

THE  
INTERPRETATION  
OF  
CULTURES



SELECTED ESSAYS  
BY  
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## Chapter 15 / Deep Play:

# Notes on the Balinese Cockfight



### The Raid

Early in April of 1958, my wife and I arrived, malarial and diffident, in a Balinese village we intended, as anthropologists, to study. A small place, about five hundred people, and relatively remote, it was its own world. We were intruders, professional ones, and the villagers dealt with us as Balinese seem always to deal with people not part of their life who yet press themselves upon them: as though we were not there. For them, and to a degree for ourselves, we were nonpersons, specters, invisible men.

We moved into an extended family compound (that had been arranged before through the provincial government) belonging to one of the four major factions in village life. But except for our landlord and the village chief, whose cousin and brother-in-law he was, everyone ignored us in a way only a Balinese can do. As we wandered around, uncertain, wistful, eager to please, people seemed to look right through us with a gaze focused several yards behind us on some more actual stone or tree. Almost nobody greeted us; but nobody scowled or said anything unpleasant to us either, which would have been almost as satisfactory.

If we ventured to approach someone (something one is powerfully inhibited from doing in such an atmosphere), he moved, negligently but definitely, away. If, seated or leaning against a wall, we had him trapped, he said nothing at all, or mumbled what for the Balinese is the ultimate nonword—"yes." The indifference, of course, was studied; the villagers were watching every move we made, and they had an enormous amount of quite accurate information about who we were and what we were going to be doing. But they acted as if we simply did not exist, which, in fact, as this behavior was designed to inform us, we did not, or anyway not yet.

This is, as I say, general in Bali. Everywhere else I have been in Indonesia, and more latterly in Morocco, when I have gone into a new village, people have poured out from all sides to take a very close look at me, and, often an all-too-probing feel as well. In Balinese villages, at least those away from the tourist circuit, nothing happens at all. People go on pounding, chatting, making offerings, staring into space, carrying baskets about while one drifts around feeling vaguely disembodied. And the same thing is true on the individual level. When you first meet a Balinese, he seems virtually not to relate to you at all; he is, in the term Gregory Bateson and Margaret Mead made famous, "away."<sup>1</sup> Then—in a day, a week, a month (with some people the magic moment never comes)—he decides, for reasons I have never quite been able to fathom, that you *are* real, and then he becomes a warm, gay, sensitive, sympathetic, though, being Balinese, always precisely controlled, person. You have crossed, somehow, some moral or metaphysical shadow line. Though you are not exactly taken as a Balinese (one has to be born to that), you are at least regarded as a human being rather than a cloud or a gust of wind. The whole complexion of your relationship dramatically changes to, in the majority of cases, a gentle, almost affectionate one—a low-keyed, rather playful, rather mannered, rather bemused geniality.

My wife and I were still very much in the gust-of-wind stage, a most frustrating, and even, as you soon begin to doubt whether you are really real after all, unnerving one, when, ten days or so after our arrival, a large cockfight was held in the public square to raise money for a new school.

Now, a few special occasions aside, cockfights are illegal in Bali

<sup>1</sup> G. Bateson and M. Mead, *Balinese Character: A Photographic Analysis* (New York, 1942), p. 68.

under the Republic (as, for not altogether unrelated reasons, they were under the Dutch), largely as a result of the pretensions to puritanism radical nationalism tends to bring with it. The elite, which is not itself so very puritan, worries about the poor, ignorant peasant gambling all his money away, about what foreigners will think, about the waste of time better devoted to building up the country. It sees cockfighting as "primitive," "backward," "unprogressive," and generally unbecoming an ambitious nation. And, as with those other embarrassments—opium smoking, begging, or uncovered breasts—it seeks, rather unsystematically, to put a stop to it.

Of course, like drinking during Prohibition or, today, smoking marijuana, cockfights, being a part of "The Balinese Way of Life," nonetheless go on happening, and with extraordinary frequency. And, as with Prohibition or marijuana, from time to time the police (who, in 1958 at least, were almost all not Balinese but Javanese) feel called upon to make a raid, confiscate the cocks and spurs, fine a few people, and even now and then expose some of them in the tropical sun for a day as object lessons which never, somehow, get learned, even though occasionally, quite occasionally, the object dies.

As a result, the fights are usually held in a secluded corner of a village in semisecrecy, a fact which tends to slow the action a little—not very much, but the Balinese do not care to have it slowed at all. In this case, however, perhaps because they were raising money for a school that the government was unable to give them, perhaps because raids had been few recently, perhaps, as I gathered from subsequent discussion, there was a notion that the necessary bribes had been paid, they thought they could take a chance on the central square and draw a larger and more enthusiastic crowd without attracting the attention of the law.

They were wrong. In the midst of the third match, with hundreds of people, including, still transparent, myself and my wife, fused into a single body around the ring, a superorganism in the literal sense, a truck full of policemen armed with machine guns roared up. Amid great screeching cries of "pulisi! pulisi!" from the crowd, the policemen jumped out, and, springing into the center of the ring, began to swing their guns around like gangsters in a motion picture, though not going so far as actually to fire them. The superorganism came instantly apart as its components scattered in all directions. People raced down the road, disappeared headfirst over walls, scrambled under platforms, folded themselves behind wicker screens, scuttled up coconut trees.

Cocks armed with steel spurs sharp enough to cut off a finger or run a hole through a foot were running wildly around. Everything was dust and panic.

On the established anthropological principle, "When in Rome," my wife and I decided, only slightly less instantaneously than everyone else, that the thing to do was run too. We ran down the main village street, northward, away from where we were living, for we were on that side of the ring. About halfway down another fugitive ducked suddenly into a compound—his own, it turned out—and we, seeing nothing ahead of us but rice fields, open country, and a very high volcano, followed him. As the three of us came tumbling into the courtyard, his wife, who had apparently been through this sort of thing before, whipped out a table, a tablecloth, three chairs, and three cups of tea, and we all, without any explicit communication whatsoever, sat down, commenced to sip tea, and sought to compose ourselves.

A few moments later, one of the policemen marched importantly into the yard, looking for the village chief. (The chief had not only been at the fight, he had arranged it. When the truck drove up he ran to the river, stripped off his sarong, and plunged in so he could say, when at length they found him sitting there pouring water over his head, that he had been away bathing when the whole affair had occurred and was ignorant of it. They did not believe him and fined him three hundred rupiah, which the village raised collectively.) Seeing me and my wife, "White Men," there in the yard, the policeman performed a classic double take. When he found his voice again he asked, approximately, what in the devil did we think we were doing there. Our host of five minutes leaped instantly to our defense, producing an impassioned description of who and what we were, so detailed and so accurate that it was my turn, having barely communicated with a living human being save my landlord and the village chief for more than a week, to be astonished. We had a perfect right to be there, he said, looking the Javanese upstart in the eye. We were American professors; the government had cleared us; we were there to study culture; we were going to write a book to tell Americans about Bali. And we had all been there drinking tea and talking about cultural matters all afternoon and did not know anything about any cockfight. Moreover, we had not seen the village chief all day; he must have gone to town. The policeman retreated in rather total disarray. And, after a decent interval, bewildered but relieved to have survived and stayed out of jail, so did we.

The next morning the village was a completely different world for us. Not only were we no longer invisible, we were suddenly the center of all attention, the object of a great outpouring of warmth, interest, and most especially, amusement. Everyone in the village knew we had fled like everyone else. They asked us about it again and again (I must have told the story, small detail by small detail, fifty times by the end of the day), gently, affectionately, but quite insistently teasing us: "Why didn't you just stand there and tell the police who you were?" "Why didn't you just say you were only watching and not betting?" "Were you really afraid of those little guns?" As always, kinesthetically minded and, even when fleeing for their lives (or, as happened eight years later, surrendering them), the world's most poised people, they gleefully mimicked, also over and over again, our graceless style of running and what they claimed were our panic-stricken facial expressions. But above all, everyone was extremely pleased and even more surprised that we had not simply "pulled out our papers" (they knew about those too) and asserted our Distinguished Visitor status, but had instead demonstrated our solidarity with what were now our covillagers. (What we had actually demonstrated was our cowardice, but there is fellowship in that too.) Even the Brahmana priest, an old, grave, halfway-to-heaven type who because of its associations with the underworld would never be involved, even distantly, in a cockfight, and was difficult to approach even to other Balinese, had us called into his courtyard to ask us about what had happened, chuckling happily at the sheer extraordinariness of it all.

In Bali, to be teased is to be accepted. It was the turning point so far as our relationship to the community was concerned, and we were quite literally "in." The whole village opened up to us, probably more than it ever would have otherwise (I might actually never have gotten to that priest, and our accidental host became one of my best informants), and certainly very much faster. Getting caught, or almost caught, in a vice raid is perhaps not a very generalizable recipe for achieving that mysterious necessity of anthropological field work, rapport, but for me it worked very well. It led to a sudden and unusually complete acceptance into a society extremely difficult for outsiders to penetrate. It gave me the kind of immediate, inside-view grasp of an aspect of "peasant mentality" that anthropologists not fortunate enough to flee headlong with their subjects from armed authorities normally do not get. And, perhaps most important of all, for the other things might have come in other ways, it put me very quickly on to a combination emotional explosion,

status war, and philosophical drama of central significance to the society whose inner nature I desired to understand. By the time I left I had spent about as much time looking into cockfights as into witchcraft, irrigation, caste, or marriage.

## Of Cocks and Men

Bali, mainly because it is Bali, is a well-studied place. Its mythology, art, ritual, social organization, patterns of child rearing, forms of law, even styles of trance, have all been microscopically examined for traces of that elusive substance Jane Belo called "The Balinese Temper."<sup>2</sup> But, aside from a few passing remarks, the cockfight has barely been noticed, although as a popular obsession of consuming power it is at least as important a revelation of what being a Balinese "is really like" as these more celebrated phenomena.<sup>3</sup> As much of America surfaces in a ball park, on a golf links, at a race track, or around a poker table, much of Bali surfaces in a cock ring. For it is only apparently cocks that are fighting there. Actually, it is men.

To anyone who has been in Bali any length of time, the deep psychological identification of Balinese men with their cocks is unmistakable. The double entendre here is deliberate. It works in exactly the same way in Balinese as it does in English, even to producing the same tired jokes, strained puns, and uninventive obscenities. Bateson and Mead have even suggested that, in line with the Balinese conception of the body as a set of separately animated parts, cocks are viewed as detachable, self-operating penises, ambulant genitals with a life of their own.<sup>4</sup>

<sup>2</sup> J. Belo, "The Balinese Temper," in *Traditional Balinese Culture*, ed. J. Belo (New York, 1970) (originally published in 1935), pp. 85-110.

<sup>3</sup> The best discussion of cockfighting is again Bateson and Mead's *Balinese Character*, pp. 24-25, 140; but it, too, is general and abbreviated.

<sup>4</sup> *Ibid.*, pp. 25-26. The cockfight is unusual within Balinese culture in being a single-sex public activity from which the other sex is totally and expressly excluded. Sexual differentiation is culturally extremely played down in Bali and most activities, formal and informal, involve the participation of men and women on equal ground, commonly as linked couples. From religion, to politics, to economics, to kinship, to dress, Bali is a rather "unisex" society, a fact both its customs and its symbolism clearly express. Even in contexts where women do not in fact play much of a role—music, painting, certain agricultural activities—their absence, which is only relative in any case, is more a mere matter of fact than

And while I do not have the kind of unconscious material either to confirm or disconfirm this intriguing notion, the fact that they are masculine symbols par excellence is about as indubitable, and to the Balinese about as evident, as the fact that water runs downhill.

The language of everyday moralism is shot through, on the male side of it, with roosterish imagery. *Sabung*, the word for cock (and one which appears in inscriptions as early as A.D. 922), is used metaphorically to mean "hero," "warrior," "champion," "man of parts," "political candidate," "bachelor," "dandy," "lady-killer," or "tough guy." A pompous man whose behavior presumes above his station is compared to a tailless cock who struts about as though he had a large, spectacular one. A desperate man who makes a last, irrational effort to extricate himself from an impossible situation is likened to a dying cock who makes one final lunge at his tormentor to drag him along to a common destruction. A stingy man, who promises much, gives little, and begrudges that, is compared to a cock which, held by the tail, leaps at another without in fact engaging him. A marriageable young man still shy with the opposite sex or someone in a new job anxious to make a good impression is called "a fighting cock caged for the first time."<sup>5</sup> Court trials, wars, political contests, inheritance disputes, and street arguments are all compared to cockfights.<sup>6</sup> Even the very island itself is perceived from its shape as a small, proud cock, poised, neck extended, back taut, tail raised, in eternal challenge to large, feckless, shapeless Java.<sup>7</sup>

But the intimacy of men with their cocks is more than metaphorical. Balinese men, or anyway a large majority of Balinese men, spend an enormous amount of time with their favorites, grooming them, feeding them, discussing them, trying them out against one another, or just gaz-

socially enforced. To this general pattern, the cockfight, entirely of, by, and for men (women—at least *Balinese* women—do not even watch), is the most striking exception.

<sup>5</sup> C. Hooykaas, *The Lay of the Jaya Prana* (London, 1958), p. 39. The lay has a stanza (no. 17) with the reluctant bridegroom use. Jaya Prana, the subject of a Balinese Uriah myth, responds to the lord who has offered him the loveliest of six hundred servant girls: "Godly King, my Lord and Master/I beg you, give me leave to go/such things are not yet in my mind;/like a fighting cock encaged/indeed I am on my mettle/I am alone/as yet the flame has not been fanned."

<sup>6</sup> For these, see V. E. Korn, *Het Adatrecht van Bali*, 2d ed. (The Hague, 1932), index under *toh*.

<sup>7</sup> There is indeed a legend to the effect that the separation of Java and Bali is due to the action of a powerful Javanese religious figure who wished to protect himself against a Balinese culture hero (the ancestor of two Ksatria castes) who was a passionate cockfighting gambler. See C. Hooykaas, *Agama Tirtha* (Amsterdam, 1964), p. 184.

ing at them with a mixture of rapt admiration and dreamy self-absorption. Whenever you see a group of Balinese men squatting idly in the council shed or along the road in their hips down, shoulders forward, knees up fashion, half or more of them will have a rooster in his hands, holding it between his thighs, bouncing it gently up and down to strengthen its legs, ruffling its feathers with abstract sensuality, pushing it out against a neighbor's rooster to rouse its spirit, withdrawing it toward his loins to calm it again. Now and then, to get a feel for another bird, a man will fiddle this way with someone else's cock for a while, but usually by moving around to squat in place behind it, rather than just having it passed across to him as though it were merely an animal.

In the houseyard, the high-walled enclosures where the people live, fighting cocks are kept in wicker cages, moved frequently about so as to maintain the optimum balance of sun and shade. They are fed a special diet, which varies somewhat according to individual theories but which is mostly maize, sifted for impurities with far more care than it is when mere humans are going to eat it, and offered to the animal kernel by kernel. Red pepper is stuffed down their beaks and up their anuses to give them spirit. They are bathed in the same ceremonial preparation of tepid water, medicinal herbs, flowers, and onions in which infants are bathed, and for a prize cock just about as often. Their combs are cropped, their plumage dressed, their spurs trimmed, and their legs massaged, and they are inspected for flaws with the squinted concentration of a diamond merchant. A man who has a passion for cocks, an enthusiast in the literal sense of the term, can spend most of his life with them, and even those, the overwhelming majority, whose passion though intense has not entirely run away with them, can and do spend what seems not only to an outsider, but also to themselves, an inordinate amount of time with them. "I am cock crazy," my landlord, a quite ordinary *afficionado* by Balinese standards, used to moan as he went to move another cage, give another bath, or conduct another feeding. "We're all cock crazy."

The madness has some less visible dimensions, however, because although it is true that cocks are symbolic expressions or magnifications of their owner's self, the narcissistic male ego writ out in Aesopian terms, they are also expressions—and rather more immediate ones—of what the Balinese regard as the direct inversion, aesthetically, morally, and metaphysically, of human status: animality. ✓

The Balinese revulsion against any behavior regarded as animal-like

can hardly be overstressed. Babies are not allowed to crawl for that reason. Incest, though hardly approved, is a much less horrifying crime than bestiality. (The appropriate punishment for the second is death by drowning, for the first being forced to live like an animal.)<sup>8</sup> Most demons are represented—in sculpture, dance, ritual, myth—in some real or fantastic animal form. The main puberty rite consists in filing the child's teeth so they will not look like animal fangs. Not only defecation but eating is regarded as a disgusting, almost obscene activity, to be conducted hurriedly and privately, because of its association with animality. Even falling down or any form of clumsiness is considered to be bad for these reasons. Aside from cocks and a few domestic animals—oxen, ducks—of no emotional significance, the Balinese are averse to animals and treat their large number of dogs not merely callously but with a phobic cruelty. In identifying with his cock, the Balinese man is identifying not just with his ideal self, or even his penis, but also, and at the same time, with what he most fears, hates, and ambivalence being what it is, is fascinated by—"The Powers of Darkness."

The connection of cocks and cockfighting with such Powers, with the animalistic demons that threaten constantly to invade the small, cleared-off space in which the Balinese have so carefully built their lives and devour its inhabitants, is quite explicit. A cockfight, any cockfight, is in the first instance a blood sacrifice offered, with the appropriate chants and oblations, to the demons in order to pacify their ravenous, cannibal hunger. No temple festival should be conducted until one is made. (If it is omitted, someone will inevitably fall into a trance and command with the voice of an angered spirit that the oversight be immediately corrected.) Collective responses to natural evils—illness, crop failure, volcanic eruptions—almost always involve them. And that famous holiday in Bali, "The Day of Silence" (*Njepi*), when everyone sits silent and immobile all day long in order to avoid contact with a sudden influx of demons chased momentarily out of hell, is preceded the previous day by large-scale cockfights (in this case legal) in almost every village on the island.

In the cockfight, man and beast, good and evil, ego and id, the creative power of aroused masculinity and the destructive power of loosened an-

<sup>8</sup> An incestuous couple is forced to wear pig yokes over their necks and crawl to a pig trough and eat with their mouths there. On this, see J. Belo, "Customs Pertaining to Twins in Bali," in *Traditional Balinese Culture*, ed. J. Belo, p. 49; on the abhorrence of animality generally, Bateson and Mead, *Balinese Character*, p. 22.

imality fuse in a bloody drama of hatred, cruelty, violence, and death. It is little wonder that when, as is the invariable rule, the owner of the winning cock takes the carcass of the loser—often torn limb from limb by its enraged owner—home to eat, he does so with a mixture of social embarrassment, moral satisfaction, aesthetic disgust, and cannibal joy. Or that a man who has lost an important fight is sometimes driven to wreck his family shrines and curse the gods, an act of metaphysical (and social) suicide. Or that in seeking earthly analogues for heaven and hell the Balinese compare the former to the mood of a man whose cock has just won, the latter to that of a man whose cock has just lost.

## The Fight

Cockfights (*tetadjen*; *sabungan*) are held in a ring about fifty feet square. Usually they begin toward late afternoon and run three or four hours until sunset. About nine or ten separate matches (*sehet*) comprise a program. Each match is precisely like the others in general pattern: there is no main match, no connection between individual matches, no variation in their format, and each is arranged on a completely ad hoc basis. After a fight has ended and the emotional debris is cleaned away—the bets have been paid, the curses cursed, the carcasses possessed—seven, eight, perhaps even a dozen men slip negligently into the ring with a cock and seek to find there a logical opponent for it. This process, which rarely takes less than ten minutes, and often a good deal longer, is conducted in a very subdued, oblique, even dissembling manner. Those not immediately involved give it at best but disguised, sidelong attention; those who, embarrassedly, are, attempt to pretend somehow that the whole thing is not really happening.

A match made, the other hopefuls retire with the same deliberate indifference, and the selected cocks have their spurs (*tadji*) affixed—razor-sharp, pointed steel swords, four or five inches long. This is a delicate job which only a small proportion of men, a half-dozen or so in most villages, know how to do properly. The man who attaches the spurs also provides them; and if the rooster he assists wins, its owner awards him the spur-leg of the victim. The spurs are affixed by winding a long length of string around the foot of the spur and the leg of the

cock. For reasons I shall come to presently, it is done somewhat differently from case to case, and is an obsessively deliberate affair. The lore about spurs is extensive—they are sharpened only at eclipses and the dark of the moon, should be kept out of the sight of women, and so forth. And they are handled, both in use and out, with the same curious combination of fussiness and sensuality the Balinese direct toward ritual objects generally.

The spurs affixed, the two cocks are placed by their handlers (who may or may not be their owners) facing one another in the center of the ring.<sup>9</sup> A coconut pierced with a small hole is placed in a pail of water, in which it takes about twenty-one seconds to sink, a period known as a *tjeng* and marked at beginning and end by the beating of a slit gong. During these twenty-one seconds the handlers (*pengangkeb*) are not permitted to touch their roosters. If, as sometimes happens, the animals have not fought during this time, they are picked up, fluffed, pulled, prodded, and otherwise insulted, and put back in the center of the ring and the process begins again. Sometimes they refuse to fight at all, or one keeps running away, in which case they are imprisoned together under a wicker cage, which usually gets them engaged.

Most of the time, in any case, the cocks fly almost immediately at one another in a wing-beating, head-thrusting, leg-kicking explosion of animal fury so pure, so absolute, and in its own way so beautiful, as to be almost abstract, a Platonic concept of hate. Within moments one or the other drives home a solid blow with his spur. The handler whose cock has delivered the blow immediately picks it up so that it will not get a return blow, for if he does not the match is likely to end in a mutually mortal tie as the two birds wildly hack each other to pieces. This is particularly true if, as often happens, the spur sticks in its victim's body, for then the aggressor is at the mercy of his wounded foe.

With the birds again in the hands of their handlers, the coconut is now sunk three times after which the cock which has landed the blow

<sup>9</sup> Except for unimportant, small-bet fights (on the question of fight "importance," see below) spur affixing is usually done by someone other than the owner. Whether the owner handles his own cock or not more or less depends on how skilled he is at it, a consideration whose importance is again relative to the importance of the fight. When spur affixers and cock handlers are someone other than the owner, they are almost always a quite close relative—a brother or cousin—or a very intimate friend of his. They are thus almost extensions of his personality, as the fact that all three will refer to the cock as "mine," say "I" fought So-and-So, and so on, demonstrates. Also, owner-handler-affixer triads tend to be fairly fixed, though individuals may participate in several and often exchange roles within a given one.

must be set down to show that he is firm, a fact he demonstrates by wandering idly around the ring for a coconut sink. The coconut is then sunk twice more and the fight must recommence.

During this interval, slightly over two minutes, the handler of the wounded cock has been working frantically over it, like a trainer patching a mauled boxer between rounds, to get it in shape for a last, desperate try for victory. He blows in its mouth, putting the whole chicken head in his own mouth and sucking and blowing, fluffs it, stuffs its wounds with various sorts of medicines, and generally tries anything he can think of to arouse the last ounce of spirit which may be hidden somewhere within it. By the time he is forced to put it back down he is usually drenched in chicken blood; but, as in prize fighting, a good handler is worth his weight in gold. Some of them can virtually make the dead walk, at least long enough for the second and final round.

In the climactic battle (if there is one; sometimes the wounded cock simply expires in the handler's hands or immediately as it is placed down again), the cock who landed the first blow usually proceeds to finish off his weakened opponent. But this is far from an inevitable outcome, for if a cock can walk, he can fight, and if he can fight, he can kill, and what counts is which cock expires first. If the wounded one can get a stab in and stagger on until the other drops, he is the official winner, even if he himself topples over an instant later.

Surrounding all this melodrama—which the crowd packed tight around the ring follows in near silence, moving their bodies in kinaesthetic sympathy with the movement of the animals, cheering their champions on with wordless hand motions, shiftings of the shoulders, turnings of the head, falling back en masse as the cock with the murderous spurs careens toward one side of the ring (it is said that spectators sometimes lose eyes and fingers from being too attentive), surging forward again as they glance off toward another—is a vast body of extraordinarily elaborate and precisely detailed rules.

These rules, together with the developed lore of cocks and cockfighting which accompanies them, are written down in palm-leaf manuscripts (*lontar*; *rontal*) passed on from generation to generation as part of the general legal and cultural tradition of the villages. At a fight, the umpire (*saja komong*; *djuru kembar*)—the man who manages the coconut—is in charge of their application and his authority is absolute. I have never seen an umpire's judgment questioned on any subject, even by the more despondent losers, nor have I ever heard, even in private, a

charge of unfairness directed against one, or, for that matter, complaints about umpires in general. Only exceptionally well trusted, solid, and, given the complexity of the code, knowledgeable citizens perform this job, and in fact men will bring their cocks only to fights presided over by such men. It is also the umpire to whom accusations of cheating, which, though rare in the extreme, occasionally arise, are referred; and it is he who in the not infrequent cases where the cocks expire virtually together decides which (if either, for, though the Balinese do not care for such an outcome, there can be ties) went first. Likened to a judge, a king, a priest, and a policeman, he is all of these, and under his assured direction the animal passion of the fight proceeds within the civic certainty of the law. In the dozens of cockfights I saw in Bali, I never once saw an altercation about rules. Indeed, I never saw an open altercation, other than those between cocks, at all.

This crosswise doubleness of an event which, taken as a fact of nature, is rage untrammelled and, taken as a fact of culture, is form perfected, defines the cockfight as a sociological entity. A cockfight is what, searching for a name for something not vertebrate enough to be called a group and not structureless enough to be called a crowd, Erving Goffman has called a "focused gathering"—a set of persons engrossed in a common flow of activity and relating to one another in terms of that flow.<sup>10</sup> Such gatherings meet and disperse; the participants in them fluctuate; the activity that focuses them is discrete—a particulate process that reoccurs rather than a continuous one that endures. They take their form from the situation that evokes them, the floor on which they are placed, as Goffman puts it; but it is a form, and an articulate one, nonetheless. For the situation, the floor is itself created, in jury deliberations, surgical operations, block meetings, sit-ins, cockfights, by the cultural preoccupations—here, as we shall see, the celebration of status rivalry—which not only specify the focus but, assembling actors and arranging scenery, bring it actually into being.

In classical times (that is to say, prior to the Dutch invasion of 1908), when there were no bureaucrats around to improve popular morality, the staging of a cockfight was an explicitly societal matter. Bringing a cock to an important fight was, for an adult male, a compulsory duty of citizenship; taxation of fights, which were usually held on market day, was a major source of public revenue; patronage of the art was

<sup>10</sup> E. Goffman, *Encounters: Two Studies in the Sociology of Interaction* (Indianapolis, 1961), pp. 9–10.

a stated responsibility of princes; and the cock ring, or *wantilan*, stood in the center of the village near those other monuments of Balinese civility—the council house, the origin temple, the marketplace, the signal tower, and the banyan tree. Today, a few special occasions aside, the newer rectitude makes so open a statement of the connection between the excitements of collective life and those of blood sport impossible, but, less directly expressed, the connection itself remains intimate and intact. To expose it, however, it is necessary to turn to the aspect of cockfighting around which all the others pivot, and through which they exercise their force, an aspect I have thus far studiously ignored. I mean, of course, the gambling.

### Odds and Even Money

The Balinese never do anything in a simple way that they can contrive to do in a complicated one, and to this generalization cockfight wagering is no exception.

In the first place, there are two sorts of bets, or *toh*.<sup>11</sup> There is the single axial bet in the center between the principals (*toh ketengah*), and there is the cloud of peripheral ones around the ring between members of the audience (*toh kesasi*). The first is typically large; the second typically small. The first is collective, involving coalitions of bettors clustering around the owner; the second is individual, man to man. The first is a matter of deliberate, very quiet, almost furtive arrangement by the coalition members and the umpire huddled like conspirators in the center of the ring; the second is a matter of impulsive shouting, public offers, and public acceptances by the excited throng around its edges. And most curiously, and as we shall see most revealingly, *where the first is always, without exception, even money, the second, equally without ex-*

<sup>11</sup> This word, which literally means an indelible stain or mark, as in a birthmark or a vein in a stone, is used as well for a deposit in a court case, for a pawn, for security offered in a loan, for a stand-in for someone else in a legal or ceremonial context, for an earnest advanced in a business deal, for a sign placed in a field to indicate its ownership is in dispute, and for the status of an unfaithful wife from whose lover her husband must gain satisfaction or surrender her to him. See Korn, *Het Adatrecht van Bali*; Th. Pigeaud, *Javaans-Nederlands Handwoordenboek* (Groningen, 1938); H. H. Juynboll, *Oudjavaansche-Nederlandsche Woordenlijst* (Leiden, 1923).



ception, is never such. What is a fair coin in the center is a biased one on the side.

The center bet is the official one, hedged in again with a webwork of rules, and is made between the two cock owners, with the umpire as overseer and public witness.<sup>12</sup> This bet, which, as I say, is always relatively and sometimes very large, is never raised simply by the owner in whose name it is made, but by him together with four or five, sometimes seven or eight, allies—kin, village mates, neighbors, close friends. He may, if he is not especially well-to-do, not even be the major contributor; though, if only to show that he is not involved in any chicanery, he must be a significant one.

Of the fifty-seven matches for which I have exact and reliable data on the center bet, the range is from fifteen ringgits to five hundred, with a mean at eighty-five and with the distribution being rather noticeably trimodal: small fights (15 ringgits either side of 35) accounting for about 45 percent of the total number; medium ones (20 ringgits either side of 70) for about 25 percent; and large (75 ringgits either side of 175) for about 20 percent, with a few very small and very large ones out at the extremes. In a society where the normal daily wage of a manual laborer—a brickmaker, an ordinary farmworker, a market porter—was about three ringgits a day, and considering the fact that fights were held on the average about every two-and-a-half days in the immediate area I studied, this is clearly serious gambling, even if the bets are pooled rather than individual efforts.

The side bets are, however, something else altogether. Rather than the solemn, legalistic pactmaking of the center, wagering takes place rather in the fashion in which the stock exchange used to work when it was out on the curb. There is a fixed and known odds paradigm which runs in a continuous series from ten-to-nine at the short end to two-to-one at the long: 10-9, 9-8, 8-7, 7-6, 6-5, 5-4, 4-3, 3-2, 2-1. The man who wishes to back the *underdog cock* (leaving aside how favorites, *kebut*, and underdogs, *ngai*, are established for the moment) shouts the short-side number indicating the odds he wants to be given. That is, if he shouts *gasal*, "five," he wants the underdog at five-to-four (or, for

<sup>12</sup> The center bet must be advanced in cash by both parties prior to the actual fight. The umpire holds the stakes until the decision is rendered and then awards them to the winner, avoiding, among other things, the intense embarrassment both winner and loser would feel if the latter had to pay off personally following his defeat. About 10 percent of the winner's receipts are subtracted for the umpire's share and that of the fight sponsors.

him, four-to-five); if he shouts "four," he wants it at four-to-three (again, he putting up the "three"); if "nine," at nine-to-eight, and so on. A man backing the favorite, and thus considering giving odds if he can get them short enough, indicates the fact by crying out the color-type of that cock—"brown," "speckled," or whatever.<sup>13</sup>

As odds-takers (backers of the underdog) and odds-givers (backers of the favorite) sweep the crowd with their shouts, they begin to focus in on one another as potential betting pairs, often from far across the ring. The taker tries to shout the giver into longer odds, the giver to shout the taker into shorter ones.<sup>14</sup> The taker, who is the wooer in this situation, will signal how large a bet he wishes to make at the odds he is shouting by holding a number of fingers up in front of his face and vigorously waving them. If the giver, the wooed, replies in kind, the bet is made; if he does not, they unlock gazes and the search goes on.

The side betting, which takes place after the center bet has been made and its size announced, consists then in a rising crescendo of

<sup>13</sup> Actually, the typing of cocks, which is extremely elaborate (I have collected more than twenty classes, certainly not a complete list), is not based on color alone, but on a series of independent, interacting, dimensions, which include—besides color—size, bone thickness, plumage, and temperament. (But *not* pedigree. The Balinese do not breed cocks to any significant extent, nor, so far as I have been able to discover, have they ever done so. The *asil*, or jungle cock, which is the basic fighting strain everywhere the sport is found, is native to southern Asia, and one can buy a good example in the chicken section of almost any Balinese market for anywhere from four or five ringgits up to fifty or more.) The color element is merely the one normally used as the type name, except when the two cocks of different types—as on principle they must be—have the same color, in which case a secondary indication from one of the other dimensions ("large speckled" v. "small speckled," etc.) is added. The types are coordinated with various cosmological ideas which help shape the making of matches, so that, for example, you fight a small, headstrong, speckled brown-on-white cock with flat-lying feathers and thin legs from the east side of the ring on a certain day of the complex Balinese calendar, and a large, cautious, all-black cock with tufted feathers and stubby legs from the north side on another day, and so on. All this is again recorded in palm-leaf manuscripts and endlessly discussed by the Balinese (who do not all have identical systems), and a full-scale componential-cum-symbolic analysis of cock classifications would be extremely valuable both as an adjunct to the description of the cockfight and in itself. But my data on the subject, though extensive and varied, do not seem to be complete and systematic enough to attempt such an analysis here. For Balinese cosmological ideas more generally see Belo, ed., *Traditional Balinese Culture*, and J. L. Swellengrebel, ed., *Bali: Studies in Life, Thought, and Ritual* (The Hague, 1960).

<sup>14</sup> For purposes of ethnographic completeness, it should be noted that it is possible for the man backing the favorite—the odds-giver—to make a bet in which he wins if his cock wins or there is a tie, a slight shortening of the odds (I do not have enough cases to be exact, but ties seem to occur about once every fifteen or twenty matches). He indicates his wish to do this by shouting *sapik* ("tie") rather than the cock-type, but such bets are in fact infrequent.

shouts as backers of the underdog offer their propositions to anyone who will accept them, while those who are backing the favorite but do not like the price being offered, shout equally frenetically the color of the cock to show they too are desperate to bet but want shorter odds.

Almost always odds-calling, which tends to be very consensual in that at any one time almost all callers are calling the same thing, starts off toward the long end of the range—five-to-four or four-to-three—and then moves, also consensually, toward the short end with greater or lesser speed and to a greater or lesser degree. Men crying “five” and finding themselves answered only with cries of “brown” start crying “six,” either drawing the other callers fairly quickly with them or retiring from the scene as their too-generous offers are snapped up. If the change is made and partners are still scarce, the procedure is repeated in a move to “seven,” and so on, only rarely, and in the very largest fights, reaching the ultimate “nine” or “ten” levels. Occasionally, if the cocks are clearly mismatched, there may be no upward movement at all, or even a movement down the scale to four-to-three, three-to-two, very, very rarely two-to-one, a shift which is accompanied by a declining number of bets as a shift upward is accompanied by an increasing number. But the general pattern is for the betting to move a shorter or longer distance up the scale toward the, for sidebets, nonexistent pole of even money, with the overwhelming majority of bets falling in the four-to-three to eight-to-seven range.<sup>15</sup>

As the moment for the release of the cocks by the handlers approaches, the screaming, at least in a match where the center bet is large, reaches almost frenzied proportions as the remaining unfulfilled bettors try desperately to find a last-minute partner at a price they can live with. (Where the center bet is small, the opposite tends to occur:

<sup>15</sup> The precise dynamics of the movement of the betting is one of the most intriguing, most complicated, and, given the hectic conditions under which it occurs, most difficult to study, aspects of the fight. Motion picture recording plus multiple observers would probably be necessary to deal with it effectively. Even impressionistically—the only approach open to a lone ethnographer caught in the middle of all this—it is clear that certain men lead both in determining the favorite (that is, making the opening cock-type calls which always initiate the process) and in directing the movement of the odds, these “opinion leaders” being the more accomplished cockfighters-cum-solid-citizens to be discussed below. If these men begin to change their calls, others follow; if they begin to make bets, so do others and—though there are always a large number of frustrated bettors crying for shorter or longer odds to the end—the movement more or less ceases. But a detailed understanding of the whole process awaits what, alas, it is not very likely ever to get: a decision theorist armed with precise observations of individual behavior.

betting dies off, trailing into silence, as odds lengthen and people lose interest.) In a large-bet, well-made match—the kind of match the Balinese regard as “real cockfighting”—the mob scene quality, the sense that sheer chaos is about to break loose, with all those waving, shouting, pushing, clambering men is quite strong, an effect which is only heightened by the intense stillness that falls with instant suddenness, rather as if someone had turned off the current, when the slit gong sounds, the cocks are put down, and the battle begins.

When it ends, anywhere from fifteen seconds to five minutes later, *all bets are immediately paid*. There are absolutely no IOUs, at least to a betting opponent. One may, of course, borrow from a friend before offering or accepting a wager, but to offer or accept it you must have the money already in hand and, if you lose, you must pay it on the spot, before the next match begins. This is an iron rule, and as I have never heard of a disputed umpire's decision (though doubtless there must sometimes be some), I have also never heard of a welshed bet, perhaps because in a worked-up cockfight crowd the consequences might be, as they are reported to be sometimes for cheaters, drastic and immediate.

It is, in any case, this formal asymmetry between balanced center bets and unbalanced side ones that poses the critical analytical problem for a theory which sees cockfight wagering as the link connecting the fight to the wider world of Balinese culture. It also suggests the way to go about solving it and demonstrating the link.

The first point that needs to be made in this connection is that the higher the center bet, the more likely the match will in actual fact be an even one. Simple considerations of rationality suggest that. If you are betting fifteen ringgits on a cock, you might be willing to go along with even money even if you feel your animal somewhat the less promising. But if you are betting five hundred you are very, very likely to be loathe to do so. Thus, in large-bet fights, which of course involve the better animals, tremendous care is taken to see that the cocks are about as evenly matched as to size, general condition, pugnacity, and so on as is humanly possible. The different ways of adjusting the spurs of the animals are often employed to secure this. If one cock seems stronger, an agreement will be made to position his spur at a slightly less advantageous angle—a kind of handicapping, at which spur affixers are, so it is said, extremely skilled. More care will be taken, too, to employ skillful handlers and to match them exactly as to abilities.

In short, in a large-bet fight the pressure to make the match a genu-

inely fifty-fifty proposition is enormous, and is consciously felt as such. For medium fights the pressure is somewhat less, and for small ones less yet, though there is always an effort to make things at least approximately equal, for even at fifteen ringgits (five days' work) no one wants to make an even money bet in a clearly unfavorable situation. And, again, what statistics I have tend to bear this out. In my fifty-seven matches, the favorite won thirty-three times overall, the underdog twenty-four, a 1.4 : 1 ratio. But if one splits the figures at sixty ringgits center bets, the ratios turn out to be 1.1 : 1 (twelve favorites, eleven underdogs) for those above this line, and 1.6 : 1 (twenty-one and thirteen) for those below it. Or, if you take the extremes, for very large fights, those with center bets over a hundred ringgits the ratio is 1 : 1 (seven and seven); for very small fights, those under forty ringgits, it is 1.9 : 1 (nineteen and ten).<sup>16</sup>

Now, from this proposition—that the higher the center bet the more exactly a fifty-fifty proposition the cockfight is—two things more or less immediately follow: (1) the higher the center bet is, the greater the pull on the side betting toward the short-odds end of the wagering spectrum, and vice versa; (2) the higher the center bet is, the greater the volume of side betting, and vice versa.

The logic is similar in both cases. The closer the fight is in fact to even money, the less attractive the long end of the odds will appear and, therefore, the shorter it must be if there are to be takers. That this is the case is apparent from mere inspection, from the Balinese's own analysis of the matter, and from what more systematic observations I was able to collect. Given the difficulty of making precise and complete recordings of side betting, this argument is hard to cast in numerical form, but in all my cases the odds-giver, odds-taker consensual point, a quite pronounced mini-max saddle where the bulk (at a guess, two-thirds to three-quarters in most cases) of the bets are actually made, was three or four points further along the scale toward the shorter end for

<sup>16</sup> Assuming only binomial variability, the departure from a fifty-fifty expectation in the sixty-ringgits-and-below case is 1.38 standard deviations, or (in a one direction test) an eight in one hundred possibility by chance alone; for the below-forty-ringgits case it is 1.65 standard deviations, or about five in one hundred. The fact that these departures though real are not extreme merely indicates, again, that even in the smaller fights the tendency to match cocks at least reasonably evenly persists. It is a matter of relative relaxation of the pressures toward equalization, not their elimination. The tendency for high-bet contests to be coin-flip propositions is, of course, even more striking, and suggests the Balinese know quite well what they are about.

the large-center-bet fights than for the small ones, with medium ones generally in between. In detail, the fit is not, of course, exact, but the general pattern is quite consistent: the power of the center bet to pull the side bets toward its own even-money pattern is directly proportional to its size, because its size is directly proportional to the degree to which the cocks are in fact evenly matched. As for the volume question, total wagering is greater in large-center-bet fights because such fights are considered more "interesting," not only in the sense that they are less predictable, but, more crucially, that more is at stake in them—in terms of money, in terms of the quality of the cocks, and consequently, as we shall see, in terms of social prestige.<sup>17</sup>

The paradox of fair coin in the middle, biased coin on the outside is thus a merely apparent one. The two betting systems, though formally incongruent, are not really contradictory to one another, but are part of a single larger system in which the center bet is, so to speak, the "center of gravity," drawing, the larger it is the more so, the outside bets toward the short-odds end of the scale. The center bet thus "makes the game," or perhaps better, defines it, signals what, following a notion of Jeremy Bentham's, I am going to call its "depth."

The Balinese attempt to create an interesting, if you will, "deep," match by making the center bet as large as possible so that the cocks matched will be as equal and as fine as possible, and the outcome, thus, as unpredictable as possible. They do not always succeed. Nearly half the matches are relatively trivial, relatively uninteresting—in my borrowed terminology, "shallow"—affairs. But that fact no more argues against my interpretation than the fact that most painters, poets, and playwrights are mediocre argues against the view that artistic effort is

<sup>17</sup> The reduction in wagering in smaller fights (which, of course, feeds on itself; one of the reasons people find small fights uninteresting is that there is less wagering in them, and contrariwise for large ones) takes place in three mutually reinforcing ways. First, there is a simple withdrawal of interest as people wander off to have a cup of coffee or chat with a friend. Second, the Balinese bet as not mathematically reduce odds, but bet directly in terms of stated odds as such. Thus, for a nine-to-eight bet, one man wagers nine ringgits, the other eight; for five-to-four, one wagers five, the other four. For any given currency unit, like the ringgit, therefore, 6.3 times as much money is involved in a ten-to-nine bet as in a two-to-one bet, for example, and, as noted, in small fights betting settles toward the longer end. Finally, the bets which are made tend to be one- rather than two-, three-, or in some of the very largest fights, four- or five-finger ones. (The fingers indicate the *multiples* of the stated bet odds at issue, not absolute figures. Two fingers in a six-to-five situation means a man wants to wager ten ringgits on the underdog against twelve, three in an eight-to-seven situation, twenty-one against twenty-four, and so on.)

directed toward profundity and, with a certain frequency, approximates it. The image of artistic technique is indeed exact: the center bet is a means, a device, for creating "interesting," "deep" matches, *not* the reason, or at least not the main reason, *why* they are interesting, the source of their fascination, the substance of their depth. The question of why such matches are interesting—indeed, for the Balinese, exquisitely absorbing—takes us out of the realm of formal concerns into more broadly sociological and social-psychological ones, and to a less purely economic idea of what "depth" in gaming amounts to.<sup>18</sup>

### Playing with Fire

Bentham's concept of "deep play" is found in his *The Theory of Legislation*.<sup>19</sup> By it he means play in which the stakes are so high that it is, from his utilitarian standpoint, irrational for men to engage in it at all. If a man whose fortune is a thousand pounds (or ringgits) wagers five

<sup>18</sup> Besides wagering there are other economic aspects of the cockfight, especially its very close connection with the local market system which, though secondary both to its motivation and to its function, are not without importance. Cockfights are open events to which anyone who wishes may come, sometimes from quite distant areas, but well over 90 percent, probably over 95, are very local affairs, and the locality concerned is defined not by the village, nor even by the administrative district, but by the rural market system. Bali has a three-day market week with the familiar "solar-system"-type rotation. Though the markets themselves have never been very highly developed, small morning affairs in a village square, it is the microregion such rotation rather generally marks out—ten or twenty square miles, seven or eight neighboring villages (which in contemporary Bali is usually going to mean anywhere from five to ten or eleven thousand people) from which the core of any cockfight audience, indeed virtually all of it, will come. Most of the fights are in fact organized and sponsored by small combines of petty rural merchants under the general premise, very strongly held by them and indeed by all Balinese, that cockfights are good for trade because "they get money out of the house, they make it circulate." Stalls selling various sorts of things as well as assorted sheer-chance gambling games (see below) are set up around the edge of the area so that this even takes on the quality of a small fair. This connection of cockfighting with markets and market sellers is very old, as, among other things, their conjunction in inscriptions [R. Goris, *Prasasti Bali*, 2 vols. (Bandung, 1954)] indicates. Trade has followed the cock for centuries in rural Bali, and the sport has been one of the main agencies of the island's monetization.

<sup>19</sup> The phrase is found in the Hildreth translation, *International Library of Psychology* (1931), note to p. 106; see L. L. Fuller, *The Morality of Law* (New Haven, 1964), p. 6 ff.

hundred of it on an even bet, the marginal utility of the pound he stands to win is clearly less than the marginal disutility of the one he stands to lose. In genuine deep play, this is the case for both parties. They are both in over their heads. Having come together in search of pleasure they have entered into a relationship which will bring the participants, considered collectively, net pain rather than net pleasure. Bentham's conclusion was, therefore, that deep play was immoral from first principles and, a typical step for him, should be prevented legally.

But more interesting than the ethical problem, at least for our concerns here, is that despite the logical force of Bentham's analysis men do engage in such play, both passionately and often, and even in the face of law's revenge. For Bentham and those who think as he does (nowadays mainly lawyers, economists, and a few psychiatrists), the explanation is, as I have said, that such men are irrational—addicts, fetishists, children, fools, savages, who need only to be protected against themselves. But for the Balinese, though naturally they do not formulate it in so many words, the explanation lies in the fact that in such play, money is less a measure of utility, had or expected, than it is a symbol of moral import, perceived or imposed.

It is, in fact, in shallow games, ones in which smaller amounts of money are involved, that increments and decrements of cash are more nearly synonyms for utility and disutility, in the ordinary, unexpanded sense—for pleasure and pain, happiness and unhappiness. In deep ones, where the amounts of money are great, much more is at stake than material gain: namely, esteem, honor, dignity, respect—in a word, though in Bali a profoundly freighted word, status.<sup>20</sup> It is at stake symbolically, for (a few cases of ruined addict gamblers aside) no one's status is actually altered by the outcome of a cockfight; it is only, and that momentarily, affirmed or insulted. But for the Balinese, for whom nothing is more pleasurable than an affront obliquely delivered or more painful than one obliquely received—particularly when mutual acquaintances, undeceived by surfaces, are watching—such appraisive drama is deep indeed.

This, I must stress immediately, is *not* to say that the money does not matter, or that the Balinese is no more concerned about losing five

<sup>20</sup> Of course, even in Bentham, utility is not normally confined as a concept to monetary losses and gains, and my argument here might be more carefully put in terms of a denial that for the Balinese, as for any people, utility (pleasure, happiness . . . ) is merely identifiable with wealth. But such terminological problems are in any case secondary to the essential point: the cockfight is not roulette.

hundred ringgits than fifteen. Such a conclusion would be absurd. It is because money *does*, in this hardly unmaterialistic society, matter and matter very much that the more of it one risks, the more of a lot of other things, such as one's pride, one's poise, one's dispassion, one's masculinity, one also risks, again only momentarily but again very publicly as well. In deep cockfights an owner and his collaborators, and, as we shall see, to a lesser but still quite real extent also their backers on the outside, put their money where their status is.

It is in large part *because* the marginal disutility of loss is so great at the higher levels of betting that to engage in such betting is to lay one's public self, allusively and metaphorically, through the medium of one's cock, on the line. And though to a Benthamite this might seem merely to increase the irrationality of the enterprise that much further, to the Balinese what it mainly increases is the meaningfulness of it all. And as (to follow Weber rather than Bentham) the imposition of meaning on life is the major end and primary condition of human existence, that access of significance more than compensates for the economic costs involved.<sup>21</sup> Actually, given the even-money quality of the larger matches, important changes in material fortune among those who regularly participate in them seem virtually nonexistent, because matters more or less even out over the long run. It is, actually, in the smaller, shallow fights, where one finds the handful of more pure, addict-type gamblers involved—those who *are* in it mainly for the money—that “real” changes in social position, largely downward, are affected. Men of this sort, plungers, are highly dispraised by “true cockfighters” as fools who do not understand what the sport is all about, vulgarians who simply miss the point of it all. They are, these addicts, regarded as fair game for the genuine enthusiasts, those who do understand, to take a little money away from—something that is easy enough to do by luring them, through the force of their greed, into irrational bets on mismatched cocks. Most of them do indeed manage to ruin themselves in a

<sup>21</sup> M. Weber, *The Sociology of Religion* (Boston, 1963). There is nothing specifically Balinese, of course, about deepening significance with money, as Whyte's description of corner boys in a working-class district of Boston demonstrates: “Gambling plays an important role in the lives of Cornerville people. Whatever game the corner boys play, they nearly always bet on the outcome. When there is nothing at stake, the game is not considered a real contest. This does not mean that the financial element is all-important. I have frequently heard men say that the honor of winning was much more important than the money at stake. The corner boys consider playing for money the real test of skill and, unless a man performs well when money is at stake, he is not considered a good competitor.” W. F. Whyte, *Street Corner Society*, 2d ed. (Chicago, 1955), p. 140.

remarkably short time, but there always seems to be one or two of them around, pawning their land and selling their clothes in order to bet, at any particular time.<sup>22</sup>

This graduated correlation of “status gambling” with deeper fights and, inversely, “money gambling” with shallower ones is in fact quite general. Bettors themselves form a sociomoral hierarchy in these terms. As noted earlier, at most cockfights there are, around the very edges of the cockfight area, a large number of mindless, sheer-chance-type gambling games (roulette, dice throw, coin-spin, pea-under-the-shell) operated by concessionaires. Only women, children, adolescents, and various other sorts of people who do not (or not yet) fight cocks—the extremely poor, the socially despised, the personally idiosyncratic—play at these games, at, of course, penny ante levels. Cockfighting men would be ashamed to go anywhere near them. Slightly above these people in standing are those who though they do not themselves fight cocks, bet on the smaller matches around the edges. Next, there are those who fight cocks in small, or occasionally medium matches, but have not the status to join in the large ones, though they may bet from time to time on the side in those. And finally, there are those, the really substantial members of the community, the solid citizenry around whom local life revolves, who fight in the larger fights and bet on them around the side. The focusing element in these focused gatherings, these men generally dominate and define the sport as they dominate and define the society. When a Balinese male talks, in that almost venerative way, about “the true cockfighter,” the *bebato* (“bettor”) or *djuru kurung* (“cage keeper”), it is this sort of person, not those who bring the mentality of the pea-and-shell game into the quite different, inappropriate context of the cockfight, the driven gambler (*potét*, a word which has the secondary meaning of thief or reprobate), and the wistful hanger-on, that they

<sup>22</sup> The extremes to which this madness is conceived on occasion to go—and the fact that it is considered madness—is demonstrated by the Balinese folk tale *I Tuhung Kuning*. A gambler becomes so deranged by his passion that, leaving on a trip, he orders his pregnant wife to take care of the prospective newborn if it is a boy but to feed it as meat to his fighting cocks if it is a girl. The mother gives birth to a girl, but rather than giving the child to the cocks she gives them a large rat and conceals the girl with her own mother. When the husband returns, the cocks, crowing a jingle, inform him of the deception and, furious, he sets out to kill the child. A goddess descends from heaven and takes the girl up to the skies with her. The cocks die from the food given them, the owner's sanity is restored, the goddess brings the girl back to the father, who reunites him with his wife. The story is given as “Geel Komkommertje” in J. Hooykaas-van Leeuwen Boomkamp, *Sprookjes en Verhalen van Bali* (The Hague, 1956), pp. 19–25.

mean. For such a man, what is really going on in a match is something rather closer to an *affaire d'honneur* (though, with the Balinese talent for practical fantasy, the blood that is spilled is only figuratively human) than to the stupid, mechanical crank of a slot machine.

What makes Balinese cockfighting deep is thus not money in itself, but what, the more of it that is involved the more so, money causes to happen: the migration of the Balinese status hierarchy into the body of the cockfight. Psychologically an Aesopian representation of the ideal/demonic, rather narcissistic, male self, sociologically it is an equally Aesopian representation of the complex fields of tension set up by the controlled, muted, ceremonial, but for all that deeply felt, interaction of those selves in the context of everyday life. The cocks may be surrogates for their owners' personalities, animal mirrors of psychic form, but the cockfight is—or more exactly, deliberately is made to be—a simulation of the social matrix, the involved system of cross-cutting, overlapping, highly corporate groups—villages, kingroups, irrigation societies, temple congregations, “castes”—in which its devotees live.<sup>23</sup> And as prestige, the necessity to affirm it, defend it, celebrate it, justify it, and just plain bask in it (but not, given the strongly ascriptive character of Balinese stratification, to seek it), is perhaps the central driving force in the society, so also—ambulant penises, blood sacrifices, and monetary exchanges aside—is it of the cockfight. This apparent amusement and seeming sport is, to take another phrase from Erving Goffman, “a status bloodbath.”<sup>24</sup>

The easiest way to make this clear, and at least to some degree to demonstrate it, is to invoke the village whose cockfighting activities I observed the closest—the one in which the raid occurred and from which my statistical data are taken.

Like all Balinese villages, this one—Tihingan, in the Klungkung region of southeast Bali—is intricately organized, a labyrinth of alliances and oppositions. But, unlike many, two sorts of corporate groups, which are also status groups, particularly stand out, and we may concentrate on them, in a part-for-whole way, without undue distortion.

<sup>23</sup> For a fuller description of Balinese rural social structure, see C. Geertz, “Form and Variation in Balinese Village Structure,” *American Anthropologist* 61 (1959): pp. 94–108; “Tihingan, A Balinese Village,” in R. M. Koentjaraningrat, *Villages in Indonesia* (Ithaca, 1967), pp. 210–243; and, though it is a bit off the norm as Balinese villages go, V. E. Korn, *De Dorpsrepubliek tnganan Pagringsingan* (Santpoort, Netherlands, 1933).

<sup>24</sup> Goffman, *Encounters*, p. 78.

First, the village is dominated by four large, patrilineal, partly endogamous descent groups which are constantly vying with one another and form the major factions in the village. Sometimes they group two and two, or rather the two larger ones versus the two smaller ones plus all the unaffiliated people; sometimes they operate independently. There are also subfactions within them, subfactions within the subfactions, and so on to rather fine levels of distinction. And second, there is the village itself, almost entirely endogamous, which is opposed to all the other villages round about in its cockfight circuit (which, as explained, is the market region), but which also forms alliances with certain of these neighbors against certain others in various supravillage political and social contexts. The exact situation is thus, as everywhere in Bali, quite distinctive; but the general pattern of a tiered hierarchy of status rivalries between highly corporate but various based groupings (and, thus, between the members of them) is entirely general.

Consider, then, as support of the general thesis that the cockfight, and especially the deep cockfight, is fundamentally a dramatization of status concerns, the following facts, which to avoid extended ethnographic description I shall simply pronounce to be facts—though the concrete evidence, examples, statements, and numbers that could be brought to bear in support of them, is both extensive and unmistakable:

1. A man virtually never bets against a cock owned by a member of his own kingroup. Usually he will feel obliged to bet for it, the more so the closer the kin tie and the deeper the fight. If he is certain in his mind that it will not win, he may just not bet at all, particularly if it is only a second cousin's bird or if the fight is a shallow one. But as a rule he will feel he must support it and, in deep games, nearly always does. Thus the great majority of the people calling “five” or “speckled” so demonstratively are expressing their allegiance to their kinsman, not their evaluation of his bird, their understanding of probability theory, or even their hopes of unearned income.

2. This principle is extended logically. If your kingroup is not involved you will support an allied kingroup against an unallied one in the same way, and so on through the very involved networks of alliances which, as I say, make up this, as any other, Balinese village.

3. So, too, for the village as a whole. If an outsider cock is fighting any cock from your village, you will tend to support the local one. If, what is a rarer circumstance but occurs every now and then, a cock



from outside your cockfight circuit is fighting one inside it, you will also tend to support the "home bird."

4. Cocks which come from any distance are almost always favorites, for the theory is the man would not have dared to bring it if it was not a good cock, the more so the further he has come. His followers are, of course, obliged to support him, and when the more grand-scale legal cockfights are held (on holidays, and so on) the people of the village take what they regard to be the best cocks in the village, regardless of ownership, and go off to support them, although they will almost certainly have to give odds on them and to make large bets to show that they are not a cheapskate village. Actually, such "away games," though infrequent, tend to mend the ruptures between village members that the constantly occurring "home games," where village factions are opposed rather than united, exacerbate.

5. Almost all matches are sociologically relevant. You seldom get two outsider cocks fighting, or two cocks with no particular group backing, or with group backing which is mutually unrelated in any clear way. When you do get them, the game is very shallow, betting very slow, and the whole thing very dull, with no one save the immediate principals and an addict gambler or two at all interested.

6. By the same token, you rarely get two cocks from the same group, even more rarely from the same subfaction, and virtually never from the same sub-subfaction (which would be in most cases one extended family) fighting. Similarly, in outside village fights two members of the village will rarely fight against one another, even though, as bitter rivals, they would do so with enthusiasm on their home grounds.

7. On the individual level, people involved in an institutionalized hostility relationship, called *puik*, in which they do not speak or otherwise have anything to do with each other (the causes of this formal breaking of relations are many: wife-capture, inheritance arguments, political differences) will bet very heavily, sometimes almost maniacally, against one another in what is a frank and direct attack on the very masculinity, the ultimate ground of his status, of the opponent.

8. The center bet coalition is, in all but the shallowest games, *always* made up by structural allies—no "outside money" is involved. What is "outside" depends upon the context, of course, but given it, no outside money is mixed in with the main bet; if the principals cannot raise it, it is not made. The center bet, again especially in deeper games, is thus the most direct and open expression of social opposition, which is one

of the reasons why both it and matchmaking are surrounded by such an air of unease, furtiveness, embarrassment, and so on.

9. The rule about borrowing money—that you may borrow *for* a bet but not *in* one—stems (and the Balinese are quite conscious of this) from similar considerations: you are never at the *economic* mercy of your enemy that way. Gambling debts, which can get quite large on a rather short-term basis, are always to friends, never to enemies, structurally speaking.

10. When two cocks are structurally irrelevant or neutral so far as *you* are concerned (though, as mentioned, they almost never are to each other) you do not even ask a relative or a friend whom he is betting on, because if you know how he is betting and he knows you know, and you go the other way, it will lead to strain. This rule is explicit and rigid; fairly elaborate, even rather artificial precautions are taken to avoid breaking it. At the very least you must pretend not to notice what he is doing, and he what you are doing.

11. There is a special word for betting against the grain, which is also the word for "pardon me" (*mpura*). It is considered a bad thing to do, though if the center bet is small it is sometimes all right as long as you do not do it too often. But the larger the bet and the more frequently you do it, the more the "pardon me" tack will lead to social disruption.

12. In fact, the institutionalized hostility relation, *puik*, is often formally initiated (though its causes always lie elsewhere) by such a "pardon me" bet in a deep fight, putting the symbolic fat in the fire. Similarly, the end of such a relationship and resumption of normal social intercourse is often signaled (but, again, not actually brought about) by one or the other of the enemies supporting the other's bird.

13. In sticky, cross-loyalty situations, of which in this extraordinarily complex social system there are of course many, where a man is caught between two more or less equally balanced loyalties, he tends to wander off for a cup of coffee or something to avoid having to bet, a form of behavior reminiscent of that of American voters in similar situations.<sup>25</sup>

14. The people involved in the center bet are, especially in deep fights, virtually always leading members of their group—kinship, village, or whatever. Further, those who bet on the side (including these

<sup>25</sup> B. R. Berelson, P. F. Lazarsfeld, and W. N. McPhee, *Voting: A Study of Opinion Formation in a Presidential Campaign* (Chicago, 1954).

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people) are, as I have already remarked, the more established members of the village—the solid citizens. Cockfighting is for those who are involved in the everyday politics of prestige as well, not for youth, women, subordinates, and so forth.

15. So far as money is concerned, the explicitly expressed attitude toward it is that it is a secondary matter. It is not, as I have said, of no importance; Balinese are no happier to lose several weeks' income than anyone else. But they mainly look on the monetary aspects of the cockfight as self-balancing, a matter of just moving money around, circulating it among a fairly well-defined group of serious cockfighters. The really important wins and losses are seen mostly in other terms, and the general attitude toward wagering is not any hope of cleaning up, of making a killing (addict gamblers again excepted), but that of the horseplayer's prayer: "Oh, God, please let me break even." In prestige terms, however, you do not want to break even, but, in a momentary, punctuate sort of way, win utterly. The talk (which goes on all the time) is about fights against such-and-such a cock of So-and-So which your cock demolished, not on how much you won, a fact people, even for large bets, rarely remember for any length of time, though they will remember the day they did in Pan Loh's finest cock for years.

16. You must bet on cocks of your own group aside from mere loyalty considerations, for if you do not people generally will say, "What! Is he too proud for the likes of us? Does he have to go to Java or Den Pasar [the capital town] to bet, he is such an important man?" Thus there is a general pressure to bet not only to show that you are important locally, but that you are not so important that you look down on everyone else as unfit even to be rivals. Similarly, home team people must bet against outside cocks or the outsiders will accuse them—a serious charge—of just collecting entry fees and not really being interested in cockfighting, as well as again being arrogant and insulting.

17. Finally, the Balinese peasants themselves are quite aware of all this and can and, at least to an ethnographer, do state most of it in approximately the same terms as I have. Fighting cocks, almost every Balinese I have ever discussed the subject with has said, is like playing with fire only not getting burned. You activate village and kingroup rivalries and hostilities, but in "play" form, coming dangerously and entrancingly close to the expression of open and direct interpersonal and intergroup aggression (something which, again, almost never happens in the normal course of ordinary life), but not quite, because, after all, it is "only a cockfight."

More observations of this sort could be advanced, but perhaps the general point is, if not made, at least well-delineated, and the whole argument thus far can be usefully summarized in a formal paradigm:

#### THE MORE A MATCH IS . . .

1. Between near status equals (and/or personal enemies)
2. Between high status individuals

#### THE DEEPER THE MATCH.

#### THE DEEPER THE MATCH . . .

1. The closer the identification of cock and man (or, more properly, the deeper the match the more the man will advance his best, most closely-identified-with cock).
2. The finer the cocks involved and the more exactly they will be matched.
3. The greater the emotion that will be involved and the more the general absorption in the match.
4. The higher the individual bets center and outside, the shorter the outside bet odds will tend to be, and the more betting there will be overall.
5. The less an "economic" and the more a "status" view of gaming will be involved, and the "solider" the citizens who will be gaming.<sup>26</sup>

Inverse arguments hold for the shallower the fight, culminating, in a reversed-signs sense, in the coin-spinning and dice-throwing amusements. For deep fights there are no absolute upper limits, though there are of course practical ones, and there are a great many legendlike tales of great Duel-in-the-Sun combats between lords and princes in classical times (for cockfighting has always been as much an elite concern as a popular one), far deeper than anything anyone, even aristocrats, could produce today anywhere in Bali.

Indeed, one of the great culture heroes of Bali is a prince, called after his passion for the sport, "The Cockfighter," who happened to be away at a very deep cockfight with a neighboring prince when the whole of his family—father, brothers, wives, sisters—were assassinated by

<sup>26</sup> As this is a formal paradigm, it is intended to display the logical, not the causal, structure of cockfighting. Just which of these considerations leads to which, in what order, and by what mechanisms, is another matter—one I have attempted to shed some light on in the general discussion.



commoner usurpers. Thus spared, he returned to dispatch the upstart, regain the throne, reconstitute the Balinese high tradition, and build its most powerful, glorious, and prosperous state. Along with everything else that the Balinese see in fighting cocks—their social order, abstract hatred, masculinity, demonic power—they also see the archetype of status virtue, the arrogant, resolute, honor-mad player with real fire, the ksatria prince.<sup>27</sup>

<sup>27</sup> In another of Hooykaas-van Leeuwen Boomkamp's folk tales ("De Gast," *Sprookjes en Verhalen van Bali*, pp. 172–180), a low caste *Sudra*, a generous, pious, and carefree man who is also an accomplished cockfighter, loses, despite his accomplishment, fight after fight until he is not only out of money but down to his last cock. He does not despair, however—"I bet," he says, "upon the Unseen World."

His wife, a good and hard-working woman, knowing how much he enjoys cockfighting, gives him her last "rainy day" money to go and bet. But, filled with misgivings due to his run of ill luck, he leaves his own cock at home and bets merely on the side. He soon loses all but a coin or two and repairs to a food stand for a snack, where he meets a decrepit, odorous, and generally unappetizing old beggar leaning on a staff. The old man asks for food, and the hero spends his last coins to buy him some. The old man then asks to pass the night with the hero, which the hero gladly invites him to do. As there is no food in the house, however, the hero tells his wife to kill the last cock for dinner. When the old man discovers this fact, he tells the hero he has three cocks in his own mountain hut and says the hero may have one of them for fighting. He also asks for the hero's son to accompany him as a servant, and, after the son agrees, this is done.

The old man turns out to be Siva and, thus, to live in a great palace in the sky, though the hero does not know this. In time, the hero decides to visit his son and collect the promised cock. Lifted up into Siva's presence, he is given the choice of three cocks. The first crows: "I have beaten fifteen opponents." The second crows, "I have beaten twenty-five opponents." The third crows, "I have beaten the king." "That one, the third, is my choice," says the hero, and returns with it to earth.

When he arrives at the cockfight, he is asked for an entry fee and replies, "I have no money; I will pay after my cock has won." As he is known never to win, he is let in because the king, who is there fighting, dislikes him and hopes to enslave him when he loses and cannot pay off. In order to insure that this happens, the king matches his finest cock against the hero's. When the cocks are placed down, the hero's flees, and the crowd, led by the arrogant king, hoots in laughter. The hero's cock then flies at the king himself, killing him with a spur stab in the throat. The hero flees. His house is encircled by the king's men. The cock changes into a Garuda, the great mythic bird of Indic legend, and carries the hero and his wife to safety in the heavens.

When the people see this, they make the hero king and his wife queen and they return as such to earth. Later their son, released by Siva, also returns and the hero-king announces his intention to enter a hermitage. ("I will fight no more cockfights. I have bet on the Unseen and won.") He enters the hermitage and his son becomes king.

## Feathers, Blood, Crowds, and Money

"Poetry makes nothing happen," Auden says in his elegy of Yeats, "it survives in the valley of its saying . . . a way of happening, a mouth." The cockfight too, in this colloquial sense, makes nothing happen. Men go on allegorically humiliating one another and being allegorically humiliated by one another, day after day, glorying quietly in the experience if they have triumphed, crushed only slightly more openly by it if they have not. But no one's status really changes. You cannot ascend the status ladder by winning cockfights; you cannot, as an individual, really ascend it at all. Nor can you descend it that way.<sup>28</sup> All you can do is enjoy and savor, or suffer and withstand, the concocted sensation of drastic and momentary movement along an aesthetic semblance of that ladder, a kind of behind-the-mirror status jump which has the look of mobility without its actuality.

Like any art form—for that, finally, is what we are dealing with—the cockfight renders ordinary, everyday experience comprehensible by presenting it in terms of acts and objects which have had their practical consequences removed and been reduced (or, if you prefer, raised) to the level of sheer appearances, where their meaning can be more powerfully articulated and more exactly perceived. The cockfight is "really real" only to the cocks—it does not kill anyone, castrate anyone, reduce anyone to animal status, alter the hierarchical relations among people, or refashion the hierarchy; it does not even redistribute income in any significant way. What it does is what, for other peoples with other temperaments and other conventions, *Lear* and *Crime and Punishment* do; it catches up these themes—death, masculinity, rage, pride, loss, beneficence, chance—and, ordering them into an encompassing structure, presents them in such a way as to throw into relief a particular view of their essential nature. It puts a construction on them, makes them, to

<sup>28</sup> Addict gamblers are really less declassed (for their status is, as everyone else's, inherited) than merely impoverished and personally disgraced. The most prominent addict gambler in my cockfight circuit was actually a very high caste *satria* who sold off most of his considerable lands to support his habit. Though everyone privately regarded him as a fool and worse (some, more charitable, regarded him as sick), he was publicly treated with the elaborate deference and politeness due his rank. On the independence of personal reputation and public status in Bali, see above, Chapter 14.

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Feathers  
Cockfight  
Hierarchy

those historically positioned to appreciate the construction, meaningful—visible, tangible, graspable—"real," in an ideational sense. An image, fiction, a model, a metaphor, the cockfight is a means of expression; its function is neither to assuage social passions nor to heighten them (though, in its playing-with-fire way it does a bit of both), but, in a medium of feathers, blood, crowds, and money, to display them.

The question of how it is that we perceive qualities in things—paintings, books, melodies, plays—that we do not feel we can assert literally to be there has come, in recent years, into the very center of aesthetic theory.<sup>29</sup> Neither the sentiments of the artist, which remain his, nor those of the audience, which remain theirs, can account for the agitation of one painting or the serenity of another. We attribute grandeur, wit, despair, exuberance to strings of sounds; lightness, energy, violence, fluidity to blocks of stone. Novels are said to have strength, buildings eloquence, plays momentum, ballets repose. In this realm of eccentric predicates, to say that the cockfight, in its perfected cases at least, is "disquietful" does not seem at all unnatural, merely, as I have just denied it practical consequence, somewhat puzzling.

The disquietfulness arises, "somehow," out of a conjunction of three attributes of the fight: its immediate dramatic shape; its metaphoric content; and its social context. A cultural figure against a social ground, the fight is at once a convulsive surge of animal hatred, a mock war of symbolical selves, and a formal simulation of status tensions, and its aesthetic power derives from its capacity to force together these diverse realities. The reason it is disquietful is not that it has material effects (it has some, but they are minor); the reason that it is disquietful is that, joining pride to selfhood, selfhood to cocks, and cocks to destruction, it brings to imaginative realization a dimension of Balinese experience normally well-observed from view. The transfer of a sense of gravity into what is in itself a rather blank and unvarious spectacle, a commotion of beating wings and throbbing legs, is effected by interpreting it as expressive of something unsettling in the way its authors and audience live, or, even more ominously, what they are.

As a dramatic shape, the fight displays a characteristic that does not seem so remarkable until one realizes that it does not have to be there:

<sup>29</sup> For four, somewhat variant, treatments, see S. Langer, *Feeling and Form* (New York, 1953); R. Wollheim, *Art and Its Objects* (New York, 1968); N. Goodman, *Languages of Art* (Indianapolis, 1968); M. Merleau-Ponty, "The Eye and the Mind," in his *The Primacy of Perception* (Evanston, Ill., 1964), pp. 159–190.

a radically atomistical structure.<sup>30</sup> Each match is a world unto itself, a particulate burst of form. There is the matchmaking, there is the betting, there is the fight, there is the result—utter triumph and utter defeat—and there is the hurried, embarrassed passing of money. The loser is not consoled. People drift away from him, look around him, leave him to assimilate his momentary descent into nonbeing, reset his face, and return, scarless and intact, to the fray. Nor are winners congratulated, or events rehashed; once a match is ended the crowd's attention turns totally to the next, with no looking back. A shadow of the experience no doubt remains with the principals, perhaps even with some of the witnesses of a deep fight, as it remains with us when we leave the theater after seeing a powerful play well-performed; but it quite soon fades to become at most a schematic memory—a diffuse glow or an abstract shudder—and usually not even that. Any expressive form lives only in its own present—the one it itself creates. But, here, that present is severed into a string of flashes, some more bright than others, but all of them disconnected, aesthetic quanta. Whatever the cockfight says, it says in spurts.

But, as I have argued lengthily elsewhere, the Balinese live in spurts.<sup>31</sup> Their life, as they arrange it and perceive it, is less a flow, a directional movement out of the past, through the present, toward the future than an on-off pulsation of meaning and vacuity, an arrhythmic alternation of short periods when "something" (that is, something significant) is happening, and equally short ones where "nothing" (that is, nothing much) is—between what they themselves call "full" and "empty" times, or, in another idiom, "junctures" and "holes." In focusing activity down to a burning-glass dot, the cockfight is merely being Balinese in the same way in which everything from the monadic en-

<sup>30</sup> British cockfights (the sport was banned there in 1840) indeed seem to have lacked it, and to have generated, therefore, a quite different family of shapes. Most British fights were "mains," in which a preagreed number of cocks were aligned into two teams and fought serially. Score was kept and wagering took place both on the individual matches and on the main as a whole. There were also "battle Royales," both in England and on the Continent, in which a large number of cocks were let loose at once with the one left standing at the end the victor. And in Wales, the so-called Welsh main followed an elimination pattern, along the lines of a present-day tennis tournament, winners proceeding to the next round. As a genre, the cock fight has perhaps less compositional flexibility than, say, Latin comedy, but it is not entirely without any. On cockfighting more generally, see A. Rupert, *The Art of Cockfighting* (New York, 1949); G. R. Scott, *History of Cockfighting* (London, 1957); and L. Fitz-Barnard, *Fighting Sports* (London, 1921).

<sup>31</sup> Above, pp. 391–398.

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counters of everyday life, through the clanging pointillism of *gamelan* music, to the visiting-day-of-the-gods temple celebrations are. It is not an imitation of the punctuateness of Balinese social life, nor a depiction of it, nor even an expression of it; it is an example of it, carefully prepared.<sup>32</sup>

If one dimension of the cockfight's structure, its lack of temporal directionality, makes it seem a typical segment of the general social life, however, the other, its flat-out, head-to-head (or spur-to-spur) aggressiveness, makes it seem a contradiction, a reversal, even a subversion of it. In the normal course of things, the Balinese are shy to the point of obsessiveness of open conflict. Oblique, cautious, subdued, controlled, masters of indirection and dissimulation—what they call *alus*, "polished," "smooth"—they rarely face what they can turn away from, rarely resist what they can evade. But here they portray themselves as wild and murderous, with manic explosions of instinctual cruelty. A powerful rendering of life as the Balinese most deeply do not want it (to adapt a phrase Frye has used of Gloucester's blinding) is set in the context of a sample of it as they do in fact have it.<sup>33</sup> And, because the context suggests that the rendering, if less than a straightforward description, is nonetheless more than an idle fancy; it is here that the disquietfulness—the disquietfulness of the *fight*, not (or, anyway, not necessarily) its patrons, who seem in fact rather thoroughly to enjoy it—emerges. The slaughter in the cock ring is not a depiction of how things literally are among men, but, what is almost worse, of how, from a particular angle, they imaginatively are.<sup>34</sup>

<sup>32</sup> For the necessity of distinguishing among "description," "representation," "exemplification," and "expression" (and the irrelevance of "imitation" to all of them) as modes of symbolic reference, see Goodman, *Languages of Art*, pp. 61–110, 45–91, 225–241.

<sup>33</sup> N. Frye, *The Educated Imagination* (Bloomington, Ind., 1964), p. 99.

<sup>34</sup> There are two other Balinese values and disvalues which, connected with punctuate temporality on the one hand and unbridled aggressiveness on the other, reinforce the sense that the cockfight is at once continuous with ordinary social life and a direct negation of it: what the Balinese call *ramé*, and what they call *paling*. *Ramé* means crowded, noisy, and active, and is a highly sought-after social state: crowded markets, mass festivals, busy streets are all *ramé*, as, of course, is, in the extreme, a cockfight. *Ramé* is what happens in the "full" times (its opposite, *sepi*, "quiet," is what happens in the "empty" ones). *Paling* is social vertigo, the dizzy, disoriented, lost, turned-around feeling one gets when one's place in the coordinates of social space is not clear, and it is a tremendously disfavored, immensely anxiety-producing state. Balinese regard the exact maintenance of spatial orientation ("not to know where north is" is to be crazy), balance, decorum, status relationships, and so forth, as fundamental to ordered life (*krama*) and *paling*, the sort of whirling con-

The angle, of course, is stratificatory. What, as we have already seen, the cockfight talks most forcibly about is status relationships, and what it says about them is that they are matters of life and death. That prestige is a profoundly serious business is apparent everywhere one looks in Bali—in the village, the family, the economy, the state. A peculiar fusion of Polynesian title ranks and Hindu castes, the hierarchy of pride is the moral backbone of the society. But only in the cockfight are the sentiments upon which that hierarchy rests revealed in their natural colors. Enveloped elsewhere in a haze of etiquette, a thick cloud of euphemism and ceremony, gesture and allusion, they are here expressed in only the thinnest disguise of an animal mask, a mask which in fact demonstrates them far more effectively than it conceals them. Jealousy is as much a part of Bali as poise, envy as grace, brutality as charm; but without the cockfight the Balinese would have a much less certain understanding of them, which is, presumably, why they value it so highly.

Any expressive form works (when it works) by disarranging semantic contexts in such a way that properties conventionally ascribed to certain things are unconventionally ascribed to others, which are then seen actually to possess them. To call the wind a cripple, as Stevens does, to fix tone and manipulate timbre, as Schoenberg does, or, closer to our case, to picture an art critic as a dissolute bear, as Hogarth does, is to cross conceptual wires; the established conjunctions between objects and their qualities are altered, and phenomena—fall weather, melodic shape, or cultural journalism—are clothed in signifiers which normally point to other referents.<sup>35</sup> Similarly, to connect—and connect, and connect—the collision of roosters with the divisiveness of status is to invite a transfer

fusion of position the scrambling cocks exemplify as its profoundest enemy and contradiction. On *ramé*, see Bateson and Mead, *Balinese Character*, pp. 3, 64; on *paling*, *ibid.*, p. 11, and Belo, ed., *Traditional Balinese Culture*, p. 90 ff.

<sup>35</sup> The Stevens reference is to his "The Motive for Metaphor" ("You like it under the trees in autumn,/Because everything is half dead./The wind moves like a cripple among the leaves/And repeats words without meaning") [Copyright 1947 by Wallace Stevens, reprinted from *The Collected Poems of Wallace Stevens* by permission of Alfred A. Knopf, Inc., and Faber and Faber Ltd.]; the Schoenberg reference is to the third of his *Five Orchestral Pieces* (Opus 16), and is borrowed from H. H. Drager, "The Concept of 'Tonal Body,'" in *Reflections on Art*, ed. S. Langer (New York, 1961), p. 174. On Hogarth, and on this whole problem—there called "multiple matrix matching"—see E. H. Gombrich, "The Use of Art for the Study of Symbols," in *Psychology and the Visual Arts*, ed. J. Hogg (Baltimore, 1969), pp. 149–170. The more usual term for this sort of semantic alchemy is "metaphorical transfer," and good technical discussions of it can be found in M. Black, *Models and Metaphors* (Ithaca, N.Y., 1962), p. 25 ff; Goodman, *Language as Art*, p. 44 ff; and W. Percy, "Metaphor as Mistake," *Sewanee Review* 66 (1958): 78–99.

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of perceptions from the former to the latter, a transfer which is at once a description and a judgment. (Logically, the transfer could, of course, as well go the other way; but, like most of the rest of us, the Balinese are a great deal more interested in understanding men than they are in understanding cocks.)

What sets the cockfight apart from the ordinary course of life, lifts it from the realm of everyday practical affairs, and surrounds it with an aura of enlarged importance is not, as functionalist sociology would have it, that it reinforces status discriminations (such reinforcement is hardly necessary in a society where every act proclaims them), but that it provides a metasocial commentary upon the whole matter of assorting human beings into fixed hierarchical ranks and then organizing the major part of collective existence around that assortment. Its function, if you want to call it that, is interpretive: it is a Balinese reading of Balinese experience, a story they tell themselves about themselves.

### Saying Something of Something

To put the matter this way is to engage in a bit of metaphorical refocusing of one's own, for it shifts the analysis of cultural forms from an endeavor in general parallel to dissecting an organism, diagnosing a symptom, deciphering a code, or ordering a system—the dominant analogies in contemporary anthropology—to one in general parallel with penetrating a literary text. If one takes the cockfight, or any other collectively sustained symbolic structure, as a means of "saying something of something" (to invoke a famous Aristotelian tag), then one is faced with a problem not in social mechanics but social semantics.<sup>36</sup> For the anthropologist, whose concern is with formulating sociological principles, not with promoting or appreciating cockfights, the question is, what does one learn about such principles from examining culture as an assemblage of texts?

Such an extension of the notion of a text beyond written material,

<sup>36</sup> The tag is from the second book of the *Organon*, *On Interpretation*. For a discussion of it, and for the whole argument for freeing "the notion of text . . . from the notion of scripture or writing" and constructing, thus, a general hermeneutics, see P. Ricoeur, *Freud and Philosophy* (New Haven, 1970), p. 20 ff.

and even beyond verbal, is, though metaphorical, not, of course, all that novel. The *interpretatio naturae* tradition of the middle ages, which, culminating in Spinoza, attempted to read nature as Scripture, the Nietzschean effort to treat value systems as glosses on the will to power (or the Marxian one to treat them as glosses on property relations), and the Freudian replacement of the enigmatic text of the manifest dream with the plain one of the latent, all offer precedents, if not equally recommendable ones.<sup>37</sup> But the idea remains theoretically undeveloped; and the more profound corollary, so far as anthropology is concerned, that cultural forms can be treated as texts, as imaginative works built out of social materials, has yet to be systematically exploited.<sup>38</sup>

In the case at hand, to treat the cockfight as a text is to bring out a feature of it (in my opinion, the central feature of it) that treating it as a rite or a pastime, the two most obvious alternatives, would tend to obscure: its use of emotion for cognitive ends. What the cockfight says is in a vocabulary of sentiment—the thrill of risk, the despair of loss, the pleasure of triumph. Yet what it says is not merely that risk is exciting, loss depressing, or triumph gratifying, banal tautologies of affect, but that it is of these emotions, thus exemplified, that society is built and individuals are put together. Attending cockfights and participating in them is, for the Balinese, a kind of sentimental education. What he learns there is what his culture's ethos and his private sensibility (or, anyway, certain aspects of them) look like when spelled out externally in a collective text; that the two are near enough alike to be articulated in the symbolics of a single such text; and—the disquieting part—that the text in which this revelation is accomplished consists of a chicken hacking another mindlessly to bits.

Every people, the proverb has it, loves its own form of violence. The cockfight is the Balinese reflection on theirs: on its look, its uses, its force, its fascination. Drawing on almost every level of Balinese experience, it brings together themes—animal savagery, male narcissism, opponent gambling, status rivalry, mass excitement, blood sacrifice—

<sup>37</sup> Ibid.

<sup>38</sup> Lévi-Strauss' "structuralism" might seem an exception. But it is only an apparent one, for, rather than taking myths, totem rites, marriage rules, or whatever as texts to interpret, Lévi-Strauss takes them as ciphers to solve, which is very much not the same thing. He does not seek to understand symbolic forms in terms of how they function in concrete situations to organize perceptions (meanings, emotions, concepts, attitudes); he seeks to understand them entirely in terms of their internal structure, *indépendant de tout sujet, de tout objet, et de toute contexte*. See above, Chapter 13.

whose main connection is their involvement with rage and the fear of rage, and, binding them into a set of rules which at once contains them and allows them play, builds a symbolic structure in which, over and over again, the reality of their inner affiliation can be intelligibly felt. If, to quote Northrop Frye again, we go to see *Macbeth* to learn what a man feels like after he has gained a kingdom and lost his soul, Balinese go to cockfights to find out what a man, usually composed, aloof, almost obsessively self-absorbed, a kind of moral autocosm, feels like when, attacked, tormented, challenged, insulted, and driven in result to the extremes of fury, he has totally triumphed or been brought totally low. The whole passage, as it takes us back to Aristotle (though to the *Poetics* rather than the *Hermeneutics*), is worth quotation:

But the poet [as opposed to the historian], Aristotle says, never makes any real statements at all, certainly no particular or specific ones. The poet's job is not to tell you what happened, but what happens: not what did take place, but the kind of thing that always does take place. He gives you the typical, recurring, or what Aristotle calls universal event. You wouldn't go to *Macbeth* to learn about the history of Scotland—you go to it to learn what a man feels like after he's gained a kingdom and lost his soul. When you meet such a character as Micawber in Dickens, you don't feel that there must have been a man Dickens knew who was exactly like this: you feel that there's a bit of Micawber in almost everybody you know, including yourself. Our impressions of human life are picked up one by one, and remain for most of us loose and disorganized. But we constantly find things in literature that suddenly coordinate and bring into focus a great many such impressions, and this is part of what Aristotle means by the typical or universal human event.<sup>39</sup>

It is this kind of bringing of assorted experiences of everyday life to focus that the cockfight, set aside from that life as "only a game" and reconnected to it as "more than a game," accomplishes, and so creates what, better than typical or universal, could be called a paradigmatic human event—that is, one that tells us less what happens than the kind of thing that would happen if, as is not the case, life were art and could be as freely shaped by styles of feeling as *Macbeth* and *David Copperfield* are.

Enacted and re-enacted, so far without end, the cockfight enables the Balinese, as, read and reread, *Macbeth* enables us, to see a dimension of his own subjectivity. As he watches fight after fight, with the active watching of an owner and a bettor (for cockfighting has no more inter-

<sup>39</sup> Frye, *The Educated Imagination*, pp. 63–64.

est as a pure spectator sport than does croquet or dog racing), he grows familiar with it and what it has to say to him, much as the attentive listener to string quartets or the absorbed viewer of still life grows slowly more familiar with them in a way which opens his subjectivity to himself.<sup>40</sup>

Yet, because—in another of those paradoxes, along with painted feelings and unsequenced acts, which haunt aesthetics—that subjectivity does not properly exist until it is thus organized, art forms generate and regenerate the very subjectivity they pretend only to display. Quartets, still lifes, and cockfights are not merely reflections of a pre-existing sensibility analogically represented; they are positive agents in the creation and maintenance of such a sensibility. If we see ourselves as a pack of Micawbers, it is from reading too much Dickens (if we see ourselves as unillusioned realists, it is from reading too little); and similarly for Balinese, cocks, and cockfights. It is in such a way, coloring experience with the light they cast it in, rather than through whatever material effects they may have, that the arts play their role, as arts, in social life.<sup>41</sup>

In the cockfight, then, the Balinese forms and discovers his temperament and his society's temper at the same time. Or, more exactly, he forms and discovers a particular facet of them. Not only are there a great many other cultural texts providing commentaries on status hier-

<sup>40</sup> The use of the, to Europeans, "natural" visual idiom for perception—"see," "watches," and so forth—is more than usually misleading here, for the fact that, as mentioned earlier, Balinese follow the progress of the fight as much (perhaps, as fighting cocks are actually rather hard to see except as blurs of motion, more) with their bodies as with their eyes, moving their limbs, heads, and trunks in gestural mimicry of the cocks' maneuvers, means that much of the individual's experience of the fight is kinesthetic rather than visual. If ever there was an example of Kenneth Burke's definition of a symbolic act as "the dancing of an attitude" [*The Philosophy of Literary Form*, rev. ed. (New York, 1957), p. 9] the cockfight is it. On the enormous role of kinesthetic perception in Balinese life. Bateson and Mead, *Balinese Character*, pp. 84–88; on the active nature of aesthetic perception in general, Goodman, *Language of Art*, pp. 241–244.

<sup>41</sup> All this coupling of the occidental great with the oriental lowly will doubtless disturb certain sorts of aestheticians as the earlier efforts of anthropologists to speak of Christianity and totemism in the same breath disturbed certain sorts of theologians. But as ontological questions are (or should be) bracketed in the sociology of religion, judgmental ones are (or should be) bracketed in the sociology of art. In any case, the attempt to deprovincialize the concept of art is but part of the general anthropological conspiracy to deprovincialize all important social concepts—marriage, religion, law, rationality—and though this is a threat to aesthetic theories which regard certain works of art as beyond the reach of sociological analysis, it is no threat to the conviction, for which Robert Graves claims to have been reprimanded at his Cambridge tripos, that some poems are better than others.

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archy and self-regard in Bali, but there are a great many other critical sectors of Balinese life besides the stratificatory and the agonistic that receive such commentary. The ceremony consecrating a Brahmana priest, a matter of breath control, postural immobility, and vacant concentration upon the depths of being, displays a radically different, but to the Balinese equally real, property of social hierarchy—its reach toward the numinous transcendent. Set not in the matrix of the kinetic emotionality of animals, but in that of the static passionlessness of divine mentality, it expresses tranquillity not disquiet. The mass festivals at the village temples, which mobilize the whole local population in elaborate hostings of visiting gods—songs, dances, compliments, gifts—assert the spiritual unity of village mates against their status inequality and project a mood of amity and trust.<sup>42</sup> The cockfight is not the master key to Balinese life, any more than bullfighting is to Spanish. What it says about that life is not unqualified nor even unchallenged by what other equally eloquent cultural statements say about it. But there is nothing more surprising in this than in the fact that Racine and Molière were contemporaries, or that the same people who arrange chrysanthemums cast swords.<sup>43</sup>

The culture of a people is an ensemble of texts, themselves ensembles, which the anthropologist strains to read over the shoulders of those to whom they properly belong. There are enormous difficulties in such an enterprise, methodological pitfalls to make a Freudian quake,

<sup>42</sup> For the consecration ceremony, see V. E. Korn, "The Consecration of the Priest," in Swellengrebel, ed., *Bali: Studies*, pp. 131–154; for (somewhat exaggerated) village communion, R. Goris, "The Religious Character of the Balinese Village," *ibid.*, pp. 79–100.

<sup>43</sup> That what the cockfight has to say about Bali is not altogether without perception and the disquiet it expresses about the general pattern of Balinese life is not wholly without reason is attested by the fact that in two weeks of December 1965, during the upheavals following the unsuccessful coup in Djakarta, between forty and eighty thousand Balinese (in a population of about two million) were killed, largely by one another—the worst outburst in the country. [J. Hughes, *Indonesian Upheaval* (New York, 1967), pp. 173–183. Hughes' figures are, of course, rather casual estimates, but they are not the most extreme.] This is not to say, of course, that the killings were caused by the cockfight, could have been predicted on the basis of it, or were some sort of enlarged version of it with real people in the place of the cocks—all of which is nonsense. It is merely to say that if one looks at Bali not just through the medium of its dances, its shadow-plays, its sculpture, and its girls, but—as the Balinese themselves do—also through the medium of its cockfight, the fact that the massacre occurred seems, if no less appalling, less like a contradiction to the laws of nature. As more than one real Gloucester has discovered, sometimes people actually get life precisely as they most deeply do not want it.

and some moral perplexities as well. Nor is it the only way that symbolic forms can be sociologically handled. Functionalism lives, and so does psychologism. But to regard such forms as "saying something of something," and saying it to somebody, is at least to open up the possibility of an analysis which attends to their substance rather than to reductive formulas professing to account for them.

As in more familiar exercises in close reading, one can start anywhere in a culture's repertoire of forms and end up anywhere else. One can stay, as I have here, within a single, more or less bounded form, and circle steadily within it. One can move between forms in search of broader unities or informing contrasts. One can even compare forms from different cultures to define their character in reciprocal relief. But whatever the level at which one operates, and however intricately, the guiding principle is the same: societies, like lives, contain their own interpretations. One has only to learn how to gain access to them.

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