skills show more and more refuse on the alert to artistic. Paradoxically, mass-tourism determines the new source of the financing of artists. They can develop their own skills receiving private lessons at famous dancers or musicians. Thanks to paid performances the dance groups are used musical getting up to buy new dresses, whether tools, during traditional ceremonies. Possible is also the expensive nursing of instruments and antique and ritual dresses. It happens so, that groups with long traditions found the scholarship to talented dancers, so that they be able to perfect their own workshop and to gain new skills in the Institute of Indonesian Arts in Denpasar. Such scholarship to the state so to say the investment of the given artistic group. More seldom into such manner one helps musicians.

In spite many transformations edifying this is that the Bali culture and the art are in many aspects bewilderingly composite and foreign to the Western culture, that they do not surrender to easy reductions and the mass-production which changes native forms of the artistic craft into the tourist daub. (Urry 2007: 24) As long as to last the faith will be in Ida Hyang Widhi Wasa and will be continued the religion hindu-dharma the culture of the dance will not be threatened. In spite the continuous development of the mass-tourism, across incessant cultivating of the tradition whose the integral part determine dances from groups wali and bebali, Balinese are in a position to keep their own cultural identity and to find the balance wheel in the present, improperite world.
Literature:


Strony internetowe:

http://www.babadbali.com/seni/tari/tl-cendrawasih.htm


[E.Bosman_02] In the Monkey Forest in Ubud.

[R.Lesner-Szwarc_03] Rice fields with Gunung Agung in background.

[R.Lesner-Szwarc_05] Legong dancers during performance for tourists.

[K.Kopczyński_06] Leaflet of restaurant La Gita.
[R.Lesner-Szware_07] Main scene of Balinese Art Festival (*Pesta Kesenian Bali*).

[R.Lesner-Szware_08] Hanuman in final scene of *kecak* dance connected with fire show.

[R.Lesner-Szware_09] *Kecak* dancers with dancers who play Ramayana’s characters.
[R.Lesner-Szwarc_10] *Rejang* dancers, Balinese Art Festival (*Pesta Kesenian Bali*).


Teruna jaya dancer.

Musicians play on genggong.

Group from Ubud presenting Barong dance to tourist.