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Representation of Cross-Cultural Relations in the *Bali Agung* Theater at *Taman Safari & Marine Park Bali* : A Discourse in Balinese Tourism Performing Arts

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This article aims to understand and explain the discourse on cross-cultural relations in the *Bali Agung* Theater at *Taman Safari & Marine Park Bali*. The *Bali Agung* Theater at *Taman Safari & Marine Park Bali* is an innovative Balinese performance art for tourism purposes at *Taman Safari & Marine Park Bali*. As a Balinese tourism performing art, there is a representation of cross-cultural relations in performance scenes featuring typical Chinese arts. The narrative discourse of the *Bali Agung* Theater was developed by actors based on the folklore of traditional Balinese society. The main problems: 1) What are the forms of cross-cultural relations in the *Bali Agung* Theater at *Taman Safari & Marine Park Bali*?; 2) What is the discourse on cross-cultural relations in the *Bali Agung* Theater at *Taman Safari & Marine Park Bali*?. The cross-cultural discourse analysis in the *Bali Agung* Theater at *Taman Safari & Marine Park Bali* was completed using qualitative methods. Primary data was collected through observations at the *Taman Safari* and interviews with actors at the *Bali Agung* Theater. Data achievements are complemented by secondary data collection from literature studies. All data were analyzed using knowledge-power relations theory and structuration theory. The research results show that: 1) *Taman Safari & Marine Park Bali* displays discourse on cross-cultural relations through Balinese cultural acculturation at the *Bali Agung* Theatre. Cultural acculturation can be seen in art in the form of props and dance movements; 2) The discourse on cross-cultural relations in the *Bali Agung* Theater consists of cultural heritage discourse, educational discourse, and violence discourse. This theatrical discourse centers on *Kang Ching Wei*, King, and *Dewi Danu*.

Keywords : *Discourse, Cross-Cultural Relations, Bali Agung Theatre, Safari Park & Marine Park, Bali.*

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¹ INTRODUCTION

The island of Bali is known for its rich types of dance, gamelan, drama, and carving in the culture of its people. Some Balinese arts are sacred and performed for entertainment and tourism (Ruastiti, 2005; Ruastiti, 2010; Ruastiti, 2020). However, before 2010, no Balinese tourism performing arts were innovative, comfortable, and managed by professional management. This situation contrasts with the tourism performing arts in Shenzhen, China. Tourism performing arts management is the largest source of foreign exchange in Shenzhen tourism in China. There are always thousands of tourists visiting Shenzhen to enjoy the beauty of the park and the spectacle of tourism performing arts that have been presented colossally, spectacularly, and innovatively in a comfortable building with impressive aesthetic decoration.

An impressive performance cannot be separated from the agent's success in presenting artistic aesthetics (Rai S. et al, 2019; Ruastiti, 2019; Ruastiti and Pradana, 2020; Dharmika and Pradana, 2020; Pradana and Ruastiti, 2022). China's success in managing Zhensen tourism inspired the emergence of a tourism performance art entitled Bali Agung - The Legend of Balinese Goddesses. The *Bali Agung* Theater at *Taman Safari* and *Marine Park* imitates the success of tourism performing arts in Zhensen, China, so *I Made Sidia* as the creator packaged a performing art based on the legend of *Kang Cing Wie* and *Jayapangus* in the *Barong Landung* tradition in Bali in a colossal way in 2010 (Taman Safari, 2014). This legend is packaged in a lively and magnificent tourism performance art equipped with multimedia for lighting, stage design, and costumes for hundreds of dancers accompanied by dozens of animals in a spacious building with a large stage size (60x40 meters) (Bali Safari Marine Park, 2015). The grand formation of the *Bali Agung* Theater at *Taman Safari* & *Marine Park* cannot be separated from the involvement of *Peter J. Wilson* as producer and the commitment of *Hans Manansang* as executive director of *Bali Safari* & *Marine Park* to conserve endangered animals and support the development of Balinese cultural tourism (Suardana et al, 2018).

Efforts to improve the quality of tourism management with resilience and consideration of the results of developing Balinese cultural elements can contribute to the development of Balinese cultural tourism (Pradana and Arcana, 2020a; Pradana and Parwati, 2017; Pradana and Arcana, 2023). Tourist attractions can be a mainstay in managing tourist destinations (Pradana, 2019). The *Bali Agung* Theater has become a cultural tourist attraction at

Taman Safari & *Marine Park*. To increase tourist visits to *Taman Safari* & *Marine Park*, the *Bali Agung* Theater with the story *The Legend of Balinese Goddesses* has also been massively promoted through brochures, billboards, and press conferences for promotion through print and online media. Interestingly, the *Bali Agung* Theater at *Taman Safari* & *Marine Park* is a colossal work of dramatic art arranged innovatively, magnificently, and comfortably by Balinese artists and professional management at *Taman Safari* & *Marine Park*. As a tourist performing art, I see several drama scenes that display typical Chinese art. The existence of the character *Kang Cing Wie* in *Legends* and the *Bali Agung* Theater confirms that cross-cultural relations have been established between Balinese and Chinese in the past. This cannot be separated from the lineage of legendary figures as a basis for developing theatrical stories and creative practices inspired by the success of zhensen tourism performing arts in China. It is interesting to reveal that the *Bali Agung* Theater has been recognized as the grandest Balinese performing art for tourism in *Taman Safari*. This article's main issues are: 1. What are the forms of cross-cultural relations in *Bali Agung* Theatre at *Taman Safari* & *Marine Park* Bali?; 2. How is the discourse on cross-cultural relations in the *Bali Agung* Theater at *Taman Safari* & *Marine Park* Bali?.

RESEARCH METHODS

This article was prepared based on research conducted at *Taman Safari* & *Marine Park*, Bali. Gianyar, the location of the *Taman Safari* Park called *Bali Safari* and *Marine Park*, was chosen among all the *Safari Parks* in Indonesia for research because the *Bali Agung* Theater is only performed there. The focus of research on the discourse on cross-cultural relations in the *Bali Agung* Theater at *Taman Safari* & *Marine Park* Bali is materially the *Bali Agung* Theater at *Taman Safari* Bali. This article discusses the discourse on cross-cultural relations in detail.

The article "Discourse on Cross-Cultural Relations in the *Bali Agung* Theater at *Taman Safari* & *Marine Park* Bali" was completed using qualitative methods. Qualitative methods are relevant in searching for descriptive data (Cresswell and Cresswell, 2018). Observation and interviews can yield descriptive data (Berg and Lune, 2018). All primary data was collected through interviews with informants and observations at *Taman Safari* & *Marine Park*, Bali. All secondary data was obtained through a literature study of Balinese performing arts and cultural studies. We analyzed all data using

knowledge, power relations, and structuration theories.

RESULTS AND DISCUSSION

Cross-Cultural Relations in the *Bali Agung Theater at Taman Safari & Marine Park, Bali*

The story of King Jayapangus in the Bali Agung Theater at Taman Safari & Marine Park Bali exemplifies the development of cross-cultural relationships between the Balinese and the Chinese. Cross-cultural relations developed well after *Raja Jayapangus* received gifts from Chinese merchants. Chinese merchants received gifts from *Raja Jayapangus*, and Chinese merchants blessed his daughter, *Kang Ching Wie*, to marry *Raja Jayapangus*. *Kang Ching Wie*, who has a Chinese cultural background and is a Buddhist in the *Bali Agung Theater*, accepted the proposal of *Raja Jayapangus*, who has a Balinese cultural background and is Hindu. The intensity of *Raja Jayapangus*' relationship with *Kang Ching Wie* resulted in a duality of structure. Giddens in Cohen (1989) views the duality of structure as being built from two different structural bases or a clash of structural boundaries, which can be integrated into repeated practice through a coherent relationship between social structure and action structure. Genealogically, *Raja Jayapangus* has a solid structural base in one of the centers for preserving Balinese cultural traditions, which is different from *Kang Ching Wie*'s base in a structure of actions affiliated with the heritage of Chinese cultural traditions. However, they appear to be able to neutralize potential conflicts over differences from every structural basis through an intensive and repeated process of building familial commitment and relationships up to the level of marriage.

Structural differences related to power in variants of cultural value orientation have the potential for conflict (Crampton and Elden, 2016). Inheritance conflicts and differences in cultural traditions in the cross-cultural relationship between *Raja Jayapangus* and *Kang Ching Wie* after marriage were resolved through acculturation to Balinese culture. Cultural acculturation emphasizes mixing cultural elements from different backgrounds, where a minor cultural element tries to complement the dominant cultural element (Yakin, 2003).



Figure 1. Cross Cultural in Bali Agung Theatre (Doc. Taman Safari & Marine Park Bali, 2018)

The picture above clearly demonstrates the dominance of Balinese culture. However, please note that various arts and symbols of Chinese culture are seen to complement the property attributes and decorations of Balinese culture aesthetically while the dancers are dancing. In other words, many elements of Chinese culture have contributed to and been accepted as part of Balinese culture within the *Jayapangus* kingdom after *Kang Ching Wie* settled and was recognized as a royal family member.

The manifestation of a sound knowledge structure can result in changes in relations and power (Pradana, 2022a; Pradana and Jayendra, 2024). *Kang Ching Wie*'s positive appreciation of patriarchal ideology as a power base for the *Jayapangus* royal tradition is shown by his support and participation in Balinese cultural acculturation. The formation of the dancers' dance movements suggests that *Kang Ching Wie*'s participation in Balinese cultural acculturation is an excellent cross-cultural relationship. *Raja Jayapangus* also showed good cross-cultural relations with the title *Paduka Sri Maharaja Haji Jayapangus Arkajalancana* gave the title *Paduka Sri Mahadewi Sasangkajacihna* to *Kang Ching Wie*. As stated by Nola (2014), changes in relational relationships can change the structure of power and knowledge. The cross-cultural relationships between *Raja Jayapangus* and *Kang Ching Wie* have resulted in changes in some royal structures and their perceptions of kinship in royal traditions. The phenomenon of changes in structural components cannot be separated from the influence of the role of agents (Pleasants, 2014; Atmaja et al., 2019; Pradana, 2012; Pradana, 2021; Pradana and Arcana, 2020; Pradana and Parwati, 2017; Pradana, 2022; Pradana, 2023a). The granting of this honorary title cannot be separated from the power of the *Raja Jayapangus*, which shows the phenomenon of increasing social status for *Kang Ching Wie*,

given Hindu traditions and Balinese culture. As a result, *Kang Ching Wie*, previously only known as a member of a merchant family (*Waisya*), became more noble as an honorary member of the kingdom and nobility (*Kesatria*). Suitable forms of cross-cultural relations are also manifested in interpersonal harmony, which involves changes in social class in traditional Balinese culture within the *Jayapangus* kingdom accompanied by class promotion status, which is beneficial for *Kang Ching Wie*, showing the phenomenon of the absence of racism and decreasing tensions of chauvinism between the two families who have differences in cultural and national backgrounds after the inauguration of honorary degrees. After *Kang Ching Wie* was known by the title *Paduka Sri Mahadewi Sasangkajacihna*, all royal troops knew and respected him, including the *Waisya* group in society under the auspices of the *Jayapangus* kingdom.

All royal troops who respected *Raja Jayapangus* obeyed *Kang Ching Wie's* orders. As stated by Foucault in Chow (2021), power has an impact on obedience. The royal troops' obedience to *Kang Ching Wie* was shown by escorting *Kang Ching Wie's* journey in search of the *Raja Jayapangus* and even protecting him when a conflict occurred between *Kang Ching Wie* and the *Raja Jayapangus*. The extent of the *Jayapangus* royal servants' respect for *Kang Ching Wie* was also shown by giving him the title *Ratu Ayu Mas Subandar*, cultural enculturation in the form of the *Barong Landung* legend, and the creation of sacred historical monuments at *Pura Batur* and *Pura Dalem Balingkang* after her death. After *Kang Ching Wie* died, the royal servants who had tried to honor her with the title *Ratu Ayu Mas Subandar* at *Pura Batur*, *Pura Dalem Balingkang*, and *White Barong Landung* in traditional ceremonies represented the cross-cultural relations that had been well-established during *Kang Ching Wie's* life in the kingdom and belonged to *Raja Jayapangus*.

Pelinggih Ratu Ayu Mas Subandar was mentioned in the *Bali Agung Theater* performance at *Pura Batur*, *Pura Dalem Balingkang*, and *Barong Landung*. *Pelinggih Ratu Ayu Mas Subandar* at *Pura Batur* and *Barong Landung* is an acculturation of Balinese culture after the marriage of King to *Kang Ching Wie*. *Pelinggih Ratu Ayu Mas Subandar* at *Pura Batur* and *Pura Dalem Balingkang* is a holy place where every Balinese Hindu followers can pray. As a result of acculturation to Balinese culture, the *Ratu Ayu Mas Subandar* has a shape that resembles the *pelinggih* at *Batur Temple* and *Dalem Balingkang Temple* in general; the only difference is seen in the possession of Chinese cultural motif

attributes. Likewise, the white *Barong Landung* is always displayed the same size as the black *Barong Landung*; it only looks more feminine and has a Chinese-like face shape, showing harmony in the traditions of ceremonies in Bali.

Cross-cultural relations deteriorated after *Raja Jayapangus* became sad and left the kingdom. *Raja Jayapangus'* departure was without news, and the escort of royal troops showed deep sadness. The king's profound sorrow was evident in his boat journey across the ocean, culminating in his re-stranding on the island of Bali following a storm strike. The increasingly deteriorating cross-cultural relations between *Raja Jayapangus* and *Kang Ching Wei* can be seen in *Raja Jayapangus'* decision to marry *Dewi Danu* in Bali without witnesses from the royal side or giving news of the marriage to *Kang Ching Wei*.

Kang Ching Wei's efforts and the royal troop's efforts to find news and search for *Raja Jayapangus* throughout Bali further worsened the developed cross-cultural relations between *Raja Jayapangus* and *Kang Ching Wei*. The manifest conflict between *Kang Ching Wei*, the King, and *Dewi Danu* could not be avoided after *Kang Ching Wei* found out about the whereabouts of the King and his son and *Dewi Danu* found out that *Kang Ching Wei* was the King's wife. The manifest conflict between *Kang Ching Wei*, King, and *Dewi Danu* developed into physical and magical clashes, which resulted in the deaths of all royal troops at the scene. The conflict and dispute between *Raja Jayapangus*, *Dewi Danu*, and *Kang Ching Wei* led to the deaths of *Kang Ching Wei* and *Raja Jayapangus*. The conflict between *Kang Ching Wei* and *Raja Jayapangus* impacted the conflict between the royal servants. The deaths of *Kang Ching Wei* and *Raja Jayapangus* have raised awareness about ending the conflict by building a shrine and enculturating *Barong Landung* in Balinese culture to commemorate the cross-cultural relations that were once well established in the *Jayapangus* kingdom.

Discourse on Cross-Cultural Relations in the Bali Agung Theater at Taman Safari & Marine Park Bali

Manifestations of cross-cultural relations in the *Bali Agung theater* at *Taman Safari & Marine Park Bali* can be seen in the discourse. Cultural heritage, educational discourse, and violent discourse related to the *Bali Agung Theater* at *Taman Safari & Marine Park Bali* represent cross-cultural relations. The following is an explanatory description of the discourse on cross-cultural relations in the *Bali Agung theater*.

Cultural Heritage Discourse

Traditional culture has elements of cultural heritage (Pradana, 2023). Cultural heritage can be institutionalized between generations and cannot be separated from the role of agents, the influence of power, and knowledge. Cross-cultural relationships are fostered through the discourse of knowledge-power relations (Crampton and Eden, 2016). The understanding of power and relationships between *Raja Jayapangus* and *Kang Ching Wie* in the *Bali Agung* Theater performance discourse about cultural heritage manifests in Balinese cultural acculturation. Cultural acculturation in the *Bali Agung* Theater cannot be separated from legends representing conformist cross-cultural relations. Cross-cultural relations between Balinese and Chinese in the *Bali Agung* Theater are said to have produced the *Barong Landung* and *Pelinggih Ratu Ayu Mas Subandar*, recognized as Balinese cultural heritage. This Balinese cultural heritage is mentioned in the discourse on the *Bali Agung* Theater performance as having been preserved in traditional ceremonial activities in Bali without any discrimination against elements of Chinese culture and ethnicity, which have become part of the *pelelinggih Ratu Ayu Mas Subandar* and the *Barong Landung* performance. Good cross-cultural relations in the *Bali Agung* Theater can be seen from the relationship between the *Jayapangus* royal family and the Chinese merchant family in the interests of trade and kinship, which is the origin of Balinese cultural acculturation in the *Bali Agung* Theatre. Balinese cultural acculturation, built on cross-cultural relations in the *Bali Agung* Theater, shows the absence of racism, low chauvinism, upholding patriarchal ideology, and increased social class accompanied by interpersonal harmony. The phenomenon of Balinese cultural acculturation in the discourse on the cultural heritage of the *Bali Agung* Theater enriches Bali's cultural heritage. The phenomena of power and relationships always have essential meaning in discourse (Nola, 2014). Like the *Barong Landung* and *Pelinggih Ratu Ayu Mas Subandar* at *Pura Batur* and *Pura Dalem Balingkang*, Balinese cultural acculturation is essential in several traditional ceremonial traditions in Bali.

Educational Discourse

"Meaning" refers to symbolic meaning (Pradana, 2023; Pradana, 2024). The representation of cross-cultural relationships in the *Bali Agung* Theater has educational significance. The cooperative trade and kinship relationship between the *Jayapangus* royal family and the Chinese merchant family has impacted the form of peace in Balinese cultural acculturation and harmonious social relations between the Balinese and Chinese within the

Jayapangus kingdom. Establishing peace and harmony in social relations between Balinese and Chinese after *Kang Cing Wie* and *Raja Jayapangus* married exemplifies multicultural education. Cross-cultural and multicultural educational relationships are the zoning of multicultural education (Banks and Banks, 2020; Swandi et al., 2020). *Kang Cing Wie's* persistent search with the royal troops until they found *Raja Jayapangus* shows positive efforts in establishing cross-cultural relations and has good value in multicultural education. The royal servants' initiative in creating a sacred place and enculturating *Barong Landung* as part of traditional Balinese culture is a good example of multicultural education, despite the poor representation of cross-cultural relations between King and *Kang Cing Wie*. However, the dispute between *Kang Cing Wie*, *Raja Jayapangus*, and *Dewi Danu* is a lousy example of cross-cultural relations in multicultural education.

Discourse of Violence

Some discourses in the *Bali Agung* Theater inform us that the cross-cultural relationship between *Raja Jayapangus* and *Kang Cing Wie* was marked by violence. Representations of physical violence were seen during the clash between King, *Dewi Danu*, and *Kang Cing Wie* and the royal soldiers. Betrayal and lies are the roots of physical violence in the discourse on cross-cultural relations at the *Bali Agung* Theatre. The phenomenon of physical violence between *Raja Jayapangus*, *Dewi Danu*, and *Kang Cing Wie* with the help of the royal army stems from *Raja Jayapangus's* denial of the power of the royal structure in front of *Dewi Danu* and King *Jayapangus's* openness about *Dewi Danu's* status as part of the nuclear family structure. Various overlapping structures and duality of structures that differ from conformity demonstrate good structuration (Pleasants, 2014; Parker, 2011). On the other hand, the conflict over the dual status of *Raja Jayapangus* in the nuclear family structure, which resulted in the practice of physical violence, shows poor cross-cultural structuration and relations in the *Bali Agung* Theater discourse.

Violence is a threat to social structure and conformity (McGlinchey, 2011). *Kang Cing Wie's* disappointment with the King's marriage to *Dewi Danu*, as well as *Dewi Danu's* use of black magic in their dispute with *Raja Jayapangus* and *Kang Cing Wie*, represent psychological violence. The depiction of economic violence spans from the King's departure from the palace until his encounter with *Dewi Danu* and subsequent birth of his son.

Discussion

Hundreds of dancers, dozens of puppets, and dozens of animals from the *Taman Safari* and Marine Park Bali perform in the colossal Balinese dance drama known as the *Bali Agung Theater*. Thousands of people watch the live performance of the Bali Agung Theatre six times a week in a building at *Taman Safari & Marine Park Bali*, equipped with sophisticated multimedia technology.

The *Bali Agung Theater* is performed accompanied by the legend of *Barong Landung*. The legend of *Barong Landung* tells the story of the *Dewi Danu*'s anger towards King and *Kang Cing Wei*.

Barong Landung is a form of respect for *Raja Jayapangus*' servants in the context of traditional ceremonies after the king died. As a King, *Jayapangus* was famous in Bali with the title *Paduka Sri Maharaja Haji Jayapangus Arkajalancana*. He had two queen consorts with the titles *Sana Rajapatnidwaya Paduka Sri Parameswari Indujaketana* and *Paduka Sri Mahadewi Sasangkajacihna* (Atmodjo, 1970; Budiastara, 1976:6). *Paduka Sri Mahadewi Sasangkajacihna* is the honorary title of *Kang Cing Wei*, and *Paduka Sana Rajapatnidwaya Sri Parameswari Indujaketana* is the honorary title of the *Dewi Danu* (Atmodjo, 1970; Swadiana, 2008:73). *Dewi Danu* in the story of the *Bali Agung Theater* is the second wife, and *Kang Cing Wei* is the first wife of *Jayapangus*.

Kang Cing Wei, the daughter of a Chinese merchant, received a marriage proposal from *Raja Jayapangus* following his father's trading success in Bali. The lively welcome, accompanied by gifts from the King, made the Chinese merchant strongly agree with his daughter's marriage. However, a *Brahmana* who served as an advisor opposed the King's marriage because *Kang Cing Wei* adhered to a different religion from the King (Bandem, 2011). *Raja Jayapangus* ignored the *Brahmana* interruptions and concerns because of his love for *Kang Cing Wei*. After marrying and settling in the kingdom, *Kang Cing Wei* was called the queen, or *Paduka Sri Mahadewi Sasangkajacihna*.

Raja Jayapangus' marriage to *Kang Cing Wei* was without children. This made *Raja Jayapangus* leave the palace alone to forget and erase his sadness. One day, a storm at sea caused the shipwreck of *Raja Jayapangus*. *Raja Jayapangus* survived after being stranded on an island. *Raja Jayapangus* decided to explore the island and meditate to forget his sadness. One day, *Raja Jayapangus* stopped meditating after meeting the *Dewi Danu*. The sorrow disappeared

after *Raja Jayapangus* fell in love with the *Dewi Danu*. *Raja Jayapangus* decided to marry *Dewi Danu* without royal witnesses or *Kang Cing Wei*'s knowledge. Since then, the *Dewi Danu* has been called *Sana Rajapatnidwaya Paduka Sri Parameswari Indujaketana*. *Raja Jayapangus*' marriage with *Dewi Danu* was blessed with a son, and they were happy.

Their happiness vanished after the arrival of *Kang Cing Wei*. *Kang Cing Wei*'s anxiety and that of the royal troops about the fate of the King outside the palace disappeared after meeting the child who claimed to be the son of *Raja Jayapangus*. So *Dewi Danu* was shocked after learning that *Kang Cing Wei* was *Raja Jayapangus*'s wife. Conflict occurred between *Kang Cing Wei*, *Dewi Danu*, and *Raja Jayapangus*. The dispute between *Kang Cing Wei* and *Raja Jayapangus* was unstoppable after *Kang Cing Wei*'s disappointment with the King. King and *Kang Cing Wei* finally died due to the black magic of the *Dewi Danu*, who was released because she was very angry with them. At the end of the story in the *Bali Agung Theater*, it is stated that to commemorate the services of *Raja Jayapangus*, the servants of the King made two *pelinggih* at *Batur Temple* and *Dalem Balingkang Temple* and performed a traditional ceremony accompanied by *Barong Landung*.

The cross-cultural relationship between Balinese culture and Chinese culture is represented in the story of *Raja Jayapangus* in the *Bali Agung Theater* at *Taman Safari & Marine Park Bali*. Cross-cultural relationships result from interactions between parties with different ethnic, racial, religious, and even cultural backgrounds through intensive direct and written communication processes (Sun, 2007). Cross-cultural relationships can also be created through building family relationships, cooperative relationships in developing a business, and interests in making the same project successful. In other words, good cross-cultural relations can be understood as peace and harmony between owners of different cultures.

Raja Jayapangus and *Kang Ching Wei* can build relationships intensively and neutralize potential conflicts of differences from each structural basis repeatedly through building family commitment up to the level of marriage. Many elements of Chinese culture were accepted and have contributed to the characteristics of Balinese culture within the *Jayapangus* kingdom after *Kang Ching Wie* married, settled, and was recognized as a member of the *Jayapangus* royal family in Bali. Culture can be understood as a source of collective truth (Pradana

et al., 2016; Dharmika and Pradana, 2021; Atmaja et al., 2020). Culture is valuable in the practice of preserving ethnicity, conserving social capital, establishing intergenerational relationships, and empowering social organizations (Arniati et al., 2020; Dharmika et al., 2020; Dharmika and Pradana, 2021; Pradana et al., 2016; Pradana, 2021a). Cross-cultural relationships refer to relationships between parties with different cultural backgrounds based on social class, social institutions, ethnicity, and even nationality. All the royal troops, including the Waisya group under the *Jayapangus* kingdom's auspices, knew and respected him.

The royal army, which greatly respected *Raja Jayapangus*, obeyed *Kang Ching Wie*'s orders. After her death, the royal servants also tried to honor her with the title *Ratu Ayu Mas Subandar* at *Pura Batur*, *Pura Dalem Balingkang*, and White *Barong Landung* in traditional ceremonies, representing the cross-cultural relations that had been well established during *Kang Ching Wie*'s life in the kingdom of *Jayapangus*. The story of *Bali Agung* Theatre states that the *pelelinggih Ratu Ayu Mas Subandar* at *Pura Batur*, *Pura Dalem Balingkang*, and *Barong Landung* is related to the history of *Kang Ching Wei*. Thus, the white *Barong Landung*, which is always the same size as the black *Barong Landung*, shows harmony in traditional ceremonial traditions in Bali.

The harmony of cross-cultural relations began to deteriorate after *Raja Jayapangus* decided to leave the kingdom. The worsening harmony in cross-cultural relations increased after *Raja Jayapangus* married *Dewi Danu* without royal witnesses or news to *Kang Ching Wei*. The conflict and dispute between *Raja Jayapangus*, *Dewi Danu*, and *Kang Ching Wei* led to the deaths of *Kang Ching Wei* and *Raja Jayapangus*, showing a form of disharmony in the cross-cultural relations that had been built.

The deaths of *Kang Ching Wei* and King had implications for awareness in ending the conflict by building shrines and enculturating *Barong Landung* into Balinese culture to commemorate the cross-cultural relations that had been so well built in the *Jayapangus* kingdom. Establishing social harmony and peace between Chinese and Balinese after *Kang Ching Wei*'s marriage exemplifies multicultural education. Acculturation in the construction of the *Ratu Ayu Mas Subandar* shrine at *Pura Batur*, the *pelelinggih* at *Pura Dalem Balingkang*, and *Barong Landung* has cultural significance for Balinese people for several types of traditional ceremonies in Bali. The cultural discourse at the beginning and end of the *Bali Agung* Theater performance represents

sustainable multicultural. The discourse on sacred places and the legend of *Barong Landung* at the end of the *Bali Agung* Theater performance show the hope that existing multicultural relations can be fostered sustainably.

Discourse can be understood as a way for a person or group of people to realize power (Foucault, 1976). Discourse is a discourse that contains symbols about morality, laws, or something that has an impact on strengthening or weakening ideology (Suryakusuma, 2012). Differentiation in discourse is central through expressions, regularity models of various events, object production, and subject determination (Piliang, 1999). Discourse is not only built through a direct communication process but can also be done through the media with agent-offering activities (Pradana, 2012: 266-267). Foucault (1976) calls discourse the verbal explanation of knowledge, classification, and abstraction, which is closely related to power. The magnitude of the influence of the power behind subjectivity and practice in forming knowledge is a determining element in the effectiveness of discourse (Weedon, 1987). Discourse on subjects, objects, and relations between all components of art, as well as knowledge space relations that enable the production and consumption of objects accompanied by the support of power as a totality of art (Piliang, 1999:64; Pradana, 2018). The cross-cultural relationship between *Raja Jayapangus* and *Kang Ching Wei* in some discourses in the *Bali Agung* Theater was marked by violence.

The King's decision to leave the palace and have a son with *Dewi Danu* represents economic violence. The conflict between the actors in the *Bali Agung* Theater discourse, stemming from *Raja Jayapangus*' dual status within the nuclear family structure, demonstrates the discourse's poor structuration and cross-cultural relations. The impact of *Raja Jayapangus* as the husband of *Kang Ching Wei* and *Dewi Danu* had an impact on forms of physical violence, which killed several royal soldiers, *Kang Ching Wei* and *Raja Jayapangus*. The conflict between the perpetrators resulted in the disappointment and psychological violence experienced by *Kang Ching Wei* after learning about *Dewi Danu*'s marriage to *Raja Jayapangus*, as well as the psychological violence experienced by *Raja Jayapangus* due to *Dewi Danu*'s resistance to using black magic.

CONCLUSION

Based on the discourse on cross-cultural relations in the *Bali Agung* theater at *Taman Safari & Marine*

Park Bali, it can be concluded that: 1) the form of cross-cultural relations in the *Bali Agung* theater at *Taman Safari & Marine Park Bali* is in the form of acculturation to Balinese culture. The acculturation of Balinese culture in the *Bali Agung* Theater is told as the result of an excellent cross-cultural relationship between *Raja Jayapangus*, who has a Balinese cultural background, and the *Kang Ching Wie* family, who has a Chinese cultural background, which has been created in matters of trade and family development; 2) The discourse on cross-cultural relations in the *Bali Agung* Theater at *Taman Safari & Marine Park Bali* consists of discourse on cultural heritage in Balinese cultural acculturation, discourse on multicultural education, and discourse on economic violence, psychological violence, and physical violence.

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