

**THE LEGEND OF BANJAR ANGKAH/
THE LEGEND OF GOK RANGSASA**
*Asal-Usul Nama Banjar Angkah /
Legenda Gok Rangsasa*

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Legenda Gok Rangsasa*
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THE LEGEND OF BANJAR ANGKAH/THE LEGEND OF GOK RANGSASA

1. Pujawali Ceremony

Once upon a time there was a *banjar* or hamlet under Tabanan Regency, Bali Province. The hamlet was located six kilometers to the north of Soka Beach. The hamlet was still pristine and the weather was cool because it was surrounded by hills. There were indeed many large trees around the hamlet. The view of the rice field was a feast to the eyes. The villagers lived harmoniously, and they diligently performed their duties. Most of the villagers worked as farmers. As followers of Hinduism, the villagers were very obedient to the teachings of their religion, including the tradition of holding *yadnya* ceremonies. One of them was the ceremony of the god *yadnya*, a sacred ceremony or sacrifice for the gods.

The Balinese are familiar with the term *tri kahyangan* or the three sacred places to worship God in His manifestations as Brahma, Vishnu, and Shiva. The sacred place is commonly located in every *desa adat*¹ and is maintained by its people. The sacred

¹ Customary village, a traditional Balinese community

places referred to here are the *pura desa*², *pura puseh*³, and *pura dalem*⁴. The ceremonies in the three shrines were held every six months.

It was told that the ceremony was to be held at *Pura Desa* and *Pura Puseh*. *Pura Desa* is a sacred place to worship the God Brahma whom in Hinduism is known as God in His manifestation as the creator of the universe and everything in it. *Pura Puseh* is a sacred place to worship the God Vishnu, who is a manifestation of God as the preserver of the universe and its contents. Both temples are located in one place in the middle of the area of *banjar* or hamlet. In the courtyard, outside the temple commonly grow two large trees that add a magical atmosphere to the temple. The trees are usually banyan and *ketapang*⁵. The ceremony, known as *piodalan* or *pujawali*, is held at the temple every Tuesday *Kliwon*⁶, *wuku Julungwangi*, fifteen days before *Galungan*⁷ day. That day comes every 210 days or six months.

² A type of *pura* or temple dedicated to the worship of Brahma, located within villages or cities, serving as the center of Balinese people's religious activities

³ A type of *pura* or temple dedicated to Vishnu

⁴ A type of *pura* or temple dedicated to the worship of Shiva and other deities

⁵ Sea almond

⁶ According to Balinese calendar

⁷ A Balinese holiday celebrating the victory of *dharma* (good) over *adharma* (evil), which also marks the time when the ancestral spirits visit the Earth

A few days earlier, the people will be busy preparing for the ceremony.

Once, on a sunny morning, a few days before the ceremony, the sound of the *kentungan*⁸ in the hamlet was heard. It was a sign for the community to start the activity of *gotong royong*⁹. *Gotong royong* was done to clean the temple area and build a place for the women to make offerings as complement to the ceremony. *Gotong royong* was only done by men. The activity was led by the *adat* chief known as *kelian adat* or a respected elderly member of the hamlet who maintained and guarded the local customs and traditions. The villagers were arriving in traditional clothes and carrying various supplies, such as scythe, machetes, saws, and hoes. In addition, they carried bamboo, *janur*¹⁰, old coconut leaves, and various ceremonial items. Before *gotong-royong* commenced, the *kelian adat* summoned all of the villagers to gather.

“O my people, before we start the work let us gather outside the temple to invoke *tirta* or holy water for the salvation of all of us,” announced the *kelian adat*. The villagers approached the temple

⁸ A traditional communication instrument made of wood, sounded by hitting the instrument with a long bamboo stick, commonly found in villages used to announce something important or emergency

⁹ Mutual aid, community service for the community by the community members

¹⁰ Young coconut leaves

to receive the holy water that had been prepared by the *pemangku* or ceremony leaders in the temple.

After that, they started to work in accordance with the task that had been given by the *kelian adat*. Some did their duties on the temple's yard and some inside the temple. After the people finished cleaning the temple's yard, they began to prepare a shed for the women to later put the offerings. The shed was actually a shack made of bamboo stems and roofed with woven coconut leaves.

The temple was also decorated with colorful fabrics and young coconut leaves. On the entrance to the temple, a *penjor*¹¹ was installed.

After the preparation was sufficiently made, the *kelian adat* stopped the *gotong-royong* and summoned the villagers to take the roll. They were also invited to enjoy the drinks previously prepared by the *adat* board. On that occasion, the *kelian adat* gave an announcement to the villagers.

“Honorable gentlemen, it's time to finish the *gotong-royong*. Tomorrow is the turn of the women to make offerings. I beg you to remind your wives about it,” said the *kelian adat*.

“What should the women bring, Sir?” asked a villager.

¹¹ A tall bamboo pole decorated with leaf, earth crops, and yellow-and-white cloths.

“Well, in that regard, we have the head of *serati*¹² here. She will announce what to bring. Time is yours, Madam,” said the *kelian adat*.

The head of *serati* then read out the distribution of duties for the women. She announced that the women should bring the ceremonial items such as young coconut leaves, *ron* (sugar palm leaves), *semat*¹³, coconut oil, snacks, fruits, flowers, and banana leaves on the next day.

“Should everyone bring all the items, Ma’am?” asked a man.

“Yes, they all should. These women know already how much to bring. They are used to it,” answered the head of *serati*.

“Alright. Thank you, Ma’am,” the villager noted.

After delivering the announcement for the women, the head of *serati* left the meeting place. The meeting was again led by the hamlet head or *kelian adat*.

One of the villagers inquired, “What time do the women have to come to the temple, Sir?”

“Early in the morning after the *adat* board hit the *kentungan* in this temple,” replied the *kelian adat*.

¹² A person responsible for the making of ceremonial offerings

¹³ Small bamboo stalks used to string young coconut leaves

After everything was clear, each of the villagers went home. The next day, the sound of the *kentungan* was heard as a sign that the activity would resume. This time it was the turn of the women to work together to make offerings.

Just like the men, the women in their traditional dresses carried the items needed for offerings in accordance with their respective duties. Arriving at the temple grounds, the *pemangku* or ceremony leaders sprinkled the holy water to the women for the safety of their work. After that, the women began to work together to make offerings led by the *serati*. *Serati* is a person who leads the making of offerings for religious ceremonies.

The *gotong-royong* making offerings for *pujawali/piodalan* ceremony or the commemoration of the construction of the temple took more than one day. Because of the many items needed for the ceremony, the women had to come several times to the temple to work together.

When the preparation was over and the day for the ceremony had arrived, the ceremony was finally ready to take place. The *adat* administrators had come to the temple to prepare everything related to the ceremony to be performed. All villagers, big and small, young and old, came to the temple. They flocked to show their devotion to Ida Sanghyang Widhi Wasa or God Almighty.

All were looking for God's salvation. The rows of women carrying offerings on their heads looked beautiful to the eyes. The ceremony began when most of the people were present at the temple. It was led by a religious leader known as the *pemangku*. The ceremony was held in the following order:

1. the recitation of prayers and mantras by the ceremonial leader to invoke the presence of God in the temple area;
2. offerings by *sulinggih* or *pemangku* to the gods who reigned in the temple;
3. Dance offerings such as, *rejang dewa* or *rerejangan*¹⁴, *kincang-kincung*¹⁵, *jejogedan*¹⁶, and *payung pagut*¹⁷;
4. *tabuh rah*¹⁸ offerings;
5. congregational praying; and
6. closing.

Thus was the order of the *pujawali/piodalan* ceremony at the *pura desa* and *pura puseh* in the hamlet.

¹⁴ A Balinese traditional dance to welcome and entertain the gods coming from heaven to Earth

¹⁵ A Balinese traditional dance to mark the end of a ceremony

¹⁶ A Balinese traditional dance marked by the involvement of audiences to join the dance

¹⁷ A Balinese traditional war dance symbolizing the war between the nine Gods guarding the winds and the giants

¹⁸ The act of sprinkling the blood of sacrifice animals as part of a series of religious ceremony

2. The Missing Dancers and the Gok Rangsasa

The dances were being performed during the ceremony of *pujawali* at *Pura Desa* and *Puseh*. There are several dances commonly performed in every ceremony held at the temple.

The dances include *rejang dewa*, *rarejangan*, *jejogedan*, *kincang-kincung dance*, and *payung pagut*. The dances are staged as a part of a series of *pujawali* ceremony and aimed to entertain the gods who are believed to be present in the ceremony.

Rejang Dance is a sacred dance performed by the young virgins who have not come of age. Meanwhile, *rarejangan* dance is performed by men and women who move around the temple while carrying offerings. *Kincang-kincung* dance is almost the same as *rarejangan* dance. The dances are accompanied by *gegaboran*¹⁹. The next dance is a war dance known as *payung pagut*, a symbol of the war of Dewata Nawasanga, the Nine Gods that guard the wind, against the giants. The dance depicts a fight over the holy water or *tirta amerta*. The battle was won by the gods. The holy water they seized was eventually used for the welfare and salvation of the Gods and all of their creations. As a closing dance is *sidakarya* mask. The dance is a symbol of God Surya that completes the ceremony.

¹⁹ Balinese traditional percussion

It was told that when *rejang* dance was staged, the male and female villagers joined in the dance by making simple movements. They danced around the temple courtyard carrying various ceremonial objects. Being so engrossed in the dance, no one realized that one of the dancers who were in the back row disappeared; the person was nowhere to be found. Until the *pujawali* ceremony was over, no one knew where the dancer had disappeared to.

Such an incident did not happen only once. Every time the ceremony was being held, the disappearance of a dancer would be repeated. The *kelian adat* could not really grasp what was happening, and the villagers became restless. Many villagers complained and declared that they would no longer go to or dare to dance during the ceremony at the temple.

A meeting among the villagers ensued to solve the problem being faced. The *adat* chairman or *kelian adat* gathered villagers at one of the houses one night. The meeting was done covertly so as not to be found out by enemies who might be lurking the villagers.

“Good evening, gentlemen. Thank you for your presence. I apologize for gathering you so suddenly. The meeting this time is to solve the problem we are facing that has made our villagers restless. Some of our people have gone missing without any trace at the ceremony. I am asking for your opinions, what do you think

we should do?” addressed the *kelian adat*, opening the meeting being held.

“Thank you, Sir. I don’t understand why this happened. We are diligent in praying and never miss the ceremonies at the temple. Is that not enough? Why is God always testing us? Why doesn’t God protect His people? In that case, we do not have to hold any ceremony at the temple anymore,” said one villager in dismay.

“The ceremony is an obligation for all people to worship their Lord. As religious people, we must continue to carry out the ceremony regardless of what happens,” said the *kelian adat*.

“That’s right, we should not abolish the ceremony,” echoed the villagers in chorus.

“What should we do?” asked another villager. “In my opinion, this has nothing to do with the temple ceremony. I am sure there are supernatural beings who are haunting us,” suggested one of the villagers.

“I agree with that. We must find out what is really going on with our people,” replied another villager.

One villager proposed, “How about we go to a fortune teller or shaman and ask him about this matter?”

“Well, that’s the problem. Where can we find a fortune teller? I think we should try to find an alternative solution before involving a fortune teller,” replied a villager.

Another villager responded, “I agree. The ceremony at the temple is around the corner. Better find another solution. I also think that there is a supernatural being that we cannot see with our own eyes that has kidnapped the dancers during the ceremony.”

“I think so, too. We do not know where the lost villagers are. If it continues like this, over time the number of our villagers will dwindle. It must be stopped.

I have an idea. How about we tie the dancer’s feet in the back row with a thread?” suggested the *kelian adat*.

“I think that’s a good idea. We tie the dancer with a long thread. With that thread we can follow where the dancer goes,” responded a villager, agreeing to the idea, followed by the rest of the villagers.

Six months later, the *pujawali* ceremony was held again. The traditional elders and the villagers devised a plan to investigate the disappearance of the dancers. The dancer standing at the very back of the row was tied with a thread. The *pujawali* ceremony went as usual. At the end of the ceremony, as what had been expected, one of the dancers was lost again. However, the dancer could still be traced through the thread tied to the feet. The *adat*

board along with the villagers tracked the thread. It ended in a cave located on the moor, on the eastern side of the hamlet.

Seeing the cave, the villagers were frightened and wondered what kind of creature would live inside it. However, because they were all really determined to solve the mystery that had been haunting all the villagers, they went into the cave. How surprised they were to see human bones scattered on the floor of the cave. From a distance the bones looked like the *akah* or roots of a tree. To commemorate this incident, since that time the hamlet was accordingly named Dusun Akah, which gradually turned into Angkah.

Meanwhile, the people were now entering the cave. They finally learned that in the cave lived a giant that had caused a stir in the village. They did not want to be reckless because their enemy was not an animal or human, but a gigantic figure that was powerful. The *adat* board asked the people to go back to the hamlet while preparing for the next strategy.

Meanwhile, the cave that was found by the villagers was located on the east side of Dusun Angkah on the plantation owned by one of the villagers. The mouth of the cave faced east, toward the sunrise. Above the cave there was a plot of land believed by the villagers as a place for sunbathing. The villagers believed that the cave was a *gok rangsasa*. *Gok rangsasa* is a Balinese phrase meaning “giant cave”. The word *gok* means “cave” and *rangsasa*

means “giant”. The villagers of Dusun Angkah finally learned that the cave was indeed inhabited by a giant. It was a female giant, more precisely. Apparently, she did not live alone in the cave.

Based on the investigation, the villagers found that the giant had a daughter. The villagers often spotted the giants sitting on top of the cave, basking under the morning sun. Apparently, inside the cave was so damp that they had to warm up by sunbathing in the morning.

3. The Strategy to Fight Against the Giants

The villagers of Dusun Angkah grew anxious with the loss of some villagers who were kidnapped by the giants. They did not want to act hastily because the giants were very powerful. It was evident by the fact that none of the villagers was aware of the giants when they were kidnapping a dancer. Therefore, they ought to find a way to defeat the giants.

The *adat* chairman along with the villagers asked for the help of a shaman to fight against the giants. They went to see a hamlet elder that was thought to have the ability to fight against the giants; he went by the name of Kaki Basuk.

“We ask for your guidance on how to fight against the giants that have threatened our villagers,” said the *kelian adat*.

“Alright, my dear son, let’s summon all villagers to discuss this,” Kaki Basuk replied.

The *kelian adat* immediately told the villagers to hold a meeting in order to make a strategy against the giants. Meetings were held several times. Finally, the meetings reached an agreement. Since it was impossible to fight the giants face to face, the villagers agreed to fight the giants by trickery. They collected firewood and all combustible materials to put into the giants’ cave.

The villagers, led by Kaki Basuk, flocked the meeting place bringing all the branches and firewood they had collected and then went to where the giants lived, to the east of the hamlet.

Arriving at the mouth of the cave, Kaki Basuk summoned the sleeping giants to ask permission to leave the belongings of the villagers inside the cave.

“*Dong, dong, dong, tiang sareng sami warga banjar nitip barang-barang sahantukan gumine genting,*” said Kaki Basuk. It means “Old lady, old lady, old lady, we villagers would like to leave our belonging here because the hamlet is in emergency.”

While still sleeping in the cave, the older giant replied, “*Nah ditu dogen kejang.*” (Just put them there.) It was unclear what the old

giant was thinking about that she quickly agreed to their request to leave their belongings in the cave. It was likely that the old giant was happy because she did not need to bother again looking for her prey. The villagers had come to her home themselves.

The old giant did not realize that it was just a ruse to get rid of her. That was why, she went back to sleep. The villagers rushed into the cave carrying firewood and other combustible materials. The firewood brought by the villagers crowded the mouth of the cave.

Kaki Basuk called the old giant again to say thanks for allowing the villagers to leave their property there.

“Dong, Dong, tiang sampun usan. Suksma, Benjang malih tiang meriki,” said Kaki Basuk, which means, “Old lady, old lady, we’re done. Thanks, tomorrow we will come back again,” said Kaki Basuk.

“Nah, laut cening mulih,” replied the old giant, which means, “Yes, please come back.”

All of the villagers came out of the cave, but did not return to their homes. Outside the cave, they lighted torches. After the number of torches was felt to be enough, the villagers started to light the fire and burn the cave. It was said that the old giant who was asleep was very surprised to see a raging fire filled the entire cave where she lived. The old giant could not save herself and

eventually died in the cave. However, it was not so with her daughter. The daughter managed to escape through a small hole on the cave. After the old giant's death, the villagers were relieved and happy because nothing disturbed their peace anymore. Since then, the villagers were not worried about losing their members every time the ceremony at *Pura Desa* and *Puseh* was held. To this date, the people have had no problems in holding the ceremonies at the temple.

4. The Half-Human Half-Demon Girl

Not long after the death of the old giant in her cave, news spread in Dusun Padangan, Pupuan Subdistrict, Tabanan Regency, that a beautiful girl whose origin was not known by anyone had appeared there. A family, consisting of a husband and a wife, Men Bekung and Pan Bekung, took the girl home and adopted her as their daughter.

In addition to feeling sorry for the girl, Pan Bekung family felt lucky to get a child because they had not had any children. The word *bekung* in Balinese language means "barren". Pan Bekung and Men Bekung were indeed a married couple with no children.

The people of Dusun Padangan mostly worked as farmers. In addition, they raised cattle, such as cows, pigs, and chickens. So did Pan Bekung family.

Pan Bekung and Men Bekung were very pleased to have a very beautiful girl. They really spoiled their foster daughter. She was not allowed to work hard in the fields or in the paddy fields. Her job was only to take care of the household, feed the livestock, and take care of the harvest while being sundried.

One day when the harvest season arrived, the beautiful girl was asked by her mother to wait for the rice grains being sundried before getting moved to the barn or pounded. The rice was dried in the yard.

Luh Jegeg, which means “beautiful Luh” was the nickname Men Bekung used to call her daughter. “Luh Jegeg, I want to dry our newly harvested rice. Take care of the grains to prevent them from getting eaten by our chickens. Mom and Dad would go to the fields,” said Men Bekung.

“Don’t worry, Mom, I can take care of the rice grains until they are dry. I will not let our chickens eat the grains,” the half-human half-demon girl replied.

Men Bekung and her husband then went to the field with a sense of relief because now there was someone who helped them in doing the household work. They worked in the fields diligently from morning to evening.

Meanwhile, after her parents left to work in the field, the beautiful girl was drying the grains harvested from the rice fields in the

front yard of her house. While carrying a bamboo reed to chase away the chicken, she waited for the grains to dry. Rice grains were one of the most favorite feeds of cattle, especially the chickens. Because the chickens were not kept in a chicken wire, they then raided the rice grains that were being dried. Feeling tired and hungry after taking care of the rice grains for such a long time, the pretty girl was getting annoyed with her naughty chickens. She then began to pursue and catch the chickens. Apparently, she did not just chase the chickens away, but when she caught them she gobbled them right away.

When it was late afternoon, Men Bekung and Pan Bekung came home from the fields. From outside the house Men Bekung called her beloved child, “Luh, Luh, how are the rice grains? Are they dry yet?” asked Men Bekung.

“I’ve been drying them, Mom, but they have not dried up yet,” replied her daughter.

“Okay, how very clever of you, my child. Tomorrow, let’s sundry the grains again. It will take two or three days to make them good to pound,” Men Bekung said.

The next day, Men Bekung and her husband resumed their work in the fields. They again instructed their daughter to dry the grains.

“Luh, Luh, Mom and Dad will go to the fields again to continue yesterday work. Later if the sun is hot, please dry the grains again. Do you get it, my daughter?” requested Men Bekung.

“All right, Mom. You need not worry. I’ll dry them in the sun. Mom and Dad just go to the fields,” replied her daughter.

After that, Men Bekung and her husband went to the fields. Along the way, they were engrossed in a conversation of how lucky they were to have a nice and beautiful child. “Husband, we are lucky that we have a good girl. Although she is not our biological child, she is very devoted to us as parents,” said Men Bekung.

“We should be grateful because Ida Sanghyang Widhi Wasa has answered our prayers to have a child. We do not need to bother taking care of the child from infancy. God sent that child to us when she has grown up and could already work,” Pan Bekung said proudly.

“Yes dear, we are lucky. Let’s walk faster so that we can reach the fields sooner,” invited Men Bekung.

“You’re right, my dear, there’s so much we have to do in the fields,” her husband responded. They then hurried toward the fields. Arriving in the fields, they started to work. They grew corns, bananas, and vegetables. While taking care of the plants, they continued discussing their daughter.

“Husband, on the one hand we are lucky to get a beautiful and smart girl. On the other hand, we will lose our daughter because she will get married. She will be taken from us. We will be alone again and there will only be the two of us at home,” Men Bekung started the conversation.

Pan Bekung responded wisely, “That is the path that has been destined by the Creator. The child is only His duty for us. Our duty is only to raise her well and meet all of her needs as best as we can.”

“Yes, dear, how about finding a *sentana*²⁰ for our daughter?” suggested Men Bekung.

“Finding a *sentana*? Do you mean buying a boy from his mother?” Pan Bekung asked for clarification.

“Yes, it is not forbidden in our religion, right?” confirmed Men Bekung.

“It is fine. It is not prohibited in our customs and religions. The problem is whether there is a young man who will be willing to live with us. Finding a young man to stay with us at home is not easy,” explained Pan Bekung.

“Why is that so, dear?” asked Men Bekung.

²⁰ A boy adopted into the family to continue the father’s lineage by later marrying the daughter

“Just think about it. If you had a son, would you be willing to give him to someone else?” answered Pan Bekung.

“Ah, I see. Of course, I will not let a child I have raised since a baby with much difficulty get taken away by others,” said Men Bekung.

“Just pray, then. I hope there is a young man who wants to live in our house. Who knows there is a family that has a lot of boys and gives up one to stay with us,” replied Pan Bekung.

Men Bekung asked again, “Oh yes, dear, what’s the status of such young men?”

“The young man who does the *nyentana*²¹ is a man who in Hinduism bears the status of a woman. In Bali we adhere to the patrilineal system or the lineage that descends from the father or the men,” replied Pan Bekung.

“Patrilineal, what does that mean?” asked the curious Men Bekung.

“Patrilineal or the lineage of men means that the sons in a family in Bali bear a responsibility for their family, for the family rights and obligations, for the family property and inheritance, and even

²¹ An old Balinese tradition in which families who do not have any sons to carry on the family name adopt a man and marry him to one of their daughters.

the parents' debts. It's different from the daughters who will leave to follow their husbands," explained Pan Bekung.

"Well, that is hard, right?" asked Men Bekung.

"Never mind, we just have to pray to God and hope He will hear and grant our wishes," responded Pan Bekung.

They continued working diligently in the fields and constantly talked about their daughter and her future.

Meanwhile, the beautiful girl was left alone at her home. The sun had risen just a bit. She was reminded of her duty to dry the grains. The grains in the bamboo baskets were taken to dry in the yard. Soon, the chickens began to arrive at the yard as well. Because she was used to prey on chicken, the beautiful girl immediately felt hungry when she saw the chickens. She started chasing her pet chickens. Once she caught them, she immediately ate them raw. After feeling full, she continued her work. Diligently, she waited for the grains to dry.

In the afternoon when her parents came home from the fields, the beautiful girl had finished drying the grains and doing other household duties. The house already looked clean and neat because it was finished cleaning. It was really nice for her parents to have a beautiful and diligent girl.

When the next morning arrived, the chicken Men Bekung kept started crowding near the kitchen. She then fed her chickens. Men Bekung wondered why her chickens had been decreasing in number. She then called her daughter.

“Luh, Luh, why does it seem that we have fewer and fewer chickens? Yesterday, there were still a lot of them. Were there any snakes or civets which preyed on them?” inquired Men Bekung to her daughter.

“I don’t know, Mom. I never noticed it,” her daughter replied. While cooking in the kitchen, Men Bekung couldn’t help but thinking about her lost chickens.

One day, Men Bekung caught her daughter catching her pet chickens. Without suspicion, Men Bekung continued doing her work.

But then, she was surprised to see her daughter eating the chickens raw. Nonetheless, Men Bekung still covered up the issue from her husband.

Eventually, the girl grew older. The nature and characteristics of her “giant-ness” began to be seen. She began to grow thick fur on her legs and hands. Her sharp teeth also began to appear. One day, the adoptive parents of the girl had their child feed the little pigs.

“Luh, Luh, help Mom feed our pig,” ordered Men Bekung to her daughter.

“All right, Mom,” her daughter replied quickly, following her mother’s order.

The beautiful girl immediately went to take the pig feed from behind the house. Perhaps because her instincts as a giant began to grow, she also saw her pigs as a delicious meal. The girl did not even feed the pigs. Quickly, she caught the little pigs and gobbled them up greedily.

Hearing the loud noise created by the pigs, Men Bekung stopped her job and went to the pigsty. Shocked and surprised, she caught her favorite daughter preying on her pigs. At that moment, Men Bekung and Pan Bekung were finally convinced that their adoptive daughter was not an ordinary human being. She was a half-human half-demon child that was very dangerous. They were frightened and immediately reported the case to the hamlet chief and spread the news to the people they met on the street.

After hearing about the report, the hamlet chief immediately gathered his people.

“Ladies and gentlemen, brothers and sisters of Dusun Padangan, we are currently in danger. In our hamlet there is a half-human half-demon creature. We must find a way to get rid of the giant,” announced the chief of the hamlet.

The villagers who mostly did not know about the problem were surprised and at the same time feared of hearing the news delivered by the chief of the hamlet.

“Giant, what kind of creature is that, Sir?” asked a curious villager.

“It’s a half-human half-demon creature who likes to eat the chickens and pigs belonging to the Pan Bekung family,” said the hamlet chief.

After hearing the explanations of the hamlet chief, the people, especially the women, were frightened and listened more seriously to the men’s conversation in the meeting.

“Does anyone know where the devil came from, Sir?” asked a woman.

“She is the adoptive daughter of Pan Bekung family. Her origin is unknown. Initially, she just appeared in their family’s home. Out of pity, the family decided to raise her as their daughter. However, after growing up, they recently discovered that the child is a half-human half-demon creature, maybe a giant,” said the hamlet chief.

“Well, actually I’ve heard that in a hamlet far from here there was once a giant who liked to prey on humans.

The giant kidnapped the people who were performing a dance during the ceremony at the temple,” said a villager.

Another villager continued, “Yes, I also heard of the news that the giant was dead, burned by the people inside the cave. However, the villagers could not find the carcass of her child. It could be that the giant at Pan Bekung's house is the child of the giant I've heard about.”

“Well, no kidding. It is a serious matter that must be addressed immediately. Now she eats chickens and pigs. Later maybe she will eat our goats or cattle. It is not impossible that she will also endanger our lives or prey on our family members or relatives,” said another villager.

“Then, before it's too late, let's take an action. We must catch that giant!” cried the entire villagers.

“Well, how do we get rid of her?” A villager asked.

“Let's catch that giant by tying her legs and hands, and then sink her into the deep river on the edge of our hamlet,” suggested another villager.

“I agree. That is a good idea. Let's go to Pan Bekung's house to catch the giant! Agreed?” invited the hamlet chief.

“Agreed!” cried the whole villagers.

After that, the villagers prepared all the equipment needed to cripple the half-human half-demon being. Under the leadership of the hamlet chief, the people of Dusun Padangan rushed to Pan Bekung's house.

They caught the giant girl in a gang, and then tied her legs and hands. The tied giant girl was put into a *bangsung* or basket for pigs. Then, she was paraded into the river. They drowned her into a deep water trough. Finally, the giant girl died because of drowning. With the death of the giant, the villagers no longer felt any anxiety and fear. They could carry out their respective duties peacefully.

Based on the story, people believed that the incident in Dusun Angkah was associated with the giant in Dusun Padangan. The cave located in Dusun Angkah was believed to expand to Padangan Village. When the cave in Dusun Angkah was burnt, the giants ran away to Padangan Village. It was not clear why the older giant did not run to Padangan Village. There was a possibility that when her cave was on fire, she fell asleep and was finally burned to death.

There is also a tale of old people who said that the old giant could not run because the other end of the cave in Dusun Padangan had a small opening so that the old giant who had a large body could not pass through it.

Such is the story of the origin of Banjar or Dusun Angkah or the legend of Gok Rangsasa “the Legend of the Giant Cave.” Dusun Angkah referred to in the story is Dusun Angkah Gede which is currently included in the territory of Angkah Village, Selemadeg Barat Sub-District, Tabanan regency, Bali Province. The giant cave that is told in the story still stands there, but it is no longer intact due to the landslides that hit the site in the 1990s.