



INTERNATIONAL SEMINAR
BALI HINDUISM, TRADITION, AND INTERRELIGIOUS STUDIES

PROCEEDING

ISBN: 978-602-52255-0-5



UNHI PRESS

HINDU UNIVERSITY OF INDONESIA
Jl. Sangalangit, Tembau, Penatih, Denpasar - Bali
www.unhi.ac.id

ISBN 978-602-52255-0-5



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**SEMINAR PROCEEDING OF
INTERNATIONAL SEMINAR ON INTERRELIGIOUS AND INTERCULTURE STUDIES 2018
Hindu University of Indonesia, 10th March 2018**

ISBN: 978-602-52255-0-5

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Publisher and Editorial Address:

UNHI PRESS

Hindu University of Indonesia

Jl. Sangalangit, Tembau, Denpasar, Bali - Indonesia

Phone. +62 361 464800

email: unhipress@unhi.ac.id

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FOREWORD FROM COMMITTEE



Om swastyastu,

By the blessing and grace of Ida Sang Widhi Wasa Lord the Almighty, and the support of all parties, The International Seminar on Interreligious and Intercultural Studies "Bali Hinduism, Tradition and Interreligious Studies, could be held on 10 March 2018 at Universitas Hindu Indonesia Denpasar Bali, Indonesia. The Proceeding Book with ISBN 978-602-52255-0-5 has been published.

The implementation and the publication of the proceedings of the seminar can not be separated from the help and direction from various parties. On this occasion we would like to thank to The Chairman of the Widya Kerthi Foundation, and The Rector of Universitas Hindu Indonesia, who has been fully support the whole progress of the seminar. Special thanks to Dr. Martin Lukito Sinaga as the Keynote Speaker, and all the main speakers, and all participant.

Hopefully, the novelty from this seminar can be useful for scientific development, especially on interreligious and intercultural studies.

Om santih, santih, santiih, Om

Denpasar, April 2018

Dr. I Wayan Winaja, M.Si.
Committee

PREFACE FROM CHAIRMAN



Dear colleagues,

Om swastyastu, greeting to you all in Balinese way. Bali is one and last Hindu mosaic in Southeast Asia. For a very long time, Bali is famed for its unique local tradition, which has adopted and adapted many positive foreign influences. However, the negative impact due to the globalization cannot be ignored. Although Hinduism is considered a minority religion in Indonesia, it plays a significant role in creating a harmonious life and living in Indonesia. With all its cultural specifics, Bali Hinduism has been in collaboration with other religions in Indonesia such as Islam, Protestantism, Catholicism, Buddhism, local beliefs and other faith traditions. This is done within the context of existing socio-cultural dynamics in an ever-changing (post) modern Indonesia.

The International Seminar: Bali Hinduism, Tradition and Interreligious Studies were addressing issues on Bali Hinduism in globalized world, social and culture linkage in Indonesia, role of religions in heterogeneity and interreligious comparative studies in order to strengthen the unity in diversity. It is quite amazing to see a large number of papers from various fields of science joining together on subject ranging from science to senses. There are 61 papers to be presented on this proceeding book, those has been categorized in four specified topics: Bali Hinduism in Modern and Postmodern World, Tradition, Local Wisdom and Sustainability, Interreligious Studies in Globalized World, and Conflict, Tradition and Modernity. With the number more than 60 of papers on cultures, traditions and religions, I am sure the noble purpose of the forum, which is to maintain interreligious and cultural relations in Indonesia, will be achieved.

Finally, it has been your registration and submitted paper which allows this precious book. The kindest support of Rector of Hindu University of Indonesia, Prof. I Made Damriyasa, and marvelous job of committee team deserve a big applause for this proceeding book. Hopefully the book could usefull in developing interreligious and culture studies.

Denpasar, April 2018

Prof. Dr.phil. I Ketut Ardhana, M.A.
Chairman

REMARK FROM RECTOR OF UNHI



Om swastyastu,

Indonesia, especially Bali, has been a model of religious and cultural pluralism for a long time through several points of history. Bali's richness of tradition with a variety of challenges due to globalization and modernization has made Bali a very interesting research object. This is very beneficial to Bali for sure and it is our duty to accommodate the researchers' papers.

There are more than 60 papers are published as the results of The International Seminar on Bali Hinduism, Tradition, and Interreligious Studies which were held on March 10th, 2018 hosted by Hindu University of Indonesia. The greatest academic issues that discussed are about Bali Hinduism and its traditions in postmodern and interreligious studies in globalized era.

We sincerely hope, through this book, we could enriches and expands the accessible information on the interreligious studies. And I would like to thanks to all participant for their kind participation.

Om santih, santih, santih, Om

Denpasar, April 2018

Prof. Dr. I Made Damriyasa, M.S.
Rector

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**COMMODIFICATION OF RERAJAHAN ULAP-ULAP IN PEMELASPASAN RITUAL
OF SACRED BUILDING AT PAKRAMAN VILLAGE SANUR KAUH SOUTH
DENPASAR SUB-DISTRICT**

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Abstract

Rerajahan ulap-ulap in a *pemelaspasan* ceremony of sacred structures is a unique fine art creative work of Hinduism which has many Hindu religious fine arts educational values within. Along with the development of the globalization era in Sanur Kauh Village, South Denpasar there has arisen a phenomenon of *rerajahan ulap-ulap* that have been commodified into a new form as a tool for an individual's economy and as a tourism asset. So, this paper is based on a research project titled: 'Commodification of *rerajahan ulap-ulap* in the *pemelaspasan* ceremony of sacred structures in the customary village of Sanur Kauh, South Denpasar'. The problems addressed where: (a) what caused the commodification; (b) what is the form of the commodification; and (c) what is the impact and implications for the community. The aim was to understand the level of commodification that has occurred due to the mass printing of *rerajahan ulap-ulap* in the customary village of Sanur Kauh as commodity for market interest and also to document this phenomenon for the benefit of the next generation in the Hindu religious fine arts world. A qualitative method was used based on data collected through observation, naturalistic field interviews, and documents analyzed according to popular culture theory, commodification theory, and social change theory. The results, conveyed in a descriptive interpretative manner based on Huberman's approach, show that commodification was caused by internal factors such as a lack of cultural transmission, solidarity, and tradition; and external factors such as education, economy, technology and media, and tourism. The form of commodification was through mass printing based on a template, marketing and distribution, and a shift from being a ceremonial implement to a decorative and art consumer product. The impact has implications for the ceremonial rituals, the mind-set of the people, and the solidarity of the community.

Key words: commodification, *rerajahan*, *ulap-ulap*, *pemelaspasan*, Sanur Kauh Village

INTRODUCTION

Rerajahan ulap-ulap in ritual of pemelaspasan of sacred building is a unique artwork of Hindu religion which loaded with Hindu art education value within. Rerajahan ulap-ulap is made as a media for cleansing the pemelaspasan of sacred building that just built and at once has function to call the power of spirit in order to come and dwell in the sacred building. Rerajahan ulap-ulap is made by a spiritual person with process to make it sacred from choosing the dewasa ayu until mengurip-urip and pemelaspasan pasupati ulap-ulap.

According to the development of globalization era Sanur Kauh Village South Denpasar Sub-district shows the phenomenon of rerajahan ulap-ulap that has been comodificationed towards a new form that is as an individual economic tool and tourism asset. Rerajahan ulap-ulap which was made by using religious ritual stages now it changes to be profane that is made in

print, silk-screening, etc. in massive, as commodity tool to be sold with main purpose is market desire. The rerajahan ulap-ulap that is used as media of pemelaspasan of sacred building was made through religious ritual process and now it is made, produced in massive using modern technique, silk-screening print, in massive without considering the ritual value within it with the purpose to gain market profit. Thus, Rerajahan ulap-ulap in ritual of pemelaspasan of sacred building in Sanur Kauh Pakraman Village South Denpasar Sub-district experienced comodification and commercialization. Therefore, writer was interested to its uniqueness and phenomenon occurred to be researched and studied in this research with the title:

Comodification Of Rerajahan Ulap-Ulap In The Ritual Of Pemelaspasan Of Sacred Building At Sanur Kauh Pakraman Village South Denpasar Sub-District

The problem formulas include:

1. What cause the comodification of rerajahan ulap-ulap occurs in the ritual of pemelaspasan of sacred building at Sanur Kauh Pakraman Village South Denpasar Sub-district?
2. What is the form of comodification of rerajahan ulap-ulap in the ritual of pemelaspasan of sacred building at Sanur Kauh Pakraman Village South Denpasar Sub-district?
3. What is the implication impact that occurs in the society regarding the comodification of rerajahan ulap-ulap in the ritual of pemelaspasan of sacred building at Sanur Kauh Pakraman Village South Denpasar Sub-district?

Purpose of this research is to find out the level of comodification occurs in rerajahan in the ritual of pemelaspasan ulap-ulap of sacred building in Sanur Kauh Pakraman Village South Denpasar Sub-district which is produced massively in print as commodity object for market interest. This research also has benefit for the development of documentation knowledge regarding comodification of rerajahan ulap-ulap for regeneration to continue in artwork world of Hindu religion.

This research has the form of qualitative research design, natural, the words that occurred in field was according with the opinion of the scientist Miles Huberman. To solve problems it uses 3 theoretical bases, those are the popular culture theory to solve the first problem, the comodification theory to solve the second problem, and the social change theory to solve the first and third problems. Data collection techniques use observation, interview and documentation study with data analysis of descriptive interpretative of Milles Huberman model.

DISCUSSION

What cause the comodification of rerajahan ulap-ulap occurs in the ritual of pemelaspasan of sacred building at Sanur Kauh Pakraman Village South Denpasar Sub-district

a. Internal Factor

1) The lack of culture transmission

Change can be defined conceptually as the development, shift, substitution of component or sub-system of certain culture in certain development and it also occurs in a certain social environment. Aron Meko Mbetse (2006:19) said that decrease in function of a culture component is also a characteristic of culture dynamism.

Above scientist described that culture can develop and shift from its original form towards into culture shift form or current form. Related to this research the comodification of rerajahan

ulap-ulap in ritual of pemelaspasan of sacred building which was a sacred object that was believed by people as ritual object, in global era today becomes profane object which the form is modified into recent form referring to global marketing world. This is due to the lack of culture transmission from the elders, spiritual people who diligent in ulap ulap world, to next generations about the culture component icon. The ancestors who dwelt in a certain place were not able to pass their cultural transmission words to their children and grandchildren. Therefore, the cultural component became lost and stopped in the middle of the way. This caused the culture in this globalization era is quickly to be change into the practical one without considering its religious ritual norms in his residence. From scientist's description above related to comodification of ulap-ulap in Sanur Kauh Palraman Village it is due to the lack of culture transmission to their descendants which the transmission should be awaken, so the transmission world becomes smooth and continuously from generation to generation, but it seems that in this recent time this culture transmission becomes less to be interested, so related to example in this research the comodification of rerajahan ulap-ulap object of ritual of pemelaspasan into new form comodification from ritual to be profane are getting often.

2) Solidarity

(Geertz, 1992:97) actually it shows that how the related society see, feel, and think, about their world and act upon the values of their culture.

Scientist Geertz explained that in carrying out living habit in a region it is surely the related party can see his/her culture, has the sense of belonging and think about the world and act to preserve their culture about the values include within that is carried out in solidarity together from children to older people make adaptation with the high sense of solidarity to their environment. If we can compare in this modern time the sense of solidarity is getting lesser for example in believing a cultural value related in this research. Therefore, the sense of solidarity brings important role in preserving the life and development of any existing thing within their environment area, where the solidarity will be able to bring the improvement and decrease, shift and firm of an attitude in the culture. Related to this research it shows that there is lack of social solidarity according to the scientist above so it fell into ulap-ulap culture order in religious ritual to be shifted towards current environment form world, it is therefore we, as the people of Sanur of South Denpasar Sub-district, should see within, feel to think to fix this comodification world.

3) Tradition

A construction of rerajahan ulap-ulap is a construction of people's imagination in the world of understanding an object through symbols in understanding a certain power beyond them. (Tunner, 1976:19).

From the description of scientist Tunner above it explained that rerajahan is an understanding of people's imagination construction object in the world of understanding an object that can't be seen with the power of virtual world, so an object construction is made creatively with variation of form, where for Hindu people in Bali it has become tradition from the race genealogy history which is passed through generations from the ancestors until today and in the future which will be a tradition that will be received from our ancestors. Thus, as Hindu people it is important to believe it and preserve this tradition world related to the symbol of rerajahan in this research. Therefore, if people feel lack and decrease in understanding their tradition it will cause the damage of cultural aspect they have so the tradition is a fundamental power to preserve a culture in a region.

b. External Factor

1) Education Factor

The deconstruction theory by Jacques Derrida is a breaking off of a text to find out and rearrange it into a more significant order in text interpretation. The breaking off upon the hierarch binary opposition which guarantees the truth by reject the "interior" pairs (Barker, 2005:102-103) related to the comodification of rerajahan ulap-ulap that occurred in the ritual of pemelaspasan of sacred building in Sanur Kauh Village South Denpasar Sub-district that experience change, it needs to find out what cause the change regarding the background of the ulap-ulap.

This rerajahan ulap-ulap was only made by spiritual person, but due to the development of education, science and development in education field there is change especially in comodification of ulap-ulap in the ritual of pemelaspasan of sacred building, where this ulap-ulap was made only by spiritual person with religious norms order pattern, but today it has developed to be made by many people practically with silk-screening print system with education science ability they have.

From above description the development of education in comodification of ulap-ulap in the ritual of pemelaspasan brings great influence rapidly whether in formal or non-formal education so it is able to stimulate the development of human's perception to be creative in making this ulap-ulap work.

Research in this information era has changed and developed the perception and life orientation rapidly in space and time dimension. Global culture influences education field so individualism and materialism have caused educated generations prefer the practical things, comodification and carrying out the activity is deemed to be more beneficial. Besides, globalization has changed the human's mind set about education and religion's norm related to this research. According to EB Taylor's opinion (in Koentjaraningrat, 1957:71) it is said that a group of human has always repeated the action of their activities, due to motivation of certain satisfaction obtained through the action. The mentioned above related to comodification of rerajahan ulap-ulap in ritual of pemelaspasan of sacred building at Sanur Kauh Village shows that the development of education has changed the human's mindset which previously the process of ulap-ulap work was done by only the spiritual person with manual media, today by the development in education available it develops from the side of material, tool, and working technical, and the person who does this work are performed massively.

2) Technology and Media

The people of Sanur Kauh Pakraman Village is the center of tourism destination in Denpasar City, where part young generations today has been influenced by the modern life style due to technology development and technology media and media as the result of physical culture without spirituality and without values include in the religion it has changed the opinion of young generation related to this research that is the comodification of rerajahan ulap-ulap in the ritual of pemelaspasan of sacred building in Sanur Kauh Village South Denpasar Sub-district. Life in the global era which is marked by the technology and science advancement has accelerated the uprooted cultural root from its community, uprooted from its basic base root, such as the values of norm, ethic (Wibowo, 2007:30). Furthermore, Geertz explained that capitalism has fully take command over technology, while other ideologies which are the symbols of culture can no longer be functioned as reference of world orientation in values, because it is dominated by capitalism.

Technology advance has influenced the development of media and media is one of channels that had influence in the distribution of global culture which directly influence life style (Abdullah, 2009:50). Electronic media such as television, laptop, VCD, printing, silk-screening, etc. are able to give entertainment and at once give influence from outside to our young generations.

Like Hall's (1977:140) opinion who said that television, electronic, printing, silk-screening has impact to the stipulation and selective construction of social knowledge, social imagination, where we have perception about the reality "world" we live, other people, and imaginary reconstruct their life and our life through the world in a whole, that can be understood with the help from media such as electronic, printing, success, and enjoyment that can be obtained easily, because it feels that comodification related in this research that is comodification in rerajahan ulap-ulap that is used in the ritual of pemelasasan of sacred building that is carried out with the help from printed media, silk-screening, that in carried out to work in practice. Comodification is to make communication and harmonization between man and God. So, the development of silk-screening printing media, related to comodification of rerajahan ulap-ulap in the ritual of pemelasasan of this sacred building has experienced rapid growth, and the amount is much due to they are printed rapidly and massively. With instant black colored that attract consumers, this comodification of rerajahan ulap-ulap printing is supplied in many number, and quickly impressed, the manufacture tends to damage the value of ulap-ulap ritual that has been contaminated by printing culture in practical and supply.

This comodification has become a change that has created conducive climate for difference. The difference of the way of life has engendering the vast individualization process which keep away the human from its general context. Therefore, any action such as the killing of human's harmonious life is the action of anti culture (Wibowo, 2007:28) that is one of cultural actions is the capitalism. Capitalism is the characteristic of global culture which has created so much injustice to other human for the sake of self profit, such as in this comodification of rerajahan ulap-ulap which today refers to the production that is printed in silk-screening and massively and the priority of market world commercialization, to only gain profit in business economy in life by using media technology in global practically efficiently and attractively.

3) Economy

Other than development in education field that becomes one of factors of comodification of rerajahan ulap-ulap in the ritual of pemelasasan, there is also economical factor that also become one of factors that cause this comodification of ulap-ulap, which means that when the people has experienced development in education, automatically it will experience development in their bread and butter of life economy. Related to this research the comodification of rerajahan ulap-ulap occurs massively and commercially so it can increase the economical income of the society as economical objects that has practical value of market price which finally to increase life standard of people's economy.

The modern time's characteristic is a progressive culture, and the characteristics are dominant in power, economy, science and technology, individualism, materialism (Alisyahbana, in Griya:2000:3). This scientist explained that modern culture education development and that brings influence from the smallest society layer to luxurious society that is interdependent is the problem of economic power and live completely materialistic which is all be made as material for life necessities can be made to increase their economic life standard, regardless that the sacred objects is exactly to be made as profane to change into material economic even distribution. Regarding this research the sacred objects of rerajahan ulap-ulap today is exactly

to be used as comodification arena that is in purpose to be comodification with standard study that is finally can be sold commercially in the market and also for the doer and user. This will be able to increase their economic life standard.

4) Tourism

In tourism world, guests from abroad see Bali as a heaven island where there are many unique cultures inside it that make them come to Bali, such as in Sanur Kauh area where the tourism area here is developing as the tourism icon of Denpasar City. According to culture globalization era development in Sanur Kauh Village regarding this research, the comodification of rerajahan ulap-ulap in the ritual of pemelaspasan is in contrary scraped by age as service sale asset in tourism field, so when those guests visit and walk around in Sanur area it is used as a show and at once to buy it as accessories of Hinduism culture. In this case the community who take role in comodification of rerajahan ulap-ulap have pragmatic attitude in making it by printing in massive production with great numbers and quick in production and it tries to be sold effectively in market and also for domestic guests in order to satisfy the consumers and therefore it is from the sacred objet to be profane.

2. Form of Comodification of rerajahan ulap-ulap in the ritual of pemelaspasan of sacred building in Sanur Kauh Pakraman Village South Denpasar Sub-district

a. Production

1) Form of Production

There are two forms of production of comodification of rerajahan ulap-ulap in the ritual of pemelaspasan, they are:

a) To be rajah (written and lettered manually)

b) To be silk-screening printed [interview of Jro Mangku Ketut Nurada on the date of 12 April 2017 as an undagi of drawing, pemangku]. Rajah means letters or drawings that contain religious magical power and to be combined with common Balinese letters (wreasta and swalalita and also sacred/wisdom letters and modre) that is written in a certain media that is used for religious ritual tool, to reject bad luck etc. (Nala Ngurah, 2006: 175). Furthermore, rajah in Indonesian language means letters, drawings, paintings, signs. "to be rajah means to be written, lettered, drawn, that is used as religious ritual tool" (S Prawiatmojo, 1957:126)

From scientist's description above it can be described that related in this research the first production form carried out by the people of Sanur Kauh village was to be Rajah that is to be written. It is drawn in a piece of small sized white cloth. But in this globalization era development it experiences development, that is making rerajahan ulap-ulap is carried out by silk-screening printing to make fast the making and producing great numbers. (Interview on 12



Picture of Comodification of Ulap-Ulap in processing by silk-screening printing by using the screenk tool (Ida Bagus Putu Oka) - Doc. I Kadek Sumadiyasa (15 April 2017)

April 2017 with Ida Bagus Putu Oka). As in the above pictures.

To be printed in silk-screening means that the making of rerajahan related to this research which means printing by using the skrink tool so picture produced will be exactly the same as the original and the production is fast and in quite enough numbers and massively. Forms of comodification of rerajahan ulap-ulap production for pemlaspasan of sacred building consist of pictures of ulap-ulap of sacred building of periangnan, pelemahan, and pewongan (form as letters, god and goddess, weapons, ancient animals, etc.)

Materials and tools of this comodification of rerajahan ulap-ulap production is white cloth sized 15 cm x 10 cm, silk-screening color is metallic black, black ink, pencil, polisher, brush, drawing paper skrink, spanmall skrink, methanol (color smoother agent). Process of comodification of rerajahan ulap-ulap production in ritual of pemelaspasan can be carried out:

3. To be rajah (working process from preparation of material and tool, nyeket, ngontur, ngias, nyenter), this processes are less preferred by the people to be carried out.

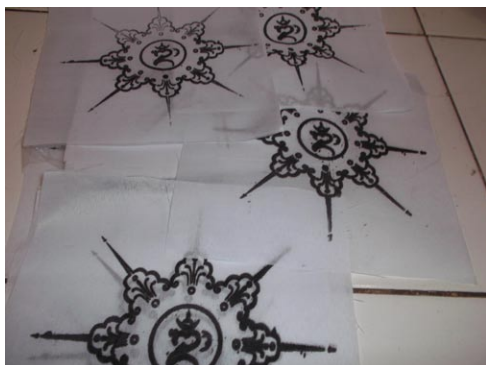
4. Printing process is carried out from the first stage to make sketch pattern picture, ngontur, and the result of ngontur is skrink copied with printer, and the result of this skrink copy is spanned in a spanmall skrink to be used as a tool for silk-screening, and the final is the cloth printed is dried. This printing process can be carried out quickly and experience development in this global era, it is more preferred by broad community in this working process because it is fast and massive in great numbers. As in this below picture.

b. Distribution (Marketing)

Distribution is process of marketing supplier of an object (S. Prawiotmojo 1957: 90).

Comodification of rerajahan ulap-ulap in the ritual of pemlaspasan of sacred building in Sanur Kauh area is marketed in various way of form (market means according to (Polany 1988 : 138) who explained that it is a meeting place for the purpose of barter or purchasing and selling or real contact between the buyer and seller. There is also shifting of object flow in market from one owner to another. According to (Alma 2001:112) it is explained that a seller is demanded to find an appropriate strategy to market his work result. From scientist's description above related to this research the artwork of comodification of rerajahan ulap-ulap is marketed in various ways from collector, those rerajahan are ready to be sold. So, consumers, sulinggih and pemangku, and even banten makers come to collector's house to buy directly this rerajahan ulap-ulap with relatively cheap price. And there is also by marketing at yadnya stores that sell medium for upakara banten, and griya which make banten in complete package (Interview with Ida Bagus putu Oka 12 April 2017/ Pemangku of Drawing Undagi).

c. Consumption



Picture of Comodification Ulap-Ulap that are just printed
Ida Bagus Putu Oka's Work - Doc. I Kadek Sumadiyasa
(15 April 2017)

Consumption in comodification of rerajahan ulap-ulap in the ritual of pemelaspasan of sacred building is the consumer who uses this object to be used.

1) As tool for the ritual of Pemelaspasan of Sacred Building



Picture of Comodification Ulap-Ulap that are sold at banten maker of "Toko Yadnya" Ida Ayu Biyang Rai- Doc. I Kadek Sumadiyasa (15 April 2017)



Picture of Comodification Ulap-Ulap that are sold at banten maker of "Toko Yadnya" Ida Ayu Biyang Rai - Doc. I Kadek Sumadiyasa (15 April 2017)

This rerajahan ulap-ulap in the religious ritual of Hindu in Bali is used to purify of sacred building just built. This rerajahan is made, to be plaspas, to be pasupati as purification, ulap-ulap means ngulapin, to summon (in the book of rerajahan and ulap-ulap by scientist doktor I Nyoman Watra et al.).

This ulap-ulap is used as media for concentration, ngulapin, to summon the power of spirit to be besought to come and dwell in the sacred building that has been plaspas.

2) As decoration

Rerajahan ulap-ulap is functioned as decoration of sacred building of piasan, bale-bale building at periangon, pelemahan, pewongan, to make room decoration be more beautiful.

3) As an art

This means beauty (Diksi Rupa by Miksusanto 2000:20).

The work of rerajahan ulap-ulap in this current time is used as imaginary material subject in artwork to develop knowledge of ideas in art whether in painting, drawing, etc.

3. The implication impact that occurs in the society regarding the comodification of rerajahan ulap-ulap in the ritual of pemelaspasan of sacred building at Sanur Kauh Pakraman Village South Denpasar Sub-district

a. Impact of Religious Ritual Change

Impact of religious ritual change is getting occur often in this globalization era due to comodification of sacred object of rerajahan ulap-ulap that is used in ritual of sacred building just built by undagi at Kelurahan Sanur of South Denpasar sub-district, there is shifting of the way the religious ritual from the sacred one to be profane, which is of course the cause is money, because, for example this ulap-ulap that should be made by hand in sacred today has changed as practical as can be. So, this sacred object of ulap-ulap is easily found, the way to carry out the religion is also change whether it is realized or not in performing this pemelaspasan ritual, because the tool can be obtained quickly, and easily to buy, and it is practical. The change of ritual occur in massive during the making of rerajahan ulap-ulap where it is not using dewasa

ayu, which previously was made by choosing dewasa ayu, nyeket, ngontur that background by the soul of the man who made it, and now it is lost because the making of ulap-ulap has used printing technology such as silk-screening where it can print hundreds of ulap-ulap at once in great amount. What happens is that there is less fit regarding the value of the religious ritual of the sacred object due to less of deep sense of spirit during the making. In this case the ritual procession of undagi, pemangku, spiritual person when doing rajah is lost and gone because it has shifted to the practical speed of modern silk-screening.

b. Impact of mindset and Attitude Change

Regarding this research the comodification of ulap-ulap in this religious ritual there is impact of mindset and attitude change such as related to Natya Sastra (IV:7) book that explains:

Singgih yan tekaning yuganta kali tan hana lewiha sakeng mahadhana, Tan waktan guna sura penelita widaga pada mangayap ing dhareswara, Sakweh ning rinahasya sang wiku hilang kula ratu pada hina kasyasih, Putradwe pita ninda ring bapa sudra gamja warawirya pandita.

Meaning:

- Really the final kali age if there is able to exceed the influence of the rich money
- Cannot be denied, that the professionals, the hunters, and intellectuals are together serve the people who own money
- All precepts that are deemed as sacred by the priest have lost the magical power, the families of the kings becomes down and poor
- Children become rebellious, deceive, and swear at their parents. The servants become wealthy merchant and smart.

From above literature description it is explained that kali age such as current globalization era where money become reference in this life it is therefore people live to pursue for money, by turning aside the ritual that can be paid with money. Related to this research the phenomenon of comodification of ulap-ulap that is sacred and full with ritual which is now can change into object that can be bought in market or at collector, shows that there is change in mental attitude in carrying out religion because all religion actors wanted to work fast and practice and the result is interesting and more luxurious, and there is also can be seen that the intelligent people, religious people, the spiritual people are all serve the collector of silk-screening, printing this rerajahan because their business in their own occupation and because they are running out of time to do the ritual that causes them to buy every tools for the religion ritual such as this comodification of ulap-ulap that always be commercialized so all intellectual people, the spiritual people are fused without realizing that they change their attitude to follow the current of global market world that finally ends in money. The change of attitude occur to every human who tend to wish to live freely, turning aside the wisdom word of religion, and always break religion's norm, rebellious to the elders.

CONCLUSION

1. Reasons that cause the phenomenon of comodification of ulap-ulap in the ritual of pemelaspasan of sacred building at Sanur Kauh village of South Denpasar Sub-district,

are:

- a. Internal factor such as the lack of culture transmission, the lack of solidarity, and tradition.
 - b. External factor such as education, technology and media, economy and tourism.
2. Form of commodification of ulap-ulap in the ritual of pemelaspasan of sacred building at Sanur Kauh Pakraman village of South Denpasar Sub-district
- a. Production (in the form of to be rajah and to be silk-screening printed). The form of rerajahan of sacred building such as rerajahan periangan, pelemahan, pewongan (pictures of letters, god and goddess, weapons, ancient animals). Materials and production tools are white cloth, silk-screening color in metallic black, black ink, pencil, polisher, brush, drawing paper skrink, spanmal skrink, methanol (color smoother agent).

Process of commodification of rerajahan production such as to be rajah (written manually through processes of tools preparation, nyeket, ngontur, ngias, nyenter). To be silk-screening printed through processes of sketch pattern making, ngontur, skrink copy, spanning the skrink copy in sepanmal skrink, to be silk-screening printed, to be dried.
 - b. Distribution (Process of marketing is carried out at collector, printing office, consumers looking for at Collector's house, printing office, banten makers, yadnya stores, banten makers who sell banten in collaboration with sulinggih, spiritual person of pemangku, griya, who sell banten tools in complete package).
 - c. Consumption (all tools of the ritual of pemelaspasan of sacred building, decoration, art).
3. Implication impact of change that occur to Sanur Kauh people of South Denpasar Sub-district related to the commodification of rerajahan ulap-ulap in the ritual of pemelaspasan of sacred building:
- a. Impact of change of religious ritual from the sacred one to profane pragmatic materialistic.
 - b. Impact of change of mindset and life style in religion in the society.

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THE BENEFITS OF MULTIMEDIA TECHNOLOGY TO THE PRESERVATION OF THE BALINESE LANGUAGE

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Abstract

The era of globalization and technological development greatly affects the pattern of social life and culture of societies. Technology is like a 'window' for seeing events all over the world. What happens in one corner of the earth can be captured in a short span of time from different parts of the world. So, the 'gateway' between countries is more open, cultural barriers are dissolved, and the cultures of nations increasingly assimilate, merge, and influence each other. This is what gave birth to the so-called 'global lifestyle' characterized by the decline and exclusion of local culture. The advancement of technology and easy access to everything – both positive and negative matters – can indirectly affect the lifestyle of a community. One aspect of technological advancement is in the field of multimedia technology, which is a combination of computer technology including hardware and software with other electronic technologies to deliver interactive information. The development and utilization of multimedia technology is widely applied in almost all aspects of an activity by combining multiple information delivery media such as images with sound or with other data within one medium. This merging delivers information in a more interesting and interactive way than just by a single medium. One of the advantages of multimedia technology, such as through mobile phones, gadgets, and the internet, is that it can be used as a medium to preserve regional culture including the Balinese language. Nowadays, many multimedia activists are creating content about Balinese culture which is formatted in an interesting manner, uses the Balinese language, and is made available on the internet and social media services. Indirectly the content will introduce and teach the local language of Bali to the community, especially children who are just learning the Balinese language.

Key words: technology, multimedia, Balinese language

INTRODUCTION

Along with the development of the era, science and technology, the pattern of life of people in the world has changed a lot. It can not be denied again in this globalization era the world is growing in all aspects of life, as well as in the field of social culture. In the life of human socio-cultural problems is an important issue, because all people living in this world have sociocultural behavior that must be different from each other.

The lifestyles of our society have undergone much change, to the culture and behavior of modern life. Modern behavior is not only the property of the rich or urban people, but also imitated by the lower classes and villagers. Changes in modern lifestyle is as a direct result of the development of multimedia technology/digital, such as internet, gadgets, television and other media. Technological advances have played a role not less with their persistent "persuasion" and "seduction" to stimulate social and cultural change in society.

Mangunwijaya (1983: 26), suggests that technology tends to allow for large-scale transformation

in human life. The transformation has led to a change in patterns of human communication, which is essentially interpersonal relations. Face to face meetings can be carried out in great distances through the image stage (image to image).

Many forms of multimedia technology that we know, such as mobile phones (mobile phones), gadgets, i-pad, internet, wifi, and others. Multimedia technology in the form of mobile phones and gadgets is the most unique and interesting phenomenon in its use. Mobile phones and gadgets are easy to carry anywhere now no longer know the age and the circle, even now called mobile phones have become "populist technology". The use of mobile phones and gadgets is a very important necessity for today's life that requires high mobility. The facilities contained therein are not just limited to phone functions and SMS (short messages service) only. Mobile phones and gadgets can be used as a means of business, storage of various data, music/entertainment facilities, even as a tool to convey information. This makes mobile phones and gadgets one of the most actual developments in multimedia technology in the world over the last five years.

Badwilan (2004: 37), in his writing about the social aspect of mobile phones (*Secret Behind Mobile*) states there are at least five implications of the use of mobile phones. First, against every individual who uses the phone. Second, to the interactions between individuals. Third, against face-to-face meetings. Fourth, against a group or organization. Furthermore, the fifth is the system of relationships in organizations and community institutions.

A technology is essentially created to make human life easier and more convenient. The rapid technological advances of today make virtually no field of human life free from their use, either directly or indirectly. Along with the flow of globalization with the demand for rapid information exchange, the role of technology becomes very important. Consciously unconsciously we have been in hegemony by the technology products, which makes the functional value of the product is transformed into aesthetic value (prestige). Consumer culture and technological developments also greatly affect the pattern of social and cultural life in society.

In addition to the above impact, we can not deny that technology has an important role in human life, such as multimedia technology that comes from mobile phones, television, internet and so forth. Through these media we can preserve the culture and noble values of our nation, including the local language. This is where multimedia technology can play its role in preserving the Balinese language through Balinese content that we can easily get through internet, television and the other of social media.

From the description above, the formulation of the issues raised in this article is: what is the role of multimedia technology in preserving the Balinese language?

DISCUSSION

Technology is a scientific method for achieving practical, applied science or can also be translated as an overall means to provide the goods necessary for the continuity and convenience of human life. Technology evolves into something that is understood as the composition of knowledge to achieve practical goals or can be called also implemented.

Along with technological developments, cultural dominant, political and economic can master from large units to small units. Large units of the country, small units to individuals. It should be realized that hegemony can now be understood as the dominance of the culture of developed countries to developing countries. So hegemony is not solely in the form of oppression/mastery

physically, but can mastery discourse. The hegemony of discourse is dangerous, because man is not aware that he has hegemonic. One form of domination or hegemony of developed country discourse against developing countries is in the field of multimedia technology.

In summary, Vaughan (2004) said that multimedia technology is a combination of computer technology both hardware and software with other electronic technology to deliver an interactive information. The development and utilization of multimedia technology is widely used in almost all aspects of the activity. Examples of information delivery media are text, photographic images, video, music, animation (moving images), or the internet. Multimedia technology can combine multiple information delivery media, such as combining images with sound, or with other data in one medium. This merger produces a multimedia system so that the delivery of information is more interesting and interactive than using one medium only.

Many forms of multimedia technology that we know today, such as mobile phones, gadgets, i-pad, internet, wifi, and the others. The use of multimedia products, especially mobile phones and gadgets now not only as a means of communication alone, but also encourage the formation of interaction completely different from the face-to-face interaction. Here the interaction formed then "accelerated" the process through voice and text or writing (Badwilan, 2004: 12). This is different from the former so-called "telepathy" (communication between two human beings who are not dependent on the place) and has become the ordinary real manifestation, which can be done by anyone.

Budyatna (2005: 34), argued that the most ideal form of communication approach is transactional, where the communication process is seen as a very dynamic and reciprocal process. Here Budyatna sees that with the emergence of the use of mobile phones and gadgets affect the transactional process. Often dynamic and reciprocal communication is perceived to decrease in quality and quantity in face-to-face interactions. There are many phenomenon which is not uncommon individuals prefer to play or use the phone/gadget, although he was in the middle of an activity or socialization with the people around him. This shows that the use of mobile phones and gadgets that were originally intended to facilitate the conversation and reduce the cost of spending, it is sometimes the opposite.

Another negative impact of mobile and gadget usage is that it stands out on the psychological and social aspects. The large circulation of images and pornographic videos is now considered a common thing in data traffic communication via mobile phones. In addition, SMS messages that give the impression of racism and elements of racial in it can threaten and destroy the life of a particular community or group, especially among teenagers. Of the many negative impacts arising from the advancement of multimedia technology, we can not deny that such technological advances have an important role in human life. Through these media we can preserve the culture and noble values of our nation, including the local language. This is where multimedia technology can play its role, including in the preservation of the Balinese language.

At this time the Balinese language increasingly marginalized and seemed to be the language "foreign" for the Balinese themselves. His position as a language lingua franca (language intercourse daily) increasingly squeezed and began to be replaced by the Indonesian language, even other foreign languages. In fact, the pessimistic expression of some observers of ethnic languages that the "breath" of the Balinese language is only a generation only because failed to give birth to a new generation of speakers. If this phenomenon continues, then the permanent "death" of the Balinese language is counting the days.

Similar phrases also came from Balinese Language Lecturer Faculty of Letters and Culture Udayana University Drs. I Dewa Gede Windu Sancaya, M.Hum. According to him, the predictions of ethnic language experts that of course will never become real if all components of the community have a unanimous commitment to save the legacy of the Balinese ancestor's ancestors. "From now on, the conservation commitment that accompanied the real action must be rolled out. Do not delay anymore. In my opinion, formal education institutions or schools are the most effective medium because in this educational institution the younger generation of successor to the heyday of cultural arts and customs of Bali gather", said Windu Sancaya to Bali Post, Thursday (17/09/2015).

Windu Sancaya asserted, it is an absolute obligation of the government to maintain and maintain the existence of regional languages that grow and develop in Indonesia. It is expressly a mandate of the 1945 Constitution which states that the government must protect the regional languages well. One of the forms of protection is by carrying out teaching or local language education in formal institutions. "Remember, the protection of the existence of regional languages is a mandate of the Constitution. The same thing would apply to local governments in Bali who have an absolute obligation to preserve the existence of the Balinese language", firm Windu Sancaya.

He said, local governments must support the education of Balinese language is still given in formal educational institutions from elementary level, junior high school to high school/vocational school. In order for the material can be conveyed properly, of course must be supported by the presence of modules/teaching materials are good too. In this context, Windu Sancaya requested that the Bali Education, Youth and Sports Department (Disdikpora) involve Balinese language experts, both academicians and traditional experts in the preparation of the module. Do not entrust fully to that group of teachers. "In planning the module or teaching materials of Balinese language education, the local government ideally involves all relevant stakeholders. That way, the Balinese language education format will be more structured and systematized so that the final target of Balinese language education that can be realized optimally", he said.

The above phrase is a concern of us all as a society that is concerned with the cultural heritage of the region, especially in the presence of Balinese language. We are currently living in the era of globalization with the support of technological advances, it is appropriate to take part in preserving the Balinese language. Relevant and highly effective technology to support it is multimedia technology with a variety of products, such as: internet, television, mobile phones and others. Multimedia is currently popular among children and adolescents because it can access interesting content such as videos, pictures, music, and so forth. This is what is currently used by some people who care about "marginalisasi" regional languages, especially the Balinese language. They make Balinese content, such as short videos, caricatures, funny stories, learning Balinese letters, which are packed with interesting and disseminated via the internet and other social media. In a relatively short period of time, the content is usually "viral" because it is widely accessible to the public, including among children and adolescents.

The viral of Balinese content will have a positive impact on preservation of Balinese language among children and adolescents, because indirectly every day they will be faced with the Balinese language every time they access the internet or social media. If this happens continuously, an impossible thing that the Balinese language will always awake sustainability.

CONCLUSIONS

The development of technology in this era of globalization is certainly accompanied by negative impact on the development of a country. However, a positive impact will always accompany, as is the case with the development of multimedia technology.

Negative impacts arising from the development of multimedia technology in the field of social and cultural, among others: reducing the social nature of adolescents because they tend to prefer to connect via the internet/mobile phone than in meet in person. From changing social characteristics can lead to changes in adolescent patterns in interacting. Another negative impact of mobile and gadget usage is that it stands out on the psychological and social aspects. The large circulation of images and pornographic videos is now considered a common thing in data traffic communication via mobile phones. In addition, SMS messages that give the impression of racism and elements of racial in it can threaten and destroy the life of a particular community or group, especially among teenagers.

In addition to the negative impacts above, we can not deny that technology has an important role in human life, such as multimedia technology that comes from mobile phones, television, internet and so forth. Through these media we can preserve the culture and noble values of our nation, including the local language. This is where multimedia technology can play its role in the preservation of the Balinese language through the multimedia content of Bali language that we can easily get through the internet, television and other social media. The content is usually a short video, funny story, learn to write, which of course uses the language of Bali that is packaged quite interesting. With these contents, indirectly the internet users, mobile phones, social media, knowing the existence of the local language.

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CLIMBING TOURS IN THE SACRED MOUNTAINS IN BALI: FROM AGUNG TO BATUR

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ABSTRACT

Bali is one of the world's premier top tourist destinations. Since the last few years, about five million international tourists have come to this "Island of Gods" every year. In fact, Bali not only has tourism products related to 3-S (sea, sand, and sun), i.e. swimming, surfing, sunbathing, enjoying night life. Lately tourists visiting Bali began to enjoy alternative tourism in the form of natural tourism, such as mountain climbing (or trekking). Mountains found in Bali are generally volcanic ones. The interesting point is that the mountains are purified by the Balinese community. Some texts wrote the same. This study was conducted to analyze the subjects and objects of mountain climbing in Bali, in this case Mount Agung in Karangasem Regency and Mount Batur in Bangli Regency, from perspective of the local values related to religious sanctity. Data were collected by interview, observation, and document study. The collected data were analyzed using qualitative analysis technique.

The result of the study shows that Bali has a mountain range which is potential to be sold as tourism products. In this case, climbing or trekking tours in the mountains (Mount Agung and Mount Batur) are thus refining Bali as a complete tourist destination. The beauty of the beaches and coastal attractions (through the 3'S) combined with the exoticism of the mountains (the climbing/trekking tours) is an ideal combination of the sea (water) and the mountains (land) in the traditional, religious concept called *segara-gunung* (sea-mountain). Beside being volcanoes (*gunung berapi*) that are still active, the mountains in Bali are considered sacred mountains and highly sanctified by the community. The Hindu saints (*maharsis*) in the past built a *parhyangan* (*puras*) on the mountain tops. Here, Mount Agung (3.142 meters above sea level) and Mount Batur (1.717 meters above sea level) are very interesting to explore. Mount Agung since its last major eruption in 1963, especially in the 1990s and 2000s began to be enjoyed by tourists. From the data obtained about 20 people per day climbed to this highest mountain in Bali. Nevertheless, since September 14, 2017 or when its status rises to Level II (*Waspada*), Mount Agung is prohibited to climb. On November 25, 2017, the mountain experienced an initial eruption and by the end of 2017 and early 2018, has not stopped erupting despite its relatively small eruption. Since Mount Agung is prohibited to climb, more and more tourists visiting Bali choose Mount Batur as the target. Every day at least 70 tourists up and down Mount Batur which is volcanologically older than Mount Agung. The mythological connection of the two mountains in Balinese belief is so unique. Various sources state that, Mount Agung is *purusha* (male) and Mount Batur is *pradana* (female). Thus, the two volcanic sacred mountains cannot be separated because *purusha-pradana* is the source of life and prosperity for the Balinese society. Even in the context of tourism today, the two mountains are a source of income in entrepreneurship where dozens of the local community members are involved as climbing guides.

Keywords: Agung Mount, Batur Mount, sacred mountains, climbing tours, climbing guides.

INTRODUCTION

Bali is one of the world's top tourist destinations. Even many times Bali managed to snatch the status of "best destination in the world". Since the last few years, more than five million tourists have come to this "Island of Gods" every year. It is about 15,000,000 per day.

However, Bali today is well known around the world for having Kuta, Sanur, Nusa Dua, Lovina, Candidasa, and so on. All of the tourist spots are seaside resorts. Bali is so strong with the image of having tourism products related to 3-S (sea, sand, and sun), i.e. swimming, surfing, sunbathing, and enjoying night life. On the other hand, Bali Provincial Government actually since the 1970s designed Bali tourism as a cultural tourism (*pariwisata budaya*). This is evidenced by the publication of Perda on cultural tourism No. 3 Year 1974, then No. 3 of 1991, and the last No. 2 Year 2012. The government of Bali from the beginning realized that the real wealth of Bali lies more in the richness of culture, including art and religious socio-cultural life of the society, and not on natural capital. The development of cultural tourism thus can be said not yet as expected. The market (tourists) more glance 3'S and the tourism industry agree and use it for the sake of profit/income.

The facts show that, lately, tourists visiting Bali begin to enjoy an alternative tourism (Amerta and Mudana, 2017 (<https://ojs.unud.ac.id/index.php/ecs/article/view/32124>)) in the form of natural adventures, such as mountain climbing (*pariwisata gunung*) or trekking (*pariwisata trekking*). Although the number of climbing tourists (*wisatawan pendaki*) is not as many as 3'S, for Bali, it is a very positive thing, regarding the real landscape of Bali. According to a study done by Sumarta (2015: 58-59), 85% of Bali land consists of mountains and hills. Therefore, mountain or climbing tours (*wisata gunung atau wisata mendaki*) are relevant to be developed in Bali not only in order to manifest cultural tourism into reality but also in order to balance between the alternative tourism itself (in this case the mountain/climbing tours) and 3-S tourism. That's why, as Sutama, Mudana, and Astawa (2017); (<https://ojs.pnb.ac.id/index.php/IJASTE/article/view/536/456>) said, tourists coming to Bali will always become repeater (repeat visitors/tourists).

This study was conducted on Mount Agung which is the highest mountain and Mount Batur which is the lowest mountain among 10 mountains with the highest peak in Bali. This is interesting to examine since climbing the two most popular mountains in Bali is not just a worldly climbing phenomena. Even when climbing the mountains is a tourism product which is really a worldly-economic activity, it turns out the aspects of sanctity of the mountains can not be reduced. There are aspects of the sanctity of the two mountains that absolutely must be considered by various parties, both climbing tourists, climbing tour guide, and related tourism industries, such as hotels where the climbing tourists stay or travel agent/bureau who organize the tours. It is believed that bad things will happen if such a belief is not done. Mount Agung and Mount Batur, according to the mythology that lives in the surrounding communities and written in some traditional texts, are indeed sacred mountains in Bali.

DISCUSSION

In Bali there are 10 highest mountain peaks that have an altitude for more than 1,500 meters above sea level (masl). First, Mount Agung, 3142 masl; second, Mount Batukaru, 2,276 masl; third, Mount Abang, 2,151 masl; fourth, Pucak Mangu, 2,096 masl; fifth, Gunung Sangiyang, 2,087 masl; sixth, Mount Pohen, 2,063 masl; seventh, Mount Tapak, 1909 masl; eighth, Mount Lesung, 1,865 masl; ninth, Pucak Adeng, 1.826 masl; last, Mount Batur, 1.717 masl.

Mountains found in Bali are commonly volcanic ones. The mountains of Bali, including Agung and Batur, referring to volcanology (the study of volcanoes and things related to them) are in the series of the Pacific Ring of Fire (Cincin Api Pasifik). The Pacific Ring of Fire is the most active seismic region in the world. It resembles a horseshoe and covers an area of some 40,000 kilometers, encircling the Pacific Ocean. The Pacific Ring of Fire crosses over 15 countries and includes 452 volcanoes (Jawa Pos, Thursday, January 25, 2018, p. 1 and 15). That's why, almost in the same time, when Mount Agung erupted several times, Mount Mayon in Luzon Island (Philippines) also erupted and emitted ash and hot clouds and Mount Sinabung in North Sumatra has not shown any signs of stopping the move.

Mount Agung, as the highest mountain in Bali, has a difficult terrain to climb. The mountain is newly crowded climbed after experiencing the most powerful eruption of 1963 to 1964. Mount Agung since its last major eruption in 1963, in the 1980s and especially 1990s began to be climbed by tourists. In the early of commencement of the climb, many climbing tourists who have problems. It often happens that tourists climbers get lost, accidents, falls, to cause death. Therefore, since then, there is a convention that every ascent is required to guide. The guide is expected to be the local people in the surrounding villages in the mountain because such people are considered know much about the natural condition of the mountain, as well as the culture, and the "value and sense of holiness" of the mountain (Mudana, Sutarna, and Widhari, 2017; (<https://ojs.unud.ac.id/index.php/ecs/article/view/33150>; <https://ojs.unud.ac.id/index.php/kajianbali/article/view/35152>; <https://ojs.pnb.ac.id/index.php/SOSHUM/article/view/717/560>).

Karangasem itself must be recognized to be the upstream (hulu) of Bali. In this case, the Karangasem Government is smartly establishing its tourism positioning with a tag "The Spirit of Bali" although in reality the government is not able to realize spiritual tourism practices as a consequence of the positioning. The highest place in Karangasem is of course Mount Agung (as the mountain is the highest place in Bali). At the foot of Mount Agung stands Besakih Temple which is the largest temple and even "the mother temple" in Bali. Besakih Temple in Besakih Village, Rendang District, is one of the sad kahyangan (six main temples) in Bali. In the middle of Mount Agung there is also a n important temple called Pasar Agung Temple in Sebudi Village, Selat District. Even the top of this mountain is a place for public ceremony to conduct mulang pakelem ritual (upacara melarung sesajian). This special crater place is called Puser Tasik. In the local language of Bali, puser is center and tasik is salt or sea (segara). Related to the term puser tasik, there is a belief that the crater hole of the mountain is connected to the sea in the traditional paradigm of the segara-gunung (segara is the sea and gunung is the mountain).

In the context of climbing tours, there are a number of starting points to the summit of Mount Agung. The most popular and most important one is Sogra, Sebudi Village, around Pasar Agung Temple. In this location stands the Kelompok Sadar Wisata Pendakian Mount Agung Sebudi abbreviated into Pokdarwis (The Mount Agung Climbing Guide Group of Sebudi Village). This organization was established in 2015 but was actually a metamorphosis of Organisasi Pemandu Wisata Alam Mount Agung Sebudi (The Nature Tourism Guide Organization on Mount Agung of Sebudi Village) which was established in 2001. Based on the data obtained in the Pokdarwis, about 20 people per day climbed to the highest mountain in Bali. Nevertheless, since September 14, 2017 or when the status rises to Level II (Waspada), Mount Agung is prohibited to climb. On November 25, 2017, the mountain experienced an initial eruption and by the end of 2017 and early 2018, has not stopped its erupting although the eruptions are

relatively small. On February 10, 2018 the status of the mountain was lowered to Level III (Siaga) but after that the mountain had erupted again. There is currently no climbing tour activity. Even the community and members of the Pokdarwis are still in a state of refuge because the distance is only 3.5 to 4 kilometers from the summit of the mountain.

Since Mount Agung is prohibited to climb, tourists visiting Bali choose Mount Batur more. Every day at least 70 tourists up and down the mountain which is volcanologically older than Mount Agung. In addition to the lower altitude, the path to this mountain is not as extreme as Mount Agung. The track has even been paved to a height of about 1,200 masl. There are at least six climbing routes from the villages at the foot of Mount Batur. The two famous ones are Pura Jati (1,100 masl) and Toya Bungkah (1,180 masl).

The so-called "Mount Batur" actually consists of 11 mountains. So Mount Batur is actually "mountains" or "mountain range". Among the mountains in the area around Mount Batur, from a certain side, it is interesting to see these three mountains: Mount Batur in the center (tengah) while Mount Abang and Mount penulsiian flanking it. Even from other angles, as seen in photos of tourism magazines, it can be witnessed three mountain scenery: Batur, Abang, and Agung. However, between 1994 and 2000, Mount Batur has erupted several times, namely 1997, 1998, 1999, and 2000. The eruption that occurred in 1998 formed a new crater known as Kawah (crater) 98.

Bali has a mountain range which is potential to be sold as tourism products. In this case, climbing or trekking tours in the mountains (Mount Agung and Mount Batur) are thus refining Bali as a complete tourist destination. The interesting point is that the mountains are purified by the Balinese community. Of course, the mountains as sacred places are primary but as tourist attractions are secondary. In fact, the places have been sacred ones before the coming of the climbing tourists/trekkers.

Mount Agung and Mount Batur are an inseparable unique relationship. The mythology of such a relationship for example is written clearly in a book called *Mengenal Sad Kahyangan & Kahyangan Jagat* by Tim Bali Post (2010). Summarized from the text of *Supralingga Bhuwana* (Tim Redaksi Bali Post, 2010: 207), in Bali Dwipa, part of Mount Semeru taken by Hyang Pasupati with right hand became Mount Udaya or Mount Purwata or Tohlangkir or Mount Agung; while Mount Semeru taken with the left hand became a mountain that has many names. The name of this mountain is Cala Lingga, Mount Tampurhyang, Mount Sinarata, Mount Lekeh, Mount Lebah, Mount Ideran, Mount Sari, Mount Indrakila, Mount Kembar, Mount Catur where then the most famous name is Mount Batur. These two mountains (Agung and Batur) are known as Dwi Lingga Giri and Parhyangan Purusa-Predana. Dwi Lingga Giri Purusa-Predana includes Pura Kahyangan Besakih (purusa or male) and Pura Kahyangan Ulun Danu Batur (predana or female).

Mount Batur and Lake Batur also have a mythically unique relationship. It is like the relationship between Mount Batukaru in Tabanan Regency and Lake Tamblingan in Buleleng Regency (Wardi, 2018). The peak of Mount Batur contains magma fire while Lake Batur presents abundant fresh water (Sumarta, 2015; Absir, 2015). Lake Batur is the heart of Bali's water civilization (jantung peradaban air Bali). This area even irrigates three other lakes in Bali, namely Lake Beratan, Lake Buyan, and Lake Tamblingan (Sumarta, 2015: vii). Lake Batur is a sacred lake. The ritual network of Batur Temple is well described for example by Reuter (2005) where the kahyangan jagat (the great temple) is surrounded by Mount Penulisan, Mount Batur, and other mountains.

According to one source, one of Hyang Pasupati's sons is Hyang Dewi Danu. In the Purana language, Hyang Dewi Danu is called Dewi Sri, Dewi Laksmi, Dewi Pratiwi, and Dewi Basundari. It is all abiseka dasa nama as the Goddess of Fertility (Dewi Kesuburan), Goddess of Welfare (Dewi Kesejahteraan) or Goddess of Luck (Dewi Keberuntungan) which is the sakti (magic power) of Lord Vishnu (Dewa Wisnu). In the concept of Siwaistic philosophy, Mount Batur is yasa lingga acala and Segara Danu Batur is its yasa yoni (Bali Post Editorial Team, 2010: 208). In other words, the mountain is the male and the lake is the female. The two are considered lingga-yoni in Balinese perspective. Lingga is a male genitalia and yoni the female one.

According to Keniten (2017), from perspective of Panca Parwata (the five sacred mountains), (1) Mount Agung is in the centre, a place of the God Shiva, with the sacred script: Ing. (2) In the east, there is Lempuyang Luhur (formerly known as Adrikarang), a place of the God Iswara, with the sacred script: Sang. (3) In the south, there is Mount Andakasa, a place of the God Brahma, with the sacred script: Bang. (4) In the west, there is Mount Batukaru, a place of the God Mahadeva, with the sacred script: Tang. (5) In the north, there is Mount Batur, a place of the God Vishnu, with the sacred script: Ang.

Climbing tourists to Mount Batur can enjoy Lake Batur area of 16 km square located in a high area, which is 1,050 masl. Lake Batur has a mythology of Dewi Danu (the Goddesses of Lake) with various versions and is used for various purposes, including for art and tourism purposes. Even tourists visiting Bali Safari and Marine Park in Gianyar in recent years can enjoy the story of Dewi Danu in an art of colossal modern-traditional entitled "Bali Agung-The Legend of Balinese Goddesses". This touristic product shows how the marriage of Jayapangus and Kang Cing Wei (from China) tried to be destroyed by Dewi Danu as the ruler of Lake Batur (Suardana, 2017); (<https://ojs.unud.ac.id/index.php/ecs/article/view/35698>); Suardana, 2018). Dewi Danu curse of the marriage raises Barong Landung (landung means big and tall) where the male Barong Landung, i.e. Jayapangus (representing Balinese figure) is called Jero Gede, and the female is called Jero Luh, i.e. Kang Cing Wei (representing the Chinese one) (Cerita, 2017).

Besides having a legendary mythology through Dewi Danu, Batur has various tourist attractions around it. What is quite new is Batur Global Geopark and Geopark Museum (Saputra, 2015 (<https://ojs.pnb.ac.id/index.php/jumpa/article/view/18347>); Saputra 2017). Batur itself is located in Kintamani tourism area which is very popular in Bali. Therefore, before or after climbing Mount Batur, tourists can enjoy the panorama and nature of Kintamani which is so beautiful. However, visiting this place, climbing tourists must get ready with the seduction of merchants (vendors or pedagang acung who peddle art goods in an excess way (Widiastini, Ardika, Astawa, and Mudana, 2016; (<https://ojs.unud.ac.id/index.php/ecs/article/view/25272>); Widiastini, 2016).

With the sanctity of the mountains in Bali, from the aspect of tourism, mountain or climbing tourism is an arena of enjoyment of life sought by postmodern tourists. According to Sharpley and Jepson (2011), it has long been stated that (post)modern societies are characterized by a decline in the use of traditional religious institutions and practices and, consequently, people are now looking for less formal ways, structured, and ritualistic in achieving their spiritual fulfillment. In essence, rural tourism and spiritual experiences must be linked.

What was discovered by Sharpley and Jepson (2011) above seems applicable in the tourist destinations of Bali. The mountains in Bali, especially Mount Agung and Mount Batur, provide all about it. In fact, other mountains, such as Mount Batukaru in Tabanan Regency, and some others, need to be put forward as a new product.

CLOSING

The beauty of beaches and coastal attractions (through 3'S) combined with mountain exotism (through climbing/trekking tours) is an ideal combination, i.e. sea (water) and mountains (land) in the *segara-gunung* (sea-mountain) concept in Balinese society. Beside being active volcanoes, the mountains in Bali are considered sacred ones and sanctified by the community. The saints (*maharsis*) in the past usually built *parhyangan* (puras or temples) on the top of the mountains. Since prehistoric times, the people believe that mountains, hills, and higher places are sacred places where the spirits of ancestors and other natural power centers live.

The mythological connection of the two mountains in Balinese belief is so unique. Various sources state that Mount Agung is *purusha* (male) and Mount Batur is *pradana* (female). Thus, the two volcanic sacred mountains can not be separated because *purusha-pradana* or male-female is the source of life and prosperity for the Balinese society. The two mountains synergize into a powerful entity which has an important and deep meaning in the life of religiosity and everyday Balinese activities of the people. Moreover, in everyday life, the Balinese people view the mountain as a source of life and become a catchment area of water that part of the slopes overgrown with forests. Because of its fertile territory, many people live in the mountainous region.

Mount Agung and Mount Batur are two highly sanctified mountains in Bali, moreover surrounded by important temples in Bali, namely Pura Besakih (Mount Agung) and Pura Batur (Mount Batur). People often hold rituals in both places. If there is an accident while climbing for example, it is always performed a *balik sumpah* (purification) ceremony by the community to purify and neutralize the mountain. Climbing tours are carried out by climbing guides as well as utilized by the tourism industry but the community is actually responsible if there is something bad toward the climbing tourist or the guides. That is the sincerity of Balinese people in performing *yadnya* (religious rituals).

It is true that in the context of tourism today, the two mountains are a source of income in entrepreneurship where dozens of the local community members are involved as climbing guides. But, right now, we have to sympathize and empathize, especially to the guides in the Pokdarwis Sebudi (Mount Agung) as well as the community in the village as a whole. All of the Pokdarwis members have been displaced for six months in the surrounding areas since Sebudi Village, among the villages around Mount Agung, is within the nearest radius. They do not even know when the mountain will stop the eruption and when the evacuation will end. Karangasem District Government also tend to be passive facing this situation. On the other hand, Pokdarwis in some villages near Mount Batur should take advantage of this opportunity as good as possible. In this case, it may be considered that there is a kind of competition among Pokdarwis but, of course, as the same Balinese Hindus which are religious, let us pray for Mount Agung to be normal and all parties (including Mount Agung climbing guides) can work as usual.

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COMMODIFICATION OF THE GANESHA THEOLOGY ICON IN THE TOURISM INDUSTRY IN UBUD BALI

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Abstract

Many designations to call the island of Bali, among them also the island of khayangan, the island of gods, the island of a thousand temples, which in essence describes how the island of Bali is like heaven falling from the sky, to be the most beautiful and peaceful place in the world. The people of Bali are very fortunate to have the island of Bali which although small in size but eventually became big name, because it is known and famous as a world-class tourism destination. The positive impact, there is a financial-capital increase, ranging from foreign exchange, the original income of Bali and districts, until it touches the public's wisdom. Behind it, there was also a negative impact, especially the influence of materialism and capitalism on the tourism industry. Where for the sake of reaping material-financial-capital benefits from Bali's tourism industry, especially Ubud it seems there is no more things that can not be sold in order to meet the tastes of tourists. Included in the form of the commodification of the theological icon of god Ganesha which is actually sacred and sacred. The God of Ganesha in Hindu theology is the son of the God of Siwa, one of the manifestations of God as a fuser, which in worship activity is manifested in the form of a statue or image (painting), and serves as a media symbol. However, in order to meet the market tastes of the tourism industry, now days the ganesha theology icon has been transformed as a mere art object and embodied in the form of souvenirs worth of accessories even used as a tattoo image on the human body (male / female) including painted on the sensual organ. In fact, from the perspective (interests) of religion that became the foundation of Balinese spiritual power, the form of commodification is tantamount to making sacred objects the symbol of god as a commodity, which can be freely commercialized. As a result, desacralization of the Hindu telogi icon, especially the highly sanctified ganesha god as a symbolic medium in a worship or sacrifice ceremony. This study was conducted with the aim of revealing the extent to which the commodification of the ganesha theology icon has implications for the sacred sacred symbol of hindu.

Keywords: commodification, theological icon, ganesha god, tourism

INTRODUCTION

The people of Bali are very fortunate to have the island of Bali which although small but the name became big, because known and famous as a world-class tourism destination. But as the law of duality goes, behind its luck, the island of Bali with its predominantly Hindu community can not escape its misfortune. Its base, Bali is more positioned as an 'object' in the world of tourism industry to reap the benefits, so that impressed anything that has the potential to be sold and profitable, easily even cheap commercialized through commodification.

Included with things that really should not be used as a tourism commodity, that is all things related to the sacred symbol of Hinduism as well as the iconic theology of God Ganesha, which is actually a sacred nature. The god Ganesha in Hindu theology is the son of Lord Shiva, one of the Tri Murti Gods, three manifestations of God who serve as a 'fuser', after Brahma as the creator, and Lord Vishnu as 'keeper'. The god Ganesha in Hindu beliefs is as one of the icons of theology, which serves as the God of destruction of all odds, other than as the God of Science and Wisdom.

In the Hindu rite system, the manifestation of God called the Gods, including the God of Ganesha, can be manifested in the form of a statue, or image (painting) that serves as a sacred and sacred medium in relation to the execution of the ritual offerings. Called sacred (sacred), because it is a magical theological icon, and contains philosophical values and ethical guidance for Hindus in carrying out their religious activities. That means, the Ganesha theological icon of its use is reserved only for the benefit of ritual activity which serves as a ritual apparatus in the offering ceremony (yadnya). Thus, as a theological icon, the figure of God Ganesha, should not be used or utilized in addition to the context of ritual ceremonies, let alone serve as the object of commodification to be sold as commodity goods for the benefit of the tourism industry. However, because the iconic theology of Dewa Ganesha, which is in the form of a statue or image (painting) it displays the aesthetic sides as a result of the creation of art (culture) of the ancestors and the noble, then amid the increasingly swift influences of global capitalism that bring acceleration to the development tourism industry, it seems can not be separated from the desire to make it as the object of commodification.

As it happens and has become commonplace done in the middle of the hustle and bustle of the tourism industry in Ubud, Bali. Ubud is one of the sub-districts of Gianyar Regency, about 18.6 km from Denpasar city, the capital of Bali Province. Ubud is known as an international village, a place / world-class tourist attraction, so the tourism industry is growing very rapidly, including those associated with the commodification of the theological icon of God Ganesha. In Ubud, the iconic theology of God Ganesha can easily be in the form of art objects, whether as accessories or souvenirs, to be sold to tourists. Similarly, in the form of tattoo art products by moving the figure of God Ganesha into body media, to be drawn / painted to the parts of organs (male / female) are classified as sensual. In fact, from the viewpoint of religion which is the foundation of Balinese spiritual power, the commodification of the iconic theology of God Ganesha, can degrade sacred value (sacred) inherent and animate it to be merely a profane (material) matter. For, as part of the Hindu symbol, the existence of the Ganesha theological icon is to function as a sacred medium, which can not be viewed only as a mundane ordinary matter.

DISCUSSION

2.1 Culture and Religious Symbols

Religious symbols / religions is a fact of culture, its form can be in the form of objects and also non-objects. But religion / religion is not a culture, because it is in the level of abstract (inner) the core and its nature associated with belief / belief (sradha). The manifestation of sradha to be truly visible is as a way of practicing religion, of which it can produce symbols (Artadi, 2011: 35-36).

The word 'symbol' (English: symbol) implies: for something or also describes something, especially to describe an immaterial, abstract, ustu idea, quality, signs of an object, process

and others (Coulson, 1978: Vol II). Another opinion, the word 'symbol' comes from the Greek, "sum-ballo" which means "I am united with him", "union together". What can be united together in the symbol, on the one hand is the form, and the literal value, on the other hand the life that guides us (Reede 1989: 31). Meanwhile, Sekhar Gosh (1990: 58) states that the word 'symbol' comes from the word "symbolon" (in Greek) meaning sign and with that sign someone knows or draws conclusions about something. In Sanskrit the word symbol is called "pratika" which means "coming forward, approaching". Thus it means to show, to show or to recall something by the analogy of the quality of ownership or by associating it into fact or mind.

More on symbols, Swami Sivananda (1993: 154) adds, in the example Pratima or statue is a substitute. The image or statue of a temple, although made of stone, wood, paper or metal is very valuable to a worshiper, because it signifies a connection with the worshiped, God Almighty or His manifestation. The image or the statue replaces something that is purified and immortal, just like a red and white flag, for example, which is only a small piece of cloth, but very evocative and arousing the spirit of struggle, to willingly sacrifice the body and soul to seize and or defend it. To understand the religious symbols, Eliade (2000: 184) in his writings "The Methodological Keys in the Study of Symbolic Indifference" suggests that the first key to understanding religious symbols is how to "speak" or "express" symbols, and not in utilitarian or objective language. Symbols are not merely a reflection of objective reality, it expresses something more fundamental and more fundamental.

The term symbol also means one thing or circumstance which is a mediator of understanding of objects. Manifestations of the characteristics of symbols are not limited to physical cues, but can also be tangible use of words, ie, symbols of sound that contain a common meaning and are standard. In short, the symbol serves to lead the subject to the object. In a certain sense, symbols often have profound meaning, which is a most valuable concept in people's lives. In fact, whatever exists, both outside and inherent in the human being is also a series of symbolic nodes which, when interpreted, will puncture or elicit a variety of meanings. Meanings derived from the results of observation, reading, appreciation or even agreement on what is behind the symbols. Thus, the essence of symbols is not merely in what appears in the form of material matter, but rather to what is "hidden" behind the embodiment itself. The symbol itself is merely a guide to a meaning which then should be realized in the form of attitude or behavior.

2.2 Sacralization and Symbol Function

After the formation of a symbol (arca, pratima, Pura, banten, etc.), either directly occur naturally or intentionally made (by undagi, sangging, artist, sarati), then in order to function as a means of ritual and is sacred, worthy of a samskara / sangaskara procession, for example through the "prayascita, pamaspas, ngenteg linggih and or pasupati" ceremonies, which are related to the process of sacralization or transcendence of elements / elements in order to be sacred and sacred.

The functions of the sacred symbols of Hindu diversity are:

1. Increase and solidify Sraddha (belief / faith) of Hindus in order to cultivate a sense of Bhakti (practice) to form a noble personality with superior behavior.
2. To cultivate and maintain the values of art and culture, with various types, forms and functions that correlate as supporters of Hindu religious ceremonies (yadnya ritual).
3. Cultivate a sense of togetherness of Hindus in realizing the means of worship, especially

in relation to the sacralization as well as functioning the religious symbols in the corridor of holiness and / or sacredness.

Thus, among others, the function of the Hindu symbols that after functioning with a certain series of ceremonies, then the symbols are no longer exist as ordinary objects, but has become “something” that is alive, spirited, containing spiritual power to establish sraddha and bhakti. Through that symbol also the people as worshiper or worshiper Ida Sang Hyang Widhi / Hyang Widhi God Almighty feel closer and even united emotionally (inner), thus making himself much more religious.

2.3 The Ganesha Theological Icon

The word ‘Icon’ or Icon (noun), meaning statue / picture of a saint, his knowledge is called Iconography. Icons also mean paintings, drawings / drawings on wood panels used in Orthodox Christian church services (<http://kbbi/web.id/ikon>). Then the word ‘Theology’ means divine knowledge (on the nature of God, the basis of belief in God and religion, especially based on scripture) (<http://kbbi/web.id/teologi>).

While the term ‘Dewa Ganesha’ is the son of Sang Hyang Siva (Lord Shiva), a devata tangible body resembling a human-headed elephant. Sang Hyang Siva appointed Ganesha or Ganapati as the leader of the Gana, the followers of Sang Hyang Siva, therefore the god is named Ganapati or Ganadipa. In the Hindu belief, God Ganesha is believed to be the God of destruction of all odds, as well as the god of science and wisdom (Titib 2003: 337)

2.4 Bali In The Influence of Modernization

The Balinese people, especially Hindus, may be because of the existence of Bali Island where they live as the center of tourism development of the homeland, making the pace of modernization becomes so swiftly enter and touch, even slowly but surely has eroded the established order in Bali which has been awake to the steady without a lot of change let alone the reshuffle from time to time. But whether it is realized or not, the era of modernization that is so rapidly entering the Balinese earth that is actually still premodern alias traditional, it has brought many changes, at least in terms of openness, where the Balinese (Hindu) tend to be so easy to accept foreign elements, almost without selection. The permissiveness or the letting go of what comes, as if without reserve, makes the Balinese in this case Hindus so vulnerable to be affected, especially by negative, destructive and counterproductive things to the future of Bali itself.

Among them, the subject of life orientation that has (started) moving toward material and appearance, no longer puts spiritual and deepening. Moreover, in the era of freedom, coupled with the individualistic nature and characteristic of the average person (Balinese), as well as the moderate way of thinking by looking at everything pragmatically, practically and economically, making the existence of Balinese who in fact is a Hindu, like being in a “gray” world; lifestyle is modern, even has developed toward posmodern, with attitude of life all materialistic individualistic, consumerist behavior aims hedonis, but footsteps still in seputaran lokali tradisonalis. All that can not be separated from the influence:

1) Commodification

Barker (2005: 14) says that commodification is a process associated with capitalists, ie objects, signs, and qualities change into commodities. The capitalist according to his habitat is an attempt to collect surplus profits or values in the form of money earned by selling products, both of which use both value and exchange value as commodities. As described Barker that

the commodities that are intended are objects, signs, and quality. These three elements are hinted at having use value and exchange rate to be exchanged with other commodities or with money. Then again exchanged with commodities. The commodities referred to in this article are the efforts of various components of tourism that are massive, systemic and structured to commercialize or sell Hindu sacred symbols, including the iconic theology of God Ganesha which is visible as a material object of art and culture, although has actually undergone a transformation through initiation or transcendence (*sangaskara / pasupati*) that turns into sacred objects of religious dimension, so it is not worth selling as a commodity to meet the tastes of the tourism market.

The working principle of this commodification is the view that culture is no longer born from society as properly understood, but produced and reproduced by capitalists or rulers and owners of capital for a gain. Cultural products produced by the culture industry manipulate society that is not just based on consumption, but also makes all cultural artifacts as industrial products, and commodities. In its application, what is called commodification is how to treat products, in this case the cultural industries including those associated with religious sacred symbols can be perceived as commodities that can be sold or traded. Incited by this article, commodification has become a common phenomenon in the world of tourism industry which tends to justify various ways to get anything from service to exclusive desire to actors, including in religious ritual activities (Hindu), even eager to have various a device whose product base from the creation of a culture but after being initiated through *sangaskara* turns into a sacred object (holy) which actually should not be commercialized but in fact it is freely traded.

In fact, the commodification that can be translated as commercialization of Hindu sacred symbols, including those that afflict the iconic theology of God Ganesha can lead to the form of desacralization or secularization, an act that degrades the sacred dimension of Hindu symbols into mere material objects based on cultural creations, manipulated solely for an interest, precisely worldly pleasures based on financial material.

2) Tourism

In the Law no. 10 Year 2009, About Tourism Indonesia, stated that the so-called 'Tourism' is a variety of tourism activities and supported various facilities and services provided by the community, businessmen, government and local government. Mathieson & Wall (1982), added that Tourism is a series of activities in the form of temporary movements of people to a destination outside their residence or workplace, the activities they undertake during their stay at the destination and the conveniences provided to meet their needs during the trip or at the destination location. Among the needs of the tourists is to get the service of their desire to be able to enjoy or feel the uniqueness of local custom, culture, art or religious tradition, related to *yadnya* ritual activity along with objects, *asarana* or accompanying tools, including those that serve as sacred symbol Hindu. How they can get it, of course, by "buying" as well as commodity goods, which developed into a commodification arena against the sacred Hindu symbols, which is now increasingly prevalent among the world of tourism in Ubud Bali.

The issue, when the island of Bali with its predominantly Hindu supporters, has even entered into the vortex of the capitalist tourism industry which in its activities further accentuates the "use" behavior for a material-financial gain, rather than trying to understand and appreciate the sacred values- transcendental, then the religious symbols (Hindu) were also sold alias 'sold' as usual commodity products, through commodification, to meet the tastes of the tourism market. The word "sold" is certainly associated with commercialization and is one of the economic

products of capitalism. With this commercialization emerged a phenomenon called “cultural commodification” as revealed in the theory of Karl Marx (Encyclopedia of Marxism). Culture undergoes commodification in the tourism industry. Marx says: “Commodification means the transformation of previously clean relations from commerce, into commercial relationships, exchange relations, buying and selling” (<https://widswords.wordpress.com>) tourism).

This phenomenon eventually traps Balinese culture imbued with the teachings of Hinduism into the vortex of the tourism industry, and often plunges transcendental-oriented religious values into a sort of commodity-based material value through means of commercialization, with the ultimate aim of seeking or reaping financial-capital gains. One example is to modify the sacred icon of sacred theology of God Ganesha into the object of commodification by making it a mere art object, which can be used as an accessory or souvenir of economic value, although it must ignore religious values, philosophical values, ethical values and magical values that actually animate symbolic media The Hindu.

Through commodification, Icon theology of God Ganesha transformed into toy sculptures, key chains, decorative lights, picture fan, shirts, and others which of course the utilization can be used in any place. In fact, even more fatal because it has led to the act of harassing, even tarnishing its sacred value, is to move the visual form of God Ganesha through the art of tatto into the surface of the human body to the male or female parts of the sensual organs, such as the groin, or the buttocks. This is the form of commodification in the middle of Bali’s tourism industry which is too dazzled by the glitter of material-finance gains, but ignores the cultural preservation that is inspired by Hinduism, as the spirit of all life activities of Balinese people.

CLOSING

It seems that the tourism industry has metamorphosed into a culture industry with one target of making a profit so that the Balinese people, especially in Ubud, are increasingly dissolved in commodity desires which in fact promise material-financial-capital gains, even though in the future it could bring “bad luck” to the existence of Bali as Kahyangan Island, the islands of the Gods as well as the island of Heaven. It is feared that the permissive attitude of the Balinese (Hindu) people, who tend to allow the commodification of Hindu sacred symbols to become more and more so, the spirit (spirit) of Bali as the Island of Paradise will be transformed into Hell Island, because Bali with all the sacredness / holiness of Hindu symbols has been transformed into commodity goods through commodification, so anything that has the potential of economy quickly dikormesialkan, can be sold even on sale easily and cheap, for the sake of the momentary joy of the dollar tourism industry.

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DELIVERING HINDUISM POSITIVE VALUE THROUGH STORYBOOK/LITERACY “DUNIA SEKAR” SERIES

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ABSTRACT

The world of Hindu children in Indonesia growing rapidly. Discussions, talks or story book about Hindu values that a child should have are relatively limited, both in terms of quantity and quality, while religious education at schools is considered less practical for children. A story book “Dunia Sekar” was therefore introduced to fill the gap in Hindu religious education for children. “Dunia Sekar” serves several purposes, i.e (1) Delivering Hindu values more pleasantly; (2) providing alternative of a ‘role model’ for children through the main characters in the story; (3) Supporting the parents in conveying the Hindu values to children easily. The story book “Dunia Sekar”, built as a Hindu Indonesia brand, also aims to provide social impacts to the Hindu community through the “Aksi Dunia Sekar”, a social act program which includes “love to read” programs and story telling activities for Hindu children. In marketing its book, the book selling approach that is adopted is “Beli 1 Sumbang 1” (Buy 1, Get 1) . “Beli 1 Sumbang 1” scheme will help children who are less fortunate to also get the book as the buyers practically paid for 2 books, i.e 1 book for themselves and 1 book for donation. Such donated book will be distributed accross Indonesia, either through “Aksi Dunia Sekar” (Dunia Sekar Social Act) or through the help of other Hindu institutions. As of now, there are 3 books within Dunia Sekar series that have been launched, i.e Tat Twam Asi, Guru Rupaka, and Tri Hita Karana. The fourth edition and Dunia Sekar animation are currently still in the production process. Meanwhile, “Dunia Sekar Social Act” have also been conducted in several locations in Java and Bali and has received positive responses. This has helped the sustainability of Dunia Sekar production.

Keywords : Hinduism Literacy, Storybook, Dunia Sekar

INTRODUCTION

Being minority in a country with total 237.641.326 population, Hindu people (only 1.7% to total Indonesian population)[1] faced lots of challenges, particularly in regard to raising a ‘good’ Hindu kid. This is particularly true for those living outside Bali i.e Jakarta in particular, as it is very difficult to find good Hindu school (or Hindu teachers) and good Hindu children book that can support parent in teaching Hindu values to their kids. Little attention have been paid to Hindu children, while we all know that Hindu children are the future generation of Hindu. Instilling them with good Hindu values will ensure better Hindu society in the future.

Meanwhile, communication through social medias have been intensifying, which open windows for distributing Hindu values in a more efficient way. Yet, interest to utilize this channel for the benefit of Hindu children is also very limited [2].

With intention to address the above problem and with the help of social media, authors

introduced Hindu children story book entitled “Dunia Sekar”. “Dunia Sekar” serves three main objectives, i.e (1) Delivering Hindu values more pleasantly; (2) providing a ‘role model’ for children through the main characters in the story; (3) Supporting the parents in conveying the Hindu values to children easily. With the help of role models of characters constructed in the storybooks (cergam) it will be easier for parents to convey simple Hindu values through storytelling.

The study on the use of storytelling in form of folktales by Parmini [3] shows that Balinese folktales contributed to character education in elementary school children. It was shown in the folktale I Lacur which educates cautionary acts, not being envious, being stoical and helpful. The folktale Bulan Kuning also contributes to the formation of the attitude of helpfulness. Stoicism and not doing violence are narrated in the folktale Ni Tuung Kuning which can be used as an alternative in the improvement of children’s character. The folktale I Crucuk Kuning contributes to the formation of honesty, discipline, and responsibility. The folktale Angsa taken I Kekua contributes to the formation of attitudes of not breaking a promise. The use of folktale in teaching not only useful in passing on moral values of the stories but also to preserve the intangible cultural heritage.

METHODOLOGY

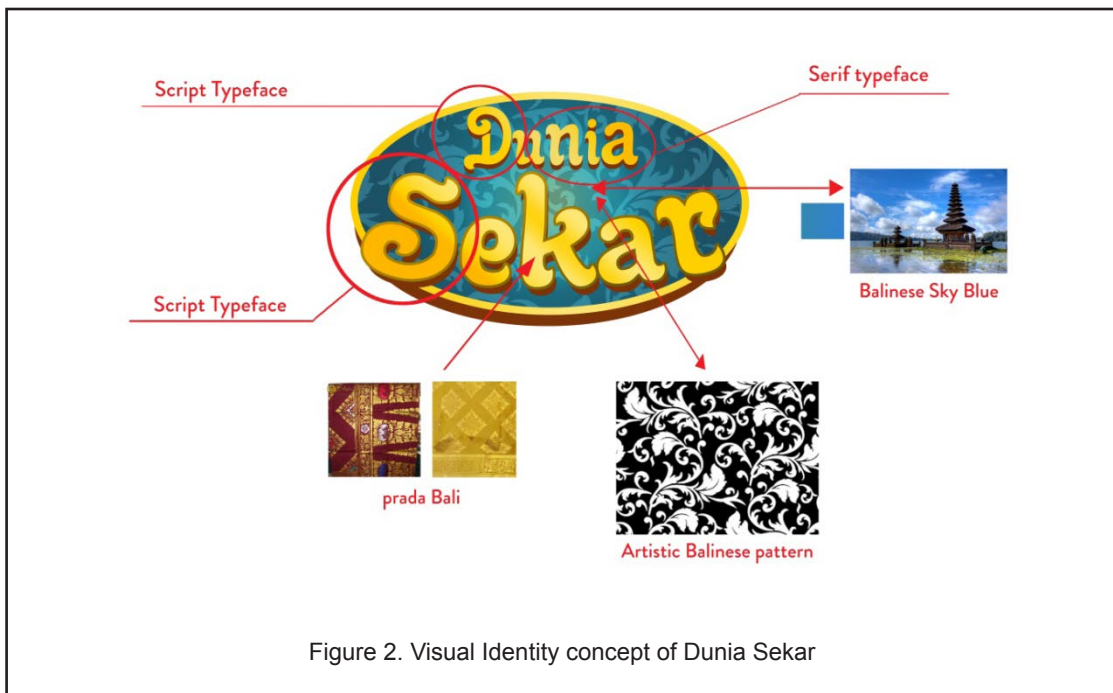
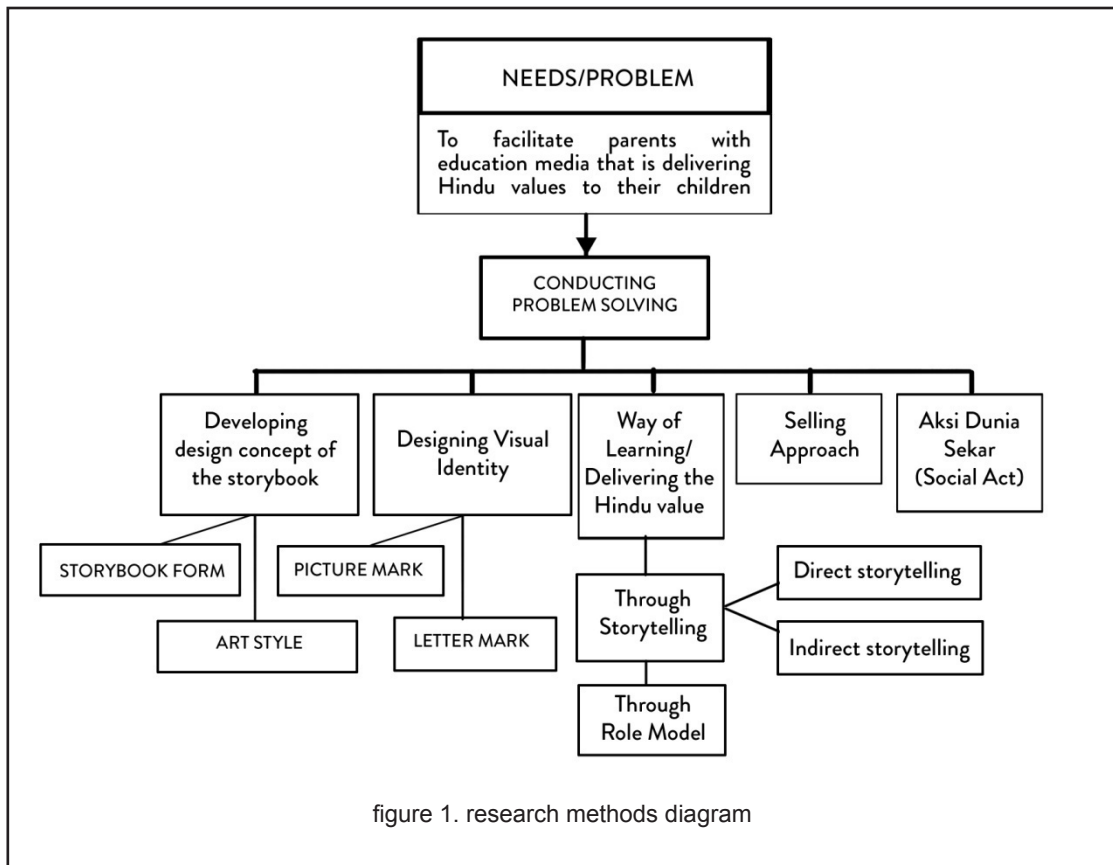
Research Method

In the preliminary design stage, data collection on children’s story book reference was obtained so that the appropriate story book format could be determined. The literature study was conducted to understand the power of visual storytelling and its potential. Book production is done digitally using digital image instrumentation such as graphic tablet / pen tablet, and digital drawing app like Gimp and Adobe Photoshop. There will be two book format which are digital (e-book) and printed version. The survey was conducted in the Hindu community outside Bali to gather information about Hindu values that needs to be delivered to the younger generation. Brainstorming in the form of group discussion forums conducted in order to realize the character on the book to get the core figure of Sekar World story that can be lined up as a role model (figure 1).

Dunia Sekar Design Concept

At the beginning, it is important to design the visual identity of Dunia Sekar so it will be easily recognized by the public. Authors choose Hindu visualization, particularly Hindu Bali concept. Design concept which revealed the combination of visual art owned by Hindu Bali community, i.e gold (from prada) and blue (implying that the sky is sheltering all people on the earth) can be seen in the figure 2. Typeface of this visual identity is designed so that it can represent children community. In its visualization, typeface that is built is a visual combination of typeface model script with typeface model serif.

Next step is designing the characters in the story. Sekar, which means flower for Balinese people, is chosen as the main character who will be the center of every story. Sekar comes from an ideal Indonesian family, consisting of a father, a mother and a brother (referring to a successful Indonesian family planning in the past where 1 family only consists of 2 children). Another important character in the story is the existence of Hindu teacher called Pak Bajra. The story is focused on how Sekar learns Hindu values from Pak Bajra at school. Sekar will become the role model of good Hindu kid, who implement Hindu values in her daily life. Yet, authors also understand that there is no such perfect child, so authors allow Sekar to be



naughty sometimes. However, authors want Sekar to hold the basic Hindu principle: Tat Twam Asi, where she has to love everybody as she believes that she and the others are the same.

Dunia Sekar Way of Learning

Using the characters built in Dunia Sekar series, Hindu values are conveyed to the children through direct and indirect storytelling. Direct storytelling means someone acts as the storyteller who will be telling the story to the children, while indirect means the child reads the book on



Figure 3. (left pic) Sekar, Panji, and their parent (pak Dharma dan bu Shanti). (right pic) mr. Bajra, Hindu teacher

his own [4]. It is becoming easier for the storyteller to convey Hindu values to the children if the story is interesting and the picture is attractive. As shown in figure 4, mr. Bajra delivering tri hita karana value which are palemahan (harmonious connection between human and surroundings environment), pawongan (harmonious connection among human), parahyangan (harmonious connection between human and GOD) represented with simple iconic picture. This is the main idea behind Dunia Sekar Way of Learning.

Dunia Sekar Selling Approach

Dunia Sekar project is intended to convey Hindu values to as many Hindu children as possible. Therefore authors understand that it will not be possible if Dunia Sekar team just rely on the selling of the book to those who can afford it. The authors decided to adopt “Beli 1 Sumbang 1” (Buy 1, Donate 1) scheme in selling the book. This will allow children who are less fortunate to also get the book as the buyers practically pay for 2 books, i.e 1 book for themselves and 1 book for donation. Buyer can have a sticker (figure 5) as an appreciation for her/his involvement in Dunia Sekar campaign.



Figure 4. Conveying Tri Hita Karana as one of Hindu Values through visual element
Source : Captured from Page 009 of the "Tri Hita Karana" edition

Such donated book will then be distributed accross Indonesia, either through "Aksi Dunia Sekar" (Dunia Sekar Social Act) or through the help of other Hindu institutions. The books are sold mainly through online, utilizing social media supports, i.e Facebook and Instagram.

Dunia Sekar Social Act

Dunia Sekar Social Act serves three main purposes: (1) Distributing donated books to Hindu children, particularly in remote areas, (2) conveying Hindu values through direct story telling and (3) strengthening Dunia Sekar brand. We posted Dunia Sekar Social Act in social media to inspire more people to also contribute to the development of Hindu children across the country. Aksi Dunia Sekar has been held for many occassions, such as in Pura Dalem Purnajati, Tanjung Priok ; SDN 1 & 2 Pengotan Bangli; Br. Pegok Sesetan Denpasar; SDN 1 &



Figure 5. Sticker as an appreciation for people who are participate in Dunia Sekar campaign

2 Kesiut Kerambitan Tabanan; Yayasan Tat Twam Asi, Denpasar; Pasraman Kilat Blitar, Desa Kemuning, Karanganyar Solo.

RESULT AND DISCUSSION

At the moment, there are 3 books under Dunia Sekar Series, i.e Tat Twam Asi, Guru Rupaka, and Tri Hita Karana. The fourth edition is still in the process. Dunia Sekar team are also currently preparing Dunia Sekar theme song animation. The book is made full colored, A5 size (21 x 15 cm) with landscape orientation. Execution of the book is printed with 250 gsm art paper material for book cover, and 210 gsm for interior / contents of the book.

The first book tells a Queen's quest to find an entity called God-which even exceeds the King's fame. This God-named entity managed to heal a paralyzed people. In the end of the story, the Queen realizes that God is in every soul of living beings. Thus, humans should appreciate every life-form, no matter how small it is. Looking at other human beings, other living beings



figure 6. Dunia Sekar first edition entitled 'Tat Twam Asi'

with the views of a friend, treat other living beings like treating ourselves, try to empathize (feel what other creatures experienced).

The second edition of the book is Guru Rupaka. In this second edition is told how the relationship between children with their parents. Children should respect all parental counsel because parents live and experience good or bad events before.



figure 7. Dunia Sekar second edition entitled 'Guru Rupaka'

The third book tells about how the consequences would be if there was no harmony between human-nature-God. In the book illustrated the existence of good cooperation between the two kingdoms in tackling natural disasters. Natural disasters occurring in one of the kingdoms are caused by greed in exploiting earth resources.

Selling Report

As we can see at figure 8, there are more than 1700 books were sold, and keep counting. This mean really much for continuity of Dunia Sekar project.

CONCLUSION

At the moment, there are 3 books under Dunia Sekar Series, i.e Tat Twam Asi, Guru Rupaka, and Tri Hita Karana. The fourth edition is still in the process. Dunia Sekar team are also currently preparing Dunia Sekar theme song animation. Authors feel all these efforts are important not

Tat Twam Asi	Sep16 - Dec 16	525
	Jan17 - Mar17	112
	Apr17 - Jun 17	97
	Jul17 - Sep17	38
	Oct17 - Dec 17	25
Guru Rupaka	Jan 18 - current	13
	Apr17 - Jun 17	465
	Jul17 - Sep17	77
	Oct17 - Dec 17	28
Tri Hita Karana	Jan 18 - current	5
	Oct17 - Dec17	305
	Jan 18 - current	19
		1709

only to strengthen the brand awarenes, but also to raise the spirit of 'sharing' through the "Buy 1 Donate 1" concept for the benefit of Hindu children in the future. Dunia Sekar team are happy to see the result of their efforts with over 1,700 Dunia Sekar books are sold (thus more than 1,700 books have also been donated). This has helped the sustainability of Dunia Sekar production.

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SESELAT ON TUMPEK WAYANG: NEUTRALIZE BHUANA AGUNG

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Abstract

Seselat is a means of ceremony used on *Sukra Wage Wayang* day which is often referred to as Kalapaksa Day. *Seselat* is one part of a panca yadnya ceremony, which also includes a bhuta yadnya ceremony. The ceremonial tools are pandan leaves, kapur sirih limestone paste with betel chew, and segehan and pebersihan and apitakep offerings. The purpose of the seselat ceremony is to purify any defilement that exists in human beings and for penyupatan to neutralize the bhuta kala, which are the negative forces from the five elements of the nature that can disturb the harmony of life. The meaning of seselat, symbolized by the pandan leaves, is as a barrier between purity and impurity or to limit the negative forces that are symbolized in the sesuwuk to ward off evil spirits. Meanwhile, the tapa dara cross-shape of the kapur sirih is a symbol of safety.

Key words: seselat, tumpek wayang, neutralize bhuana agung

I. Introduction

Tumpek Wayang carried out every six months (Balinese calendar) on Saturday Pon Wuku Wayang. Tumpek Wayang also called Ringgit or reringgitan and thus called Tumpek Ringgit. The ceremony presented to Ida Hyang Widhi as a manifestation of Kord Iswara as the god ruler of tetabuhan (instrument music or gamelan) and wayang (a media staging utilizing shadow) of the form of the appearance of the skin (Wicaksana, 2007: 55). Lord Iswara is one part of the Catur Loka Pala in Bali, whose color is white and rule the East and armed with bajra, Lord Iswara also referred to as the ruler of the sound or word. Implementation of the ceremony Tumpek Wayang for tetabuhan (gongs, bells, etc.) and Wayang usually peras, pengambyan, sodan, daksina, sesayut pebersihan and byakaon or according to ability or in accordance with the desa kala patra. As for the ceremony outside tetabuhan and Wayangs using seselat placed on top of the door, at the top of the window, at the shrine and in front of the house.

Seselat is a tool that is used as an insulator or barrier, which material from the thorny pandanus leaves on top filled with lime by the plus sign (+). Seselat derived from the selat and got the prefix se means 'meselat' (divider) (Simpén, 1978: 23). While in Bali, Indonesia Dictionary (1978: 512) word selat means limits, partition. So seselat means to put limits or partitions, which means giving the boundaries between the sacred with the impurity (negative force of nature). The function of seselat is as a barrier or partition so that evil spirits do not disturb the tranquility of mankind. The goal of seselat is to clean the place or the universe and its contents and maintain and provide penyupatan (pebersihan) to Bhuta Kala and creatures that are considered less than human such as the devil, fairy, genie, animals and so forth. Another goal is to eliminate the bad

traits that exist, so that good nature and strength can be useful for human welfare and nature (Bhuana Agung).

Seselat is part of the ritual ceremony of Bhuta Yadnya tawur. Word Tawur means sacrifice, presented to bhuta (Lontar Agastya Parwa). So word tawur means holy sacrifice offered to the five elements of nature (Nala, 1991: 140). The five elements of nature personified as Sang Hyang Pancamahabhuta the Pertiwi (the Earth), Sang Hyang Apah (water), Sang Hyang Teja (fire), Sang Hyang Vayu (air), and Sang Hyang Akasa (ether). The caru used is segehan mancawarna. The goal of pecaruan in Tumpek Wayang is to neutralize the nature (Bhuana Agung) so won't pollute the natural environment.

From the above explanation appears an interesting problem or need to be discussed. The problem in question is, what is the function and meaning of seselat in Tumpek Wayang? To answer these questions, the author tries to describe the function and meaning of seselat at Tumpek Wayang with the interpretative method (Wuisman, 2013: 23); trying to uncover dimensions hidden or contained staple used by members of the community. According to Max Weber (1978: 57) interpretation is to understand the concept of values, beliefs, norms based human behavior. Understand what it means entering other people's thinking through intellectual processes such as sympathy or empathy. Based on the above interpretative method, the interpretative method used is to interpret the symbols of upakara and the ceremony process by relying on code (words, writing or sets) of Hinduism.

II DISCUSSION

Means or upakara of seselat are the ingredients comprising: pandan leaves thorny (length approximately 30 cm or more) and in the middle filled whiting and drawn tapak dara shapes, tri datu yarn (thread white, black and red), segehan manca warna, sidi (sieve), lis-bebuwu (dried coconut leaves), penyeneng, (a three puzzle jejahitan's (containing fresh flour (mixed dapdap leaf or rice flour, segau rice, (rice mixed with ash)), containing kekosok, segau, white thread, rice, canang), takep api (made from two halves of coconut fibers stacked crisscross like a plus sign, filled with the fire so that the smoke to get out), and the canang or sodan (Mrs. I Gusti Agung Mas Putra, 1985: 66 sd 68).

Implementation of seselat, pandan leaves that already contain whiting placed at sandikala (afternoon before dusk) one day before the Tumpek Wayang. The leaves of pandan containing betel leaf is placed in each hole such as doorhole, or on the door, opening window, under the bed, kori holes, shrines in Sanggah (Merajan) and other shrines. The following day, in the morning everything was taken pandan leaves and tied with thread tridatu. Pandan leaves placed on sidi, subsequently filled, penyeneng, yarn, and Wija / sesarik), bebuu, canang, water, segehan, wine rice wine, takep api and Tirta (holy water). Once the means are ready to present further canang or sodan at his best, first at shrines or shrines Sanggah (Merajan) after completion of all the new offering ceremony seselat in front of the gate of the house devoted or dedicated presented to Sang Hyang Iswara, the mantram:

Om puspanta sarwa tah god puspantu sarwa hitanca puspadewa crewa hinam. Om ksama universe Natha, pranayama Dehi sarwa medhano core work Iswara Shati Om, shanti, shanti, om (Sundarigama, No. 1c, 40-41).

After offering is done, next to ngelebar or ayaban seselat (after offering) using the mantram:

Om pakulun Bhatara Sang Hyang when manusarira angluraken, Seselat, hagwa paduka Bhatara nighananing Hulun hope Melting sekweh in mala, papa patehe Om, prethama sudha dwetya suddha, suddham warisaken (C. Hooykaas, 1973: 188).

From the seselat on Tumpek Puppet, then the writer wanted to know the function and meaning of ceremony. Seselat the Tumpek Wayang according to (Nala 1991) that all types of upakara used in Hindu religious ceremony is a symbol. As a symbol it contains the meaning that serves to organize the attitude and behavior of the user. To organize the attitudes and behavior then held the ceremony Seselat held on Tumpek Wayang.

Function of Seselat on Tumpek Wayang is as a means to resist and overcome the negative power of the negative force that interfere with human life. Sections of upakara seselat: (a). Pandan leaves, its function as a barrier so that evil spirits do not disturb the tranquility of mankind. Symbol or emblem to restrict or deny the radiation from the power of negative or evil; (b). Kapur, the Balinese language called pamor drawn tapak dara orv swastika-shaped have a symbol of safety. Its function as an antidote to avoid a catastrophe like a chicken plague, stung by small animals are venomous (Oka, 1968: 11-13). The white color of lime(pamor) is identified with the power of Lord Iswara or Shiva's function as fuser. Fuser means to neutralize the forces that are not either of Bhuta Kala and impurity or dirtiness of nature; (c). Takep Api's function to deliver the ceremonial 'Mesegeh ', takep api meaning human efforts to ignite Jnana Agni derived from the holy light of the atman. Coconut fibers by Swami Satya Narayana is the epitome of sensual lust shackles and envelops the holy light jiwatman. Covered holy light that will cause people to live in darkness; (d). Segehan, its function is to raise awareness of the soul to build a harmonious relationship with the natural environment (Bhuana Agung). According Sarassamuccaya sloka 135 states: harmonize the environment (Bhuana Agung) sought from the start of preparation realize the four goals of life to achieve Dharma, Artha, Kama and Moksha. So the symbolic meaning takep api is lit inside Jnana Agni (Bhuana Alit) to remove the darkness of the heart by breaking away from the power of lust; (e). Penyeneng containing segau rice, plain flour, yarn and Wija. (1) Segau Rice function can clean and remove stains and sin; (2) Tepung tawar serves to destroy any blemishes and sin; (3) Wija or sesarik serves the achievement of perfect happiness in life. Penyeneng regarded as Stana of Lord Brahma, Lord Vishnu and Lord Iswara - three manifestation of God. Penyeneng meaning as a symbol of life balanced between creating, maintaining and negate something to be created, maintained and removed. Penyeneng has the symbol of three activities a balanced life that we should help each other with their fellow human beings in addition to for guidance from Hyang Widhi; (f) Tirta, is holy and to clean. Tirta is "water" which has been praised or given a mantra by the leader of the ceremony that serves as pebersihan like pengelukatan. Pengelukatan function is to remove the obstacles from outside of us while Pebersihan

to build goodwill and destroy the evil intentions of others on ourselves. Tirtha obtained by nuwur or ask or beg Ida Hyang Wdih; (g). Lis - Bebuu (small frame), consisting of several jejahitan of coconut such as tangga menek dan tangga tuun, and sesapi which serves to splash tirta pengelukatan and pebersihan when nataban or widened Seselat.

III. CONCLUSION

Based on the above discussion can be concluded that the function of seselat ceremony in Tumpek Wayang is as symbolic to wash the excrement and transform power Bhuta Kala into Bhuta Hit, meaning that the power of the god Iswara can protect nature (Bhuana Agung) and environmental balance.

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MODERNITY HEGEMONY IN THE BIOCULTURAL MEDICAL SYSTEM OF USADA BALI

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Abstract

The phenomenon of antagonism or paradox in the dynamics of human civilization in this era of globalization is the rise of awareness of traditional cultural literature, some of which have been recognized on the Memory of the World register. Since the 1930s, Bali began to be impacted by the effects of rationalization and modernization as an initial guide of modernization in the field of modern medical biomedical health. Along with the passage of time and technological developments, modern medicine was not able to solve public health problems holistically. The mystery of human life cannot be viewed mechanistically; including the mysterious aspects about health. The development of mechanistic health considers human beings as machines, which leads to community development rather than the development of the multicultural field of health. Monoculture is a barrier to health development in the era of globalization because the global community is being rationalized. Based on these phenomena, recently there has been a revitalization of ethnoscience that contains forms of wisdom, one of which is the traditional medical system or ethnomedicine although it is still positioned as an alternative treatment system. Decision-making in determining the treatment system is closely related to the cognitive framework of society about the aetiology of the disease. The western system considers the disease to be derived from natural elements, so that the phenomenon of illness is a bio-medical phenomenon. Non-Western societies such as India, China, and Indonesia, including Bali, consider not only the nature, but also supernatural elements. The collaboration of the natural system and supernatural system in improving the status of public health in Bali has begun to receive attention from academic circles, such as the Usada program as metamorphosed into the Health Faculty of Ayurweda at Universitas Hindu Indonesia, Denpasar. This two-pole encounter of the medical system raises issues that need to be dissected so as to become a win-win solution. Why is there dominance of the biomedical system over the biohealth system of Usada Bali. How are the processes of the occurrence of this hegemony? And what are the implications of such hegemony for the biomedical system of Usada Bali?

Key words: hegemony of modernity, biocultural of usada Bali

INTRODUCTION

1.1 Background

Capra (2004: 3) believes that in the last two decades of the 20th century, there was an extreme global crisis, a complex and multi-dimensional crisis whose facets touch every aspect of livelihood and quality of life. The social, economic, technological, political,

and health institutions of the roots of the paradox of globalization, are closely linked to the progress of Science from technology derived from the western cultural paradigm. The science revolution has paved the way for another revolution. The growing of globalization of science and technology in Europe has penetrated the various social systems and societies of the East. Globalization which is characterized by the rapid development of science and technology has opened the opportunity for the integration of two values, namely between the value of technology (Western culture) and the eastern values including Indonesia (Wisnawa, 2004: 105).

In addition, the flow of globalization has also opened up opportunities for cooperation between countries to create prosperity of mankind. There is a shared awareness to build cooperation in achieving the benefits and a better and nobler life. Cooperation in overcoming humanitarian crises caused by conflicts and wars in various parts of the world. The humanitarian crisis covers various aspects of human life, including social and cultural aspects (Radhaksisnan, 2003: 15-16).

The process of globalization embodied in the form of science and technology has influenced various aspects of human life in the world, including Indonesia. Third-world developing countries, including Indonesia, have received western cultural influences. Bali began to be affected by the effects of rationalization and westernization as marked commencement of modernism since the 1920s, when tourists from Europe set foot on this island of God. From that time on, Western culture began to intensively affect the lives and culture of Balinese society, which in turn caused changes in various aspects of the life of local people. In this context, the development of science and technology brings significant aspects to social change in Bali (Agung 2006:5, Agastia 2006: 20)

The development of global culture has influenced the social change of Balinese society. Appadurai identifies the five conceptual dimensions or "landscape" which is shaped by global cultural currents: ethnoscaples (The population movements that give rise to tourists, immigrants, refugees, and runaway); technoscaples (technological developments that promote the rise of Technology and Science); finanscaples (global capital flows); mediascaples (the ability of electronics to produce and disseminate information); and ideoscaples (state ideologies and social movements). Each of these scaples consists of various elements of the new "world of imagination" that assembled by personal imagination and groups around the world that are deeply influenced by history. Living in a network of global cultural diversity, more and more people are aware of the future of human relations (Steger, 2002: 58).

The current global culture, namely western culture has touched various areas of Balinese life, including in the field of health. In Bali, the modernization of health began intensively in the period of the 1930s with the presence of a German physician, Doctor Wolfgang Von Weck who was assigned by the Dutch government to work in Bali based in Singaraja. In his job, Von Weck, among others, is to explore local wisdom in the form of a traditional health system called Usada. The results of this study were made as a book entitled "Heellkunde Und Vokrstur auf Bali" (Kesehatan dan Pakerti Rakyat Bali) published in 1937. It is undeniable that the influence of modernization penetrated to the island of Bali with the arrival of doctors that graduates of medical schools in the Indies Dutch and educated in Europe (Weck, 1937: 2).

On 3 February 1938, Ida Bagus Rai a Balinese and a doctor who's graduated in

Surabaya at Nederlandsch Indesche Artsenschool Soerabaia (NIAS), now Faculty of Medicine Airlangga University, Surabaya), Ida Bagus Rai is the first doctor from Bali. Being a doctor at that time was obviously a difficult job, but all of that was undertaken with great dedication. In the period before the independence of Indonesia it became a conducive period for him to develop innovation and creativity. His idea was to spread health and healing, through health warfare, a literary work that contains such thoughts as the importance of maintaining the health of various diseases and its prevention (Agastia, 2006: 3).

As a symptom of modernity, the western (modern) medical system based on the ratio with the sophistication of modern medical technology that continues to grow dynamically was not always able to overcome the health problems of local Balinese people. According to Sukardika, (2004: 95), racist modernism has caused Bali to be caught in a never-ending multidimensional crisis, monetary crisis, political crisis, security crisis, energy crisis, even health crisis, both physical and mental. Various health programs, including the Bali Sehat program 2005 which proclaimed by the Bali regional government, have failed. Failure of health programs is also suspected because many doctors have degradation of medical ethics, the ethics of science, ethics in public and ethics among fellow doctors (Pangkahila, 2003: 4). Patients as consumers have been adversely affected, including the presence of malpractices and the imposition of relatively expensive drug and medical service rates.

PROBLEM:

1. Why there is Hegemony of modernity in Usada Bali medical system?
2. How is the occurrence of Hegemony of modernity in Usada Bali medical system?
3. What are the implications and meanings of Hegemony of modernity in the Usada Bali medical system?

DISCUSSION

2.1. Why the Hegemony of modernity occurred in Usada Bali medical system

Before understanding the concept of modernity, it should be understood the notion of modernization. Modernization contains the meaning of change. The term modernization derives from the Latin meaning "advanced and developing". According to Roger (1981: 25), modernization is the process by which individuals change from the traditional way of life to a more complex and advanced theologically and rapidly changing lifestyle. Here to be continued modernization study and examine attitudes and opinions or aim for technological change, that is changing socio-economic society.

The process of modernization gave birth to modern humans. According to Inkeles (1984), modern humans have the following characteristics: (1) an attitude of opening up to new things, (2) unbound (free) to the bonds of institutions and traditional rulers, (3) believing in the efficacy of science, (4) appreciate punctuality, and (5) do everything in a planned way. Modernity which, among others, is characterized by logical, scientific and sophisticated information and communication technology (ICT) in general has two effects, namely positive and negative impacts. On the one hand it has a positive impact

including facilitating the activities of modern human life today, but on the other hand modernity also has a negative impact, including raises the attitude of individualism, consumerism.

Modernity is part of the notion of modernization. Modernity means the social, political, economic, cultural and mental transformation that has occurred in the West since the 16th century and reached its peak in the nineteenth and twentieth century's. Modernity includes industrialization, urbanization, rationalization, bureaucracy, democratization, capitalism, and motivation for achievement, increased influence of intellect and science, and various other processes (Winaja dalam (Suda, 2013; 80)).

People in modernity are a planner and a designer that not only has a view of how the world should be understood, but the ruler of various tools to achieve that understanding. Science, technology and reason as tools to conquer nature. Modern people seeks to control and determine the design of the world around him (Budiman, 1989: 113).

The forces of modernity which include the process of industrialization, urbanization, rationalization, the bureaucratization that developed in the life of Indonesian society, especially the Balinese society today have influenced the existence of Usada Bali as the traditional medical system.

In line with the modernization process, the modern medical system continues to evolve as reflected by the establishment of public hospitals in every district or city and the increasing number of medical personnel in medicine and health in general. The development of modern medical systems has marginalized traditional health systems belonging to local communities, including traditional medical systems. Development has exploited society; development sided with the capitalists and so forth. In the reality of society, development is a process of life that born out of necessity, arising from the result of local culture, but now development has become a dominant phenomenon derived from the hegemony of ideology studied by Western countries through the Ideological Western or Modernization disparadox (Rakita, 2017).

The weakness of the legal protection that protects, accompanies and protects the traditional wardens, so it is necessary to make improvements, by conducting various studies related to the traditional lover. Please note that studies of traditional health wisdom have been done for a long time. A Balian (Balinese traditional healer) Usada researcher (Literate Healer). Angelo Hobart believes that as long as it is still with the Hindu religion and is convinced by the existence of a scale of noetic, and then during that time the Balian remain (Mbeta 1998: 22)

Traditional health wisdom in the field of medicine in Indonesia generally and Bali In particular has long been a field of research from foreign scientists. J.B. De Callone in 1840 has written on the Science of Shamanism in the Dayak tribe in South Kalimantan. Similarly A.G. Vordermen tahun1884 has written about traditional medicine in Java. R.Roner in 1908 also wrote about traditional medicine in Batak Sumatra and in 1926 Romer continued his research on traditional medicine in South East Kalimantan. Next J.P. Klienweg De Zwan Da A. Maas, in 1906 examined the existing treatments in Central Sumatra, Bali and Lombok in 1910, and then continued on the island of Nias. A rather deep writing about Traditional medicine in Bali was written in 1937 by Dr. Wolfgang Von Weck, a German physician working for the Dutch Indian government. His book entitled Heilkunde Und Volkstum Auf Bali, whose content is about the knowledge of

Healing and Balinese People (team, 2003: 4). Not to forget also Putra Bali namely Prof. I Gusti Ngurah Nala, M.Ph. Researching about usada Bali with the title Usada Buku Bali (1993).

Pengobatan Usada Bali Kalah di Kandang, the title of this paper is the result of the conversation between the experts of Usada Bali which is published in the Sarad magazine (Number 48, April 2004: Page 9). From several studies on traditional medicine / traditional healer, at this time the traditional healer of Usada Bali suffered a setback and was pressed for several things: (1) land conversion, (2) family medicine garden at home, or taru pramana replaced by ornamental plants. (3) Alternative health promotion is very intense in printed, electronic and social media, offering home-to-home remedies with Multi Level Marketing system. (4) The image of Balian as a traditional lover is often tarnished by a less commendable behavior, by some people often dubbed as obscene Balian, cheater Balian, poisoner Balian, and drugs Balian. (5) Lack of assistance from related parties to preserve traditional healers/Balian. (6) Balian who is killed by his patient causing anxiety for traditional healers at the risk of loss of life. (Java Pos Radar Bali, February 23, 2018: 3) (7) There is no strong institution as a guide and guardian of the traditional healer. So that people, if want to use services from Balian still in secret. (8) The construction of hospitals, Puskesmas, and other health occupation institutions, vying in the open. While the traditional healer education institutions have not received adequate attention. (9) The younger generation is less understanding about the literature and language of Bali, the mother tongue of Bali area. So lontar as a traditional literature of Balinese healer was abandoned by the younger generation. Then the legislator will make it possible to make Balinese language a general basic course in all universities in Bali. (Jawa Pos Radar Bali February 21, 2018 p. 9).

Socialize multiculturalism is not easy because, it has not been a study in the field of education science. Multiculturalism is a solution to out of the monoculture meshes, start from family, educational institutions and society. Briefly Hernandez as quoted Leliweri (2013: 96) offers general theory about Multicultural education, including in which will be achieved as follows:

1. Increasing understanding of how important the improvement of education system in order to sensitize and convince citizens about cultural diversity, and the diversity that affects the social, political interests of the nation.
2. Multicultural education applies to all students / students. Therefore it is necessary for teachers / Lecturers with multicultural insight to be able to teach effectively.
3. Teach children about cross-cultural knowledge, attitudes and behavior.
4. Change an educational system so as to not serve some students of a particular national ethnicity, but teach the lessons to all ethnics in a balanced way.
5. Education should be an educational innovation or educational reform.
6. Educate parents as the first circle that provides multicultural knowledge to their children. Thus, parents are multi-ethnic teachers and teachers.
7. Improve classroom interaction between teacher / lecturer and student / student. Interaction should be supported by the majority of the class, and not just by groups of people.

(Dharmika, 2015: 113)

2.2. How the occurrence of Hegemony of modernity in the Usada Bali medical system

As time goes by Usada Bali's bio-cultural system (Traditional Medical System), began to get a little pressure. From various dimensions of biomedicine (modern medicine). This phenomenon of medicine engulfs the third world (the colonized), by the colonial state colonists. Modern (western) medical systems tend to thrive in the Dutch colonial masses. According to Mac Pherson (in Gutomo Priyatmono, 2006: 50), the dominance is rooted in the purpose of service during the colonial era devoted to the interests of the colonist and very minimal for the people of his colonies. In the era of the 1930s the dominance of modern medical system is increasingly visible with the development of health facilities are increasingly advanced in the colonies and continues until the era of independence. This resulted in the emergence of dominance in the next era, which was shown through the progress of the West Country, as a former influence to spread western or modern treatment methods.

Advocates of modernization theory such as Mc. Leland, always looking at traditional cultural elements as a stumbling block to progress. Starting from the need to transmit these modernization ideas, some political policies must sacrifice the bonds of ethnicity, religion and cultural roots (Budiman, 2005: 34).

The legality of biomedical system of modern medicine and the modernity of bio-culture of alternative healthcare from outside Bali and abroad, then the community turn to bio-medical and bio-culture from outside Bali. The key elements present in usada Bali are neglected such as:

2.2.1. Taru Pramana (medicinal plant)

If observed the Taru Pramana script at the beginning has implied classification, in the form of mythology is a person named Empu Kuturan. Has long been a successful shaman, followed by ambition and his bleak times he was under great stress, angry at himself. He was imprisoned at the cremation site, the grave was haunted. For 1 month 7 days, finally he got the gift can communicate with the plants and know the efficacy of the medicine. After that King Empu Kuturan renamed himself, with the name Tarulata Trenagulma (Pot Kom, 2008). Regarding to Tarulata Trenagulma has become a serious conversation by Ayurveda leaders: Rsi Susruta, and Rsi Caraka.

Prof. Dr. I Made Nitis, in the Book Ilmu-Ilmu eksakta Hindu Kuno (Sudharta, 2001) describes the classification of medicinal herbs, namely:

- 1) Vanaspati, is a fruitful tree without flowers.
- 2) Panaspatyas, is a flowering and fruiting tree.
- 3) Ausadhi, is a vegetation that withered after fruitfulness.
- 4) Virudha, is another plant whose trunk spreads.

Cakrapani mentioned his comment about Caraka, Virudha consists of two classes:

- a) Lata, is a spreading Plant.
- b) Weeds, are lenient and soft trunked plants.

Ausadhi itself is divided into:

- a) A fruitful plants that live seasonally and yearly.
- b) Plants that wilt after adulthood, leaving no fruit for further breeding, for example: grasses, such as Durva (wire grass-Cynodon Dactylon).

Sustura. The partition of Susruta is similar to Caraka's partition. Dalvana, a commentator, gives some more detailed explanations. Plaksa (Bunut-Ficus Infectoria) and Udumvara (Bunut-Ficus Glomerata) are examples of trees that bear fruit without flowers (Vanaspati). Apparently plants that incomplete flowering is regarded as flowerless plants, as well as with a tree whose flowers are hidden on the inner walls of the petals, as well as flowers from the family of rubber trees. Furthermore, mango, guava, and the like are other examples of Vriska, a flowering and fruiting tree. Virudha consists of two classes, namely:

- a) The creepers that spread over the ground (pratanavatyah).
- b) Plants with soft stems (Gulmiyah), Ausadhi is a wilted vegetation after maturity without flowering or fruiting, such as fungi, mosses, and other similar (phalapakanistha godhumadayah).

Prasastapada, doctor Vaisesika, differentiate plants as follows:

- a) Trna is grass.
- b) Ausadhi, the wilted vegetation after fruiting,
- c) Lata, ie creeping and propagating plants.
- d) Avatana, ie trees and shrubs.
- e) Vrksa, which is a flowering and fruiting tree.
- f) Vanaspati, a fruitful plant without flowers.

When compared to the description of the Hindu scholars, the classification contained in taru pramana composed in the Tarulata Trenagulma sentence is very appropriate. Examples of classification and examples of plants are scattered in several Usada lontar such as Usada Anda Kacacar, Usada Bebahi, Usada Rare, Usada Pamunah Cetik, Usada Lara Kamatus (Suwidja, 1989).

2.2.2. Bhuta Widya (Psychology in Usada)

Psychology usada many contained in Ratuning Usada, Kalimaha Usada, Kuranta Bolong, Budha Kacapi, and others. Basically, the traditional ward must know the psychology of Development, Social Psychology, Religious Psychology and others. By knowing that psychology, then the percentage of a traditional healer will exist. Examples of diseases associated with physicist such as: Anxiety, Stress, Grumpy, lazy, liar, thief, over confident, inferior / humble, and others. (Suabawa, 2008: 51)

2.2.3. Rogha Pariksha (How to diagnose)

The main point of Rogha Pariksha is the way of diagnosing illness, which is divided into:

- a. Netra Pariksha: Eye examination.
- b. Nadi Pariksha: A pulse examination.
- c. Naka Pariksha: nail examination.
- d. Carma Pariksha: Skin examination.
- e. Jihwa Pariksha: Examination of tongue and mouth)
- f. Mutra Pariksaha: Urine examination.
- g. Mala Pariksha: stool examination.

The type of Rogha Pariksha above, the examination is done by looking at: its shape, its color, its volume, and its intensity, must be examined carefully. Rogha Pariksha is published in the lontar of Usadha "Tatengerin Wong Agering", also has been published by Prof. dr. I Gusti Ngurah Nala, M P H, in the Hindu Newsletter Dharma (2004, No.435: 12).

The above mentioned need to be re-discourse or raised again for the Usadha Bali healer system so as not to lose at home. Usada Bali is defeated in Bali itself, because in Bali are invaded by the traditional outbreaks outside Bali including Alternate Healthy from abroad. In the globalization era, advertising has very important role in attracting the sympathy of prospective customers. The Balinese actually hunt for alternative medicine coming from outside Bali, which is marketed in drug stores, though the Food and Drug Supervisory Agency often finds abuses while doing unannounced inspections at the drug stores. (Paruman, 2004: 24).

There are some similarities between Usada Bali with Modern Medicine, such as:

- Usada Rare : pediatric
- Usada Dalem : Internal Medicine
- Usada Buduh : Psychiatry
- Usada kacacar : Small pox
- Usada Ila : Leprozy
- Usada Cukil daki : Dermatology
- Usada manak : Obstetry Benecology
- Usada Camatus : Venerology
- Usada Gondong : Goitre Disease
- Etc.

2.2.4. Sidi (Charisma/Tuah),

(Jawa Pos, 14 November 2009: p. 4) One of the most crowded polemic in Indonesia, which was Indonesian herbal medicine imitated by Malaysia. So the head of the Health

Research and Development Agency of the Health Ministry, who is led by Candra Yoga Aditama at that time was protested. The word herbal medicine comes from the Javanese language that consists of the words Jampi and Usada. Which means a health herb that is accompanied by prayer. This is in line with Ayurveda Asisment, on February 22, 2018 an Assessor, Mr. Ridwan Mochtar Thaha, M.Si, states that Ayurveda is a complementary holistic healer, with herbs accompanied by prayers.

The prayers from Balians in Bali such as: Saraswati Puja (for begging intelligence), Ganapati Puja (For Sidi / Inner Power and protection), Brahma Prajapati Puja (request for healing), and Baruna Astawa (for begging physical and psychic cleansing). These prayers accompanied by yoga will give charisma to Usada Bali traditional healers.

2.3 What are the implications and meanings of the Hegemony of modernity in the usada Bali medical system

The richness of traditional culture, one of which is traditional medicine system is obliged to get protection through official legal paying from government, in this case Ministry of Health. Joko Santoso explained in the Jawa Pos daily newspaper February 22, 2014 page 11 that Siti Fadilah Supari former minister of Health Republic of Indonesia has tried through the regulation of the minister of health no. 10 Year 2008, he requires all drugs circulating in Indonesia, produced in Indonesia. Health Action International (HAI) research results in 1995, reported that the price of drugs in Indonesia is the most expensive in the ASEAN region. The fate of drug consumers in Indonesia is aggravated by the rampant circulation of counterfeit drugs. WHO estimates that 10% of the drugs circulating in the world are counterfeit drugs. The United States Trade Representative (USTR) report, in 301 2008 reports estimates that 25% of drugs circulating in Indonesia are counterfeit drugs. Therefore it is necessary needed more powerful legal protection

2.3.1 Legal protection

A. Decree of the Minister of Health of the Republic of Indonesia Number 1076 / Minister of health / SK / VII / 2003 On the implementation of traditional medicine.

Classification and type of Traditional medicine (Batra)

Types of Battra:

1) Battra skill is a person who performs treatment with skills by using limbs and aids. There are several battra skills including:

- a) Battra Massage Sort.
- b) Battra fractures.
- c) Battra circumcision
- d) Battra dukun baby and others.

2) Battra Potion is: a person who performs traditional treatment and or treatment using traditional herbal medicine derived from plants, animals, minerals and others, either self-mixed, as well as traditional made-up medicine.

3) The Battra approach of Religion is: one who treats with the official religious / religious approaches that exist in Indonesia.

4) Battra Supranatural is: someone who performs treatment with pranic power (inner power), battra paranormal (pawaskitan), and other similar battra with the same method.

B. Government Regulation No. 103 of 2014, Regarding Traditional Health Services.

In chapter 7 mentions the types of traditional health services that include:

1. Traditional health services Empirical which is the application of traditional health services whose benefits and safety are proven empirically.

2. Complementary traditional health care is a traditional health service using biocultural and biomedical sciences whose benefits and safety are scientifically proven.

3. Traditional health services integration is a health service that combines conventional health services with complementary traditional health services. Traditional health services integration is carried out in hospitals and should be approved by hospital management on the recommendation of the medical committee.

C. Regulation of the Minister of Health of the Republic of Indonesia Number: 9 of 2016, Concerning the Efforts of Traditional Health Development through Mandiri Utilization of Family Drugs and Skills Park. The regulation is emphasized to enable the public to manage their own health by maximizing the benefits of the family medicine park and being accompanied by local health workers.

D. Regulation of the Minister of Health of the Republic of Indonesia, Number 37 of 2017, on Traditional Integrity Health Services. In this regulation, the core explains that traditional health services integrate integrated services between traditional healers and health workers in public health services such as Puskesmas or hospitals, with the permission of the health service director / director.

CONCLUSIONS AND RECOMMENDATIONS

3.1. Conclusion

1. As citizens of the world cannot avoid the flow of multidimensional Globalization, characterized by population flows, financial flows, technological flows, information flow and ediological flows.

2. Domination / hegemony associated with the power that often marginalizes minority rights, including marginalizing local wisdom that still lives in the community, such as traditional medicine system Usada Bali.

3. Multicultural education that prioritizes equality needs to be discourse and understood, as a way out of the deadlock due to the influence of hegemony, so there needs to be a harmonious win-win solution in this combination of biocultural usada Bali under the umbrella of integrated health care law.

3.2. Recommendation

1. This international level seminar needs to be implemented periodically as a tradition in the higher education world.
2. Materials and results of the seminar should be published and documented.
3. Selection of themes and seminar materials need to be selected better, so that the quality of the seminar becomes better.
4. The themes of local wisdom need attention so that the inequality will be smaller and gradually equality can be realized.

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PURNA JATI PASRAMAN POSITION IN IMPROVING HINDU RELIGIOUS EDUCATION ON YOUNG HINDU GENERATION IN NORTH JAKARTA

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Abstract

Pasraman as a hindu education institution has an important role in improving the quality of education, especially Hindu religious education. In this era of globalization Hindu religious education institutions, especially Pasraman has shifted from the real function because the development of science and technology of the generation of easy to choose science in formal education formal education that is general. This type of research uses qualitative research which is a type of research that results in discoveries that can not be achieved by using statistical procedures or other quantification methods. Through Pasraman Purna Jati is expected to become a communication media for Hindu children in North Jakarta region in the learning process in this pasraman, with the guidance given in the field of lessons about Hinduism, Balinese script, dance, dharma gita, english, dharma wacana, yoga, basics of computer, metabuh beleganjur and japanese language. Thus, pesraman becomes a medium for fostering Hindu children to become a generation that has better character morals.

Keywords: pasraman, Hindu religious education, young generation Hindu.

Background

Man is the most perfect being. It is said that because humans are born with the potential of nature in the form of creativity, taste and intention. Cipta is the spiritual that specifically question the value of truth, the sense is the spiritual ability that specifically question about the value of beauty, and the intention is the spiritual ability that specifically question about the value of goodness. With the right knowledge ability of man try to maintain and develop its survival.

UU Sisdiknasdiknas Number 20 of 2013 describes that Education is a conscious and planned effort to create an atmosphere of learning and learning process so that learners actively develop their potential to have spiritual spiritual strength, self-control, intelligence, noble character, and skills needed him, society, nation and state. Education has a function in developing capabilities and shaping the character and civilization of a dignified nation in order to educate the life of the nation that aims for the development of potential learners to become human beings who believe and piety to God Almighty, Mighty noble, healthy, knowledgeable, skilled, creative, independent, and become a democratic and responsible citizen.

In improving education in Hindu religion PP. NO. 55 rrticle 38 paragraph 1 year 2007 explains that Hindu religious education is a community-based education organized in

the form of pasraman, pesantian, and other similar forms.

Pasraman as a Hindu education institution has an important role in improving the quality of education, especially Hindu religious education.

The word pasraman comes from the word "dormitory" (often written and read ashram) which means the place where the learning process or education. Pasraman education emphasizes self-discipline, develops noble character and diligent, hard-working, lust-prohibitive and avid attributes to help others.

In this era of globalization Hindu religious education institutions, especially pasraman has shifted from the real function because the development of science and technology of the generation of easy to choose science in formal education formal education that is general.

The number of Hindus who belong to the minority makes the number of pasraman in Indonesia is very minimal, not only in terms of numbers but also the desire of young people to follow. Actually education in pasraman has a pretty positive value. Besides we can make our Hindu society more loving towards Hinduism and all the teachings and customs it has.

This study aims to see how much interest of Hindu adolescents to follow pasraman, not only to see the interest of adolescents but also to see how our Hindu society teens against fellow Hindus. We know the number of our people belonging to the minority sometimes makes us feel self-deprecated, the lack of religious lessons given in the schools also make our consciousness especially as Hindu people slightly reduced. There may be only a handful of people who still care about our circumstances but sometimes others think that the act is merely to look for a good name.

This research is done by observation to Pasraman Purna Jati, Tanjung Priok, North Jakarta which include: activity schedule, what materials are given, what facilities the children get on the pasraman activity and from where the source of funds obtained to run pasraman .

Based on the above background, the problems in this research are: How did Pasraman Purna Jati position in improving Hindu Religion education to the young generation of Hindu in North Jakarta?

The objectives of the research are: (1) To find out the position of Pasraman Purna Jati in North Jakarta, (2) To know how Pasraman Purna Jati position in improving Hindu Religion education to young generation of Hindu in North Jakarta.

Education System Hindu

Government Regulation no. 55 year 2007 article 1 states that Hindu religious education is education that provides knowledge and shape the attitude, personality and skills of learners in implementing the teachings of religion carried out at least through the subjects or courses on all pathways and types of education.

Hindu religious education referred to in government regulation no. 55 Year 2007 Article 38 is a community-based education organized in the form of pasraman, pesantian, and other similar forms.

Based on the notion of Hindu religious education above can be said that Hindu religious education has an important role in shaping the character of learners in learning,

explore, live and practice the teachings of religion. So it can grow a good attitude and personality, virtuous noble character and always devoted to God Almighty.

Definition of Pasraman

The word pasraman comes from the word “dormitory” (often written and read ashram) which means the place where the learning process or education. Pasraman education emphasizes self-discipline, develops noble character and diligent, hard-working, lust-prohibitive and avid attributes to help others. The growing concept of pasraman is now adopted from the ancient Hindu educational system in India, as it is inscribed in the Vedic scriptures and still preserved today. The ashram system describes the close relationship between teachers (acarya) with their students, as in a family. Therefore, this system is also known by the name of the education system gurukula. Some students live in pasraman with teachers as family members and teachers act as students’ own parents. The process of education in pasraman from the past is still ongoing until now known also with other terms namely pasraman, in Java and in Bali known as padepokan or aguron-guron.

Now in Indonesia has emerged and developed many pasraman to anticipate the various problems faced by Hindus, primarily is a matter of religious education of Hinduism and outside Bali. Due to the limitations of Hindu religious teachers, those that are not obtained in the schools in general, the students concerned can follow the Hindu religious education through this pasraman institution. Outside Bali pasraman education generally takes place in the temple environment. (<http://id.wikipedia.org/wiki/Pasraman>).

Pasraman Strategy and Learning Model

Learning process is a system. In this process there are several interrelated components in order to achieve the goal. These components are students, teachers, materials / learning materials, strategies / learning models. Learning strategy can be interpreted as a general pattern of teacher and student activity in realizing the activities of teaching and learning activities. From the general pattern of activities it can be seen the kind and sequence of activities displayed by teachers and students. In this case there is a strategy that emphasizes more on teacher activity, but there is also emphasize activity on student. Future orientation and approach should be emphasized on student activities. (Djamarah & Syaiful, 2010: 37- 41).

Hindu religious education is one of the areas of study that must be studied as a requirement in completing education at all levels of education designed and provided to Hindu learners in order to develop their religiosity. The purpose of Hindu religious education is not limited to the transfer of knowledge alone, in fact the purpose of Hindu religious education in line with national education objectives, as mentioned in the Law of National Education System Number 20 Year 2003 which aims to increase the devotion to God Almighty, intelligence, skills, enhancing character, strengthening personality and strengthening the spirit of nationalism in order to build human development that can build itself and together responsible for the nation’s development, so it is clear that the direction and strategy of national education is built human Indonesia devoted to God Almighty, with attention to aspects of intelligence, skill and expertise.

Religious education holds a small share in order to achieve national education objectives, in Article 1 paragraph 1 of the Law of National Education System Number

20 Year 2003 explained that there are four components of educational objectives that attainment becomes the burden of religious education, namely (1) religious; (2) Self-control; (3) Personality and (4) Moral noble.

The four components above show how great the influence of religious education and how strategic the position of religious teachers in an effort to realize the expected educational goals mentioned above. In other words religious teachers have a big role in fostering the nation's morality (<http://id.wikipedia.org/wiki/Pasraman>).

Therefore, manifesting intelligent and good behavior should be a vision or ideals of education and learning so that national education can achieve its objectives, it needs a steady strategy that is planned step by step and systematically by using approach, method and technique certain. As a pattern of thinking and educational behavior that can help learners to achieve educational goals.

The term learning model is very close to understanding learning strategies and is distinguished from the terms strategy, approaches and methods of learning. The term learning model has a broader meaning than a strategy, method, and technique. Learning Model is a design that describes the process of details and the creation of an environmental situation that allows students to interact so that changes occur or developments in students.

In the learning process there are several components that are interrelated in order to achieve the goal. Some models of learning that can be used by teachers in Pasraman, among others, by using methods of fostering the Hindu religion known as Sad Dharma, namely: (1) Dharma Tula, which is balanced wirasa or discussion. The purpose of dharma tula method is as one of the methods that can be used by the means to carry out the learning process so that the students are more active, in the hope that the students will be able and have the courage to express their opinions and in order to train the students to argue and talk about the existence of Hindu; (2) Dharma Discourse, is a method of Hindu teaching that can be used to describe the study material of Hindu religion to students; (3) Dharma Gita, is a song about dharma or as dharma, meaning the teachings of Hinduism are packed in the form of spiritual songs that are worth the rite so that who sang and who listened to it together can learn to live and deepen the teachings of dharma; (4) Dharma Yatra, which is an effort to increase the understanding and experience of Hindu teaching through direct devotion to the holy places; (5) Dharma Sadhana, is the realization of dharma teaching that must be instilled to the students in order to improve the quality of self to always obey and steady in practicing the teachings of Hindu religion; (6) Dharma Santi, the habit of forgiving each other among the faithful, even among religious people (<http://id.wikipedia.org/wiki/Pasraman>).

Types of research

This type of research uses qualitative research which is a type of research that results in discoveries that can not be achieved by using statistical procedures or other quantification methods.

Qualitative research is used to research, community life, history, behavior, functional organization, certain events, social movements, kinship relationships in the family.

Qualitative research aims to gain general understanding of social reality from the

perspective of participants. Understanding is not predetermined, but obtained after analyzing the social reality that became the focus of research, and then drawn a conclusion of a general understanding of the facts (Rosady, 2008: 213).

Method of collecting data

In carrying out Pasraman Purna Jati research using several data collection techniques are: (1) Observation in the context of data collection is the action or process of taking information or data through observation media. In carrying out this observation, researchers used the main means of the sense of sight; (2) The interview is a planned live meeting between the interviewer and the interviewee to exchange ideas to provide or receive certain information required in the research. In this study, we use a combination interview that is a combination of structure interviews and free interviews. Structural interviews are interviews where the researcher when conducting face-to-face with the respondents using the interview guides that have been prepared in advance while the free interview is an interview where researchers in asking questions to respondents do not use questions; (3) Documentation comes from the word document which means written goods. In carrying out the method of documentation, researchers investigate written objects such as books, magazines, documents of regulations, meeting minutes, diaries and so on (Arikunto, 2010: 26).

Profile of Pasraman “Purna Jati”

Pasraman Purna Jati is located in Tanjung Priok, North Jakarta. Pasraman is organized by Mandira Widhayaka Foundation established in 1974. Pasraman was established to improve the quality of Hindu religious education and see the existing gap in the community that the declining interest of children learn about religion, especially Hinduism. To anticipate this matter, the board of Mandira Widhayaka Foundation along with headmasters in the area of North Jakarta and Hindu religious figures in North Jakarta initiated the establishment of pasraman.

Pasraman is located in Pura Dalem Purna Jati. Pasraman was formed with the aim to foster a sense of love of love towards fellow Hindus and as a forum for students in order to increase interest and talent in the field of religion

While the learning materials given in Pasraman Purna Jati are as follows: pengulangan lesson material about Hinduism, Balinese script, dance, dharma gita, English, dharma discourse, yoga, computer basics, metabuh, beleganjur.

Through Pasraman Purna Jati is expected to be a communication media for Hindu children in North Jakarta in the process of learning in this pasraman, given the guidance in the field of learning about Hinduism, Balinese script, dance, dharma gita, English, dharma discourse, yoga, basics computer, metabuh beleganjur. Thus, pasraman becomes a medium for fostering Hindu children to become a generation that has better character morals.

As a co-ordinating institution for the formation of Hindu children from elementary, junior and senior high school level, it is expected that pasraman will have the following functions: (1) The organizers of Hindu religious education learning procession; (2) Developers of the basic skills of Hindu religious education; (3) Institutions that can meet the needs of the community for Hindu religious education for the people who need it; (4) Institutions capable of providing guidance in the execution of experience

of moral values of Hindu teachings; (5) Being a mediator establishing cooperation relationship between citizens pasraman with Hindu society.

Students in pasraman coaching as communication media in North Jakarta are obliged to: (1) Implement the obligation as brahmacari; (2) Respect and obedience to Master Chess; (3) Obligation to maintain facilities and infrastructure and maintain pasraman image.

Conclusion

From the discussion and the results of observations made, can be drawn some conclusions are: (1) Pasraman "Purna Jati" has a vision, mission, and organizational stewardship clear and structured in its operational activities; (2) Facilities and teaching materials to participants of pasraman activities are sufficient and can support the addition of the ability of participants.

Suggestion

From the above conclusions can be given some suggestions: (1) The growth of similar pasraman activities can be further encouraged again in various places in order to create human resources hindu who have noble character and competitiveness; (2) For the existence of pasraman "Purna Jati" maintained and even improved from time to time either in terms of facilities, teachers, and teaching materials owned; (3) Yayasan Mandira Widhayaka hopes for the intervention of DKI Jakarta government in teaching and learning process by providing teacher assistance and education operational support, in accordance with the mandate of minister of religion regulation.

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(<http://id.wikipedia.org/wiki/Pasraman>) is accessed on January 20, 2018.

CREATIVITY DEVELOPMENT OF VOCATIONAL SCHOOL STUDENTS IN BALINESE CULTURE AND ITS CREATIVE INDUSTRY

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ABSTRACT

This study aims at exploring the role of economic capital in local culture as the creativity development of vocational school students in the context of creative industries. This research used qualitative ethnography approach. The results of this study found the concept of economic creativity formed by balivogenic culture. The concept of economic creativity is the relation of economic capital that entrusts to the relativity of place, time, space (desa / place, kala / time, and patra / space) as the development of economic creativity in creative industry. The findings of this vocational education research can be used as a character education of the working world in the era of knowledge-based economy (creative industry).

Keywords: development of creativity, creative industry, concept of economic creativity, balivogenic culture.

Introduction

The journey of time puts civilization that requires work patterns and relationships in accordance with the characteristics of their respective times. On the other hand, Indonesia is still not able to optimize the wealth of its natural resources. Its natural resources are exploited without reciprocity to the societies welfare. Furthermore, human resources are exploited as laborers with low wages in neighboring countries. Even our cultural resources have begun to be owned by other nations. Therefore, the fact signals that we need to move in a knowledge-based new era.

The economy creative or knowledge-based economy is the fourth stage evolution of post-agricultural economy, industrial economy, and the information economy. Department of Trade of the Republic of Indonesia released the blueprint for the economy creative development of Indonesia 2009-2025 as well as the development of economy creative subsectors which became known as the creative industry. Based on the blueprints, there are 14 sub-sectors of creative industry such as: advertising; publishing and printing; TV and radio; movie, video, and photography; music; performing arts; architecture; design; fashion; craft; arts market; interactive games; computer services and software; research and development (Pangestu, 2008).

The message of the President of the Republic of Indonesia for vocational school on February 02, 2010 at 13:33 has staged the resurrection of "SMK BISA" which written "Continue achievement, and continue to produce skilled and professional personnel". This resurrection will motivate the world of vocational school so it can improve access to quality, affordable, relevant, independent, virtuous noble character, and character of

a strong and efficient nation towards the lifting of the society welfare.

Vocational school as the character education of the working world must exist in the line of “bhakti” movement. The movement of vocational school can be interpreted from learning culture, serving culture, working or devotion culture based on willingness/ sincerity, awareness, affection, and honesty. Then, the bhakti movement explore the spirit of improving the quality of human resources through local culture and local excellence in a pragmatic and formal juridical way. This has been regulated in UU No. 32 Year 2004 regarding regional government, UU No. 33 of 2004 on financial balance between central and local government, and UU of National Education System No. 20 Year 2003. Legally, education in Indonesia has been decentralized (Slamet P. H., 2008).

Education decentralization leads to the strengthening of autonomy, that is the demands of independence in planning, organizing, implementing, and evaluating the achievement of vocational school graduation standards. Autonomy of education provides place, time, customs (*desa, kala, patra*) to the government of provinces, and districts/ cities in managing local-based/ local excellence vocational school (explanation PP 19 article 91 paragraph 1). Assessment of indigenous wisdom and local excellence is crucial in the framework of innovation in creativity development in vocational school.

Vocational school will have excellent quality when leaving from the grass-root or community and reviewing the self development (creativity) and entrepreneurship that is linked in the link and match so that it can grow and develop that always look at local cultural values (local culture), mapping in accordance with geography/ region, and accessing the grand theory in achieving product that is driven by technology of local wisdom. Excavation of local wisdom of Bali through creativity and creative industries will bring changes in the mindset order, attitude of life, especially the community of vocational school. Therefore, the Balinese people are faced with the challenge of a new paradigm in innovating the development of vocational schools excavated from cultural inheritance so that it is truly based on the community and rooted in local culture (local wisdom) to determine its future.

Balitbang Puskur Depdiknas 2010 in his research found the model of creative economic learning materials (creative industries), as well as the development of culture and nation character on the unit of vocational education. Furthermore Susatya (2010) examined the local culture, creativity, creative industries in the development of productive teacher model of vocational school. Then, Sudira (2011) examined the culture of competence in vocational schools that produce three cultures (working, learning, and serving culture) controlled by *wiwakasanga* learning intelligence. Therefore, the role of local culture, creativity development, intellectual-based economy (creative industry) are very inspiring to be investigated further.

The problem of this research is how is the role of economic capital in local culture as the creativity development of vocational students in the creative industry? This study aims at exploring the role of local culture as the creativity development of vocational school students in the creative industry. Furthermore, this research academically has great value in the concepts development of qualified and relevant vocational school implementation to the needs of society, excellence and local wisdom, in harmony with the development spirit of education decentralization, interests and needs of society as

a whole and holistic. Practically, the findings of this research are expected to be used as reference of development policy of holistic and humanist vocational school in Bali in accordance with the principles of vocational education. Therefore, vocational school is organized as an open and multi meanings systemic unit and develop students' creativity in the learning process of character education of the working world in the era of knowledge-based economy.

The purpose of vocational school as stated in PP 19 of 2005 article 26 paragraph 3 is stated to improve intelligence, knowledge, personality, noble character, and self-supporting skills and follow the next education in accordance with the vocational. Related to the mapping of vocational school objectives, the curriculum structure of SMK Negeri 2 Sukawati consists of normative, adaptive, and productive programs. It provides a clear mapping that in SMK Negeri 2 Sukawati runs integralist education, that is the normative program contained the philosophy of Friere in the theory of konsientisasi (human), adaptive program contained Dewey philosophy which is pragmatic (progressive / democratic), and productive program contained the philosophy of Prosser which is essential and existential.

Zubaedi (2012, page 19) stated that integralist education is an education model oriented to the components of life that is; (1) god-oriented education, (2) humanity, and (3) natural (nature in general). Then, integralist education is the manifestation of human life which is a physical-spiritual person, intellectual, emotional, and individual-social.

The welfare of its people in the 21st century is characterized by a society of creative economy (creative industry) based on knowledge or creativity. Therefore, vocational education (SMK) should be designed in a relevant curriculum, based on excellence, in the growth of the school. Resources and culture knowledge-based learning will clarify the ability/ creativity. It makes every human of vocational school will be oriented on the contextual taste (ideas, concepts), initiative (process of embodiment), and creation (form of embodiment). This indicates that vocational school forms the advantages and rely on human resources, technology, and management that make a challenge (Pavlova, 2009).

The right creativity development of vocational school students right will have a double impact for local government whether in political, economic, social or cultural conspiracies. Vocational school can encourage the process of adjustments to the influence of global culture by sticking to the roots of local Balinese culture. The Balinese community as part of Indonesia has a very strong local culture as a capital of the implementation of acculturation and/ or adjustment processes, enculturation/ bringing change, and inculturation as inheritance. Vocational school that is rooted in local wisdom strongly encourages the achievement of the needs of students, the needs of education, local government programs, and the society. Bali superior local culture needs to be a creativity development and contained in the arrangement of vocational school to support the creative industry context.

The globalization era is closely related to mobility behavior. This mobility will also affect various forms of social, economic, and political reorganization. It has an impact on the economic reorganization that is an effort to get a better life in economic point of view, and resulting in regional and national economic imbalances (Abdullah, 2010, p. 116).

Then, at a micro level in Indonesia, the happened people movement is the widespread

as a result of transportation and social media which is getting better and almost every place can be reached easily. Regarding, the environment will consist of both temporary and permanent immigrants. Appadurai stated that such human movement is the most important sign of development in the reconstruction of the history of life (Abdullah, 2010, p.113).

Indonesia is a country that consists of various ethnic groups, including the tribe of Java, Sundanese, Baduy, Balinese, Sasak, Batak, Dayak, and so on. The diversity of these tribes, of course, can create a diverse culture. Therefore, a culture that grows and develops in one of these tribes can be called a tradition culture or local culture. Furthermore, local culture is a result of creativity, taste, intention that grows and develops in nature and society. In relation with that reference, the local culture of Bali which is a vibration of Hinduism should be strengthened not to dampen the influence of global culture, even more, as the development capital of its local culture.

On the other hand, Bali's local culture is one of the strongest fortresses facing a global cultural invasion that potentially obliterates the nation's identity. Furthermore, the local culture of Bali has a wisdom in the form of values, behavior or expression and forms of cultural products (works) that are material and immaterial.

The culture provides a system of knowledge; behavioral culture gives the universe a real experience; and the culture of work gives a cultural heritage to the things that are unseparated from the customary tradition in the form of traditional ceremonies. The traditional ceremony is one of the local cultural products. It has several fundamental functions, namely the rite of communication (man to God), the social solidarity (solidarity maker), the inauguration of traditional values, the vehicle of collective expression and development of economic values related to the tourism culture.

(<http://ikh sancrut.ngeblogs.com> budaya lokal downloaded on March 1, 2010).

Suryadarma (2011) stated that the Bali culture is essentially based on the values of Hinduism. The Balinese people recognize the difference (*rwa bhineda*), which is often determined by the relativity of the place (*desa*), the relativity of time (*kala*) and the relativity of the situation (*patra*). The concept of *desa*, *kala*, and *patra* causes Balinese culture to be flexible and selective in accepting and adopting the influence of outside culture.

The influence of the outer culture will bring about cultural creativity, that is various forms of handicraft products, so that the traditional village that was originally patterned agrarian changed into agrarian-industry. This change generates prosperity to the village, such as the traditional villages in Bali. Prosperity is reflected in the village life as seen in the maintenance of Pura (temple of worship), the implementation of ritual, and the environment of beautiful house and residence which mostly in the form of *gedong* house or commonly called the type of office house (Atmaja, 1999).

Balinese culture in the supported relativity of *desa*, *kala*, *patra* (place, time, space) foster and enable the development of creativity called *balivogenic* culture. The characteristics are as follows; (1) the existence of cultural means in the form of geographical nature archipelago, and unique demographic nature is a medium of cultural creativity growth; (2) the culture is very open to stimuli from various society and not to certain groups, that are related to *Tri Hita Karana* that is the relationship to God, within humans relationship that have a unique person in social life, and relationships in the macrocosm/ microcosm; (3)

the emphasis on “becoming” is that creative human realizes that creativity is something that grows, and requires the future and the present. In the society, individuals as human beings should always proceed to gain experience in the form of ability/ creativity. The nature of human being as individual, social, and religious beings basically have a life obligation that is based on the tri-kaya parisudha. Tri kaya parisudha consists of manacika (thinking good and right), wacika (speaking good and right), kayika (act/ do good and right). The obligation of life will be achieved through lifelong learning through the three pillars of education (family, banjar/ desa adat/ pekraman/ community, and school) in order to be prosperous and fulfilled the “becoming” into a down-to-earth tradition; (4) balivogenic culture provides an open/ free opportunity to cultural media for all citizens, without discrimination. In relation to the above explanation, the family education in Bali is the basic of the relationship on the belief in Hyang Widi / God, the relation to others through ethical-moral education, and the ability to perform ritual activities. The ritual activities that are entrenched in the effort of individualization of the Balinese processed from the marriage (pewiwahan) the occurrence of baby in the womb, birth, life, death is the seed of tri kona (utpeti, stiti, pralina), pancadatu, tri-kaya parisudha teachings to give enlightenment motivated by the religious spirit. It gives the direction that human (microcosm) with the universe (macrocosm) declares Atman is Brahman and Brahman is Atman means that all humans are equal before God; (5) the emergence of freedom or at least there is only mild discrimination after sincere pressure and oppression is an incentive and challenge to the growth of creativity. In relation to these characteristics, children grown in Bali are nurtured through family education, banjar/ desa adat, and formal schools that have challenges for their future, both sons and daughters, no differences, they are involved together in creativity to achieve their future wishes; (6) the important balivogenic factor is the openness to different cultural stimuli, even contrasts. The sixth factor relating to openness to different cultural stimuli of Indian culture related to Ramayana and Mahabharata, as well as the ornament from the Netherlands is called patra olanda, Egypt is called patra mesir, China in the form of pis bolong in the form of artifacts or traditional and global media that color their creativity; (7) tolerance and interest in divergent views that spread to acquire renewed ideas through pancadatu that are confronted with the teachings of dewata nawa sanga will bring up the concept of sacred and propan creativity; (8) the existence of meaningful interactions between persons, such as the art activists/ artists, Balinese public figures influence each other through the products they produce and with direct personal contact; (9) the existence of incentives, and rewards. Indigenous activities, cultured by Hinduism provide incentives for the development of life to carry out their panca yadnya that also pursue the tourism industry/ creative industries. Therefore, the incentive is not to see the prize but more important is the reinforcing effect as a symbol of respect to the creator.

Economics in the era of globalization is a sustainable economy/ creative economy based on knowledge. With regard to the role of education in sustainable development, at least paradigms exist in the functional paradigm, that is knowledgeable, capable, and future. Later, Piirto (2011, page 1) stated that the 21st century is a century of creativity that can be expressed in the following quotation:

“Think Creativity: (1) use a wide range of idea creation techniques (such as brainstorming); (2) create new and worthwhile ideas (both incremental and radical concepts); (3) elaborate, refine, analyze and evaluate their own ideas in order to

improve and maximize creative efforts.”

“Works Creatively with Others: (4) develop, implement, and communicate new ideas to others effectively; (5) be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work; (6) demonstrate originality and inventiveness in work and understand the real world limits to adopting news ideas; (7) view failure as an opportunity to learn; understand that creativity and innovation is long-term, cyclical process of small successes and frequent mistakes”

“Implement innovations: (8) act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur.”

The above explanation illustrates that points 1 and 3 focus on diverging thinking and points 2, 4, 5, 6, 7, 8 focused on making something new (to make something new). Then, the creativity system in Piirto (2011, page 3) relating to the 21st century skills of think creatively on creativity skill point 1 using various idea-creation techniques such as brainstorming that requires a creativity system of core attitudes including: openness to experience, dare to take risks, tolerance for ambiguity, built through inspiration, intuition, insight, imagination, image, incubation along with general aspects of training. Points 2 skills needed to create new and valuable ideas (both additional and radical concepts) through their creativity system in a core attitude are consisting of: openness to experience, risk-taking, tolerance for ambiguity, self-discipline, group as trust built through the concept of inspiration, intuition, insight, imagination, image, incubation, improvisation along with other common aspects. Point 3 creativity skills require elaborating, refining, analyzing and evaluating his own ideas in order to enhance and maximize creative efforts with his creativity system built through a core attitude of openness to experience, risk-taking, tolerance for ambiguity by applying intuition, incubation and other common aspects.

Working creatively with others on points 4 requires skills that develop, implement, and communicate new ideas to others effectively with the creativity system through a core attitude of openness to experience, risk-taking, tolerance for ambiguity, a trust group built by applying imagination, image, improvisation along with other common aspects. While point 5 requires a creativity skill that is openness and responsiveness to new and diverse perspectives that incorporate group input and feedback into work with the creativity system in the core attitude of the group of believe. Point 6 requires creativity skills that show originality and inventiveness in work and understand the boundaries of the real world to adopt news ideas with a system of creativity in a core attitude of tolerance for ambiguity, self-discipline, groups of believe by applying inspiration, intuition, insight, incubation as well as the general aspects of creativity as a process of life. Point 7 requires the creativity skill of seeing failure as an opportunity to learn to understand that creativity and innovation are long-term, small success cycle processes and often fault with the creativity system in a core attitude consisting of openness to experience, risk-taking, tolerance for ambiguity, self-discipline, groups of believe and general aspects of creativity as a process of life.

Next, implement innovations on point 8 that the creativity skill needed in the 21st century is action on creative ideas to make a real and useful contribution in a particular field where innovation will occur with its creativity system of core attitudes consisting of tolerance for ambiguity, self-discipline, groups of believe by applying inspiration, intuition, incubation that provides general guidance of creativity as a process of life.

The above can be achieved through intelligence. Intelligence is a set of abilities and skills of the individual that can be developed and enhanced through learning. Therefore, the various intelligences possessed by the individual can be expressed that “there are many windows leading to the same room” in which the learning subjects can be approached through multiple perspectives. And when people are able to use their most powerful forms of intelligence, the individual will find that learning is easy and fun. Individuals who discover their learning paradigm, will certainly be smart. Sahib (2010) described that learning is by combining left brain and right brain functions. Gardner (1993) through multi-intelligence in biological perspective and Sudira (2011) through *wiwiekasanga* intelligence in contextual perspective will be possible to realize the development of creativity by taking into account the potential of learning. With regard to intelligence in the development of creativity, Piirto (2011) revealed that putting forward the creativity skills in the 21st century in the realm of thinking diverging and making something new. Therefore, it will enable the development of creativity in the presence of a balance of convergent thinking (coming from all directions) and divergent thinking (spread in all directions).

Creative economy is developed with a model like a building, which consists of elements of foundation, building (pillars) and roof (main actor). The foundations of creative economic development are human resources (creative people). Creative beings have a central role in the development of creative economic activities as the main factors of production in the creative economy. Therefore, to support the development of creative economy, it is necessary to develop skilled human resources to improve knowledge and creativity.

Furthermore, Simatupang (2007) explained that creative economy is defined as a system of institutional and human activities involved in the production, distribution, exchange and consumption of cultural, artistic, and entertainment goods and services. In the creative economy itself there is an integral part of the creative economy, namely: the creative industry.

The products of creative industry emphasize on the aspect of creativity, innovation, and invention by keeping in mind the rules of culture, as a means of improving the economy and transformation that is self-character. The scope of creative industry includes: (1) advertising, (2) architecture, (3) art market, (4) craft, (5) design, (6) fashion, (7) video, movie, photography, (12) publishing and printing, (13) computer and software services (14) television and radio, (15) research and development (Saputra, 2010, pp 44-46).

The above description, the local culture in the economic capital for the creativity development in the creative industry (craft) will be dissected through Bourdieu's generative theory, namely Social Practice = (habitus x capital) + field (Takwin, 2009, p.114).

Research Methods

This type of research is an ethnographic study of Balinese conception towards vocational school as a center for human resource development including qualitative ethnography (Spradley, 2007). This study qualitatively photographed and described the ways of Balinese people based on local culture to develop the creativity in the creative industry.

This research was conducted at SMK Negeri 2 Sukawati, and in the environment where SMK Negeri 2 Sukawati grows in banjar, and desa adat/ pekraman, and the center of various handicrafts, Sukawati Art Market, Guwang Art Market, artist family environment, and government of Gianyar regency also carrying the city of culture. Pre-survey was conducted in November 2011 and continued the research until June 2014. Selection of research location was conducted purposively by considering the need of creativity development of vocational school students and local culture of Balinese society, as well as creative industries.

The subjects in this study were chosen purposively; they are people who have capacity as informant such as: Kadisdikpora Pemkab Gianyar, Disnaker Pemkab Gianyar, principal of SMK Negeri 2 Sukawati and vice principal of SMK Negeri 2 Sukawati, teachers SMK Negeri 2 Sukawati, Students SMK Negeri 2 Sukawati, Balinese Culture experts, and traditional leaders, Hindu religious figures, artists, educational leaders. The object of research are the work program of SMK Negeri 2 Sukawati, the event of teaching and learning activities about students' creativity development, ceremonies and cultural events, Banjar organization and desa adat/ desa pekraman, artifacts in schools, families, indigenous peoples, and text in the form of documents or writings which is published in Bali Post media and Bali cultural sites on the internet related to problems and or questions in this research.

Data collection in this study used: (1) qualitative interview, (2) participatory observation, (3) document analysis, (4) site analysis and tracking via the internet from data sources strongly related to research questions (Mason, 2006; Spradley, 2007). According to Mason (2006) the strategic selection of data collection techniques related to answer research questions. Figure 1 below shows the schema of data collection method.

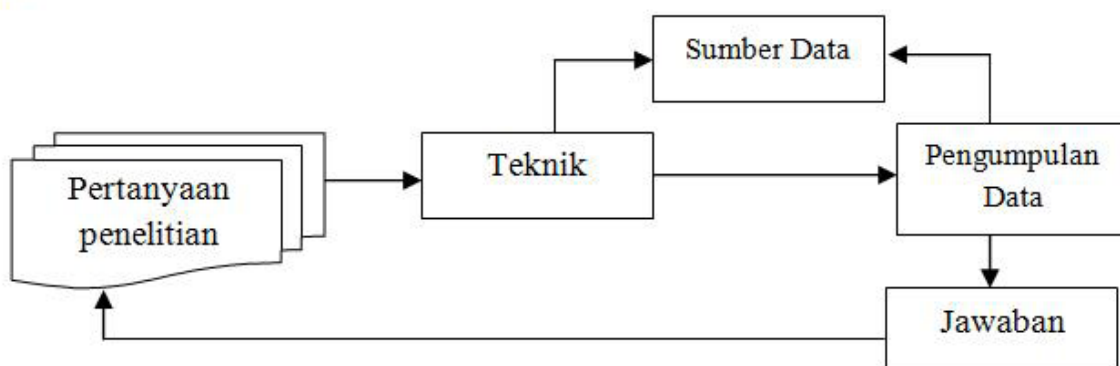


Figure 1. Schema of data collection method

This research used analytic induction approach that is based on problem or research question. Mason stated that data collection techniques are developed through analysis of data sources of each research question, then data collection techniques namely; (1) qualitative interview, (2) participatory observation, (3) document analysis, and (4) site analysis with preparation procedures and interview planning (Sudira, 2011, p.136) as shown in Figure 2 below:

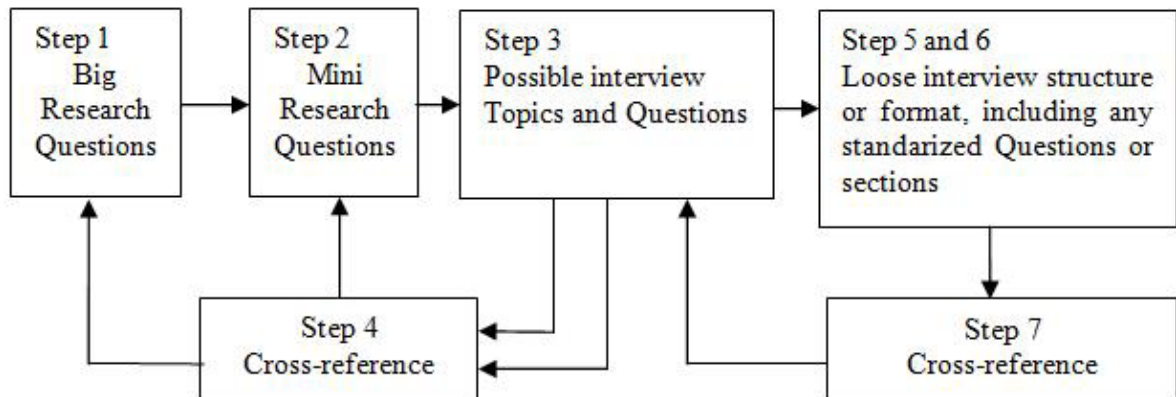


Figure 2. Procedure of interview preparation and planning

The topic of this research is the creativity development of vocational school students based on economic capital in local culture in creative industry. Therefore, the main question of this study (big research questions) is step 1, how is the role of economic capital in culture as the creativity development of vocational school students in the creative industry? Then step 2 is the mini research question, how is the role of economic capital in culture as the creativity development of vocational school students in the creative industry? Furthermore, step 3 is the development of possible issues relevant to the interview situation for the research problem. Then, what is actually known from each research problem is then developed into interview topics and some possible questions. To know the alignment of interview topics and interview questions to the overall research problem with research questions, there was a cross-checking in step 4. This is so that interview topics and interview questions can really help answer research questions. The next steps in step 5/6 are independent of the development of structures or interview formats including standardizing questions or sections of the interview with observation. The final step in step 7 performs cross-checks between structures or formats, standard questions with interview topics.

In field-based ethnographic research refers to Mason's (2006) opinion that the validity of the data in this study is expressed by explanation of the stages of the working situation at the time of data collection in the field with various evidence of the findings in the form of sound recordings, pictures and sounds, real field as a natural social phenomenon or reality. The condition of the researcher should also be recorded or depicted in the research records at each interaction or interview. Researchers photographed what to review, also described the position as an instrument in the process of data collection. Therefore, the validity of the data in this study is truly effective and

will result in a valid and accurate study result.

Technique of Data Analysis

This research used interactive model data analysis. Miles and Huberman (2007) argued that the empirical data then look for its abstraction can be analyzed by interactive model analysis. This data analysis model is known as interactive model data analysis from Miles and Huberman. Then, Agus Salim (2006) and Sugiyono (2010) stated that it is as a flow model, and Sudira (2011) stated that there are in field and out of field data. Therefore, the data analysis used in this study is interactive model analysis; consists of: data collection, data display, data reduction and conclusion: drawing or verification, as well as in the field and out of field data.

This research used interactive model analysis as seen in picture 3 below:

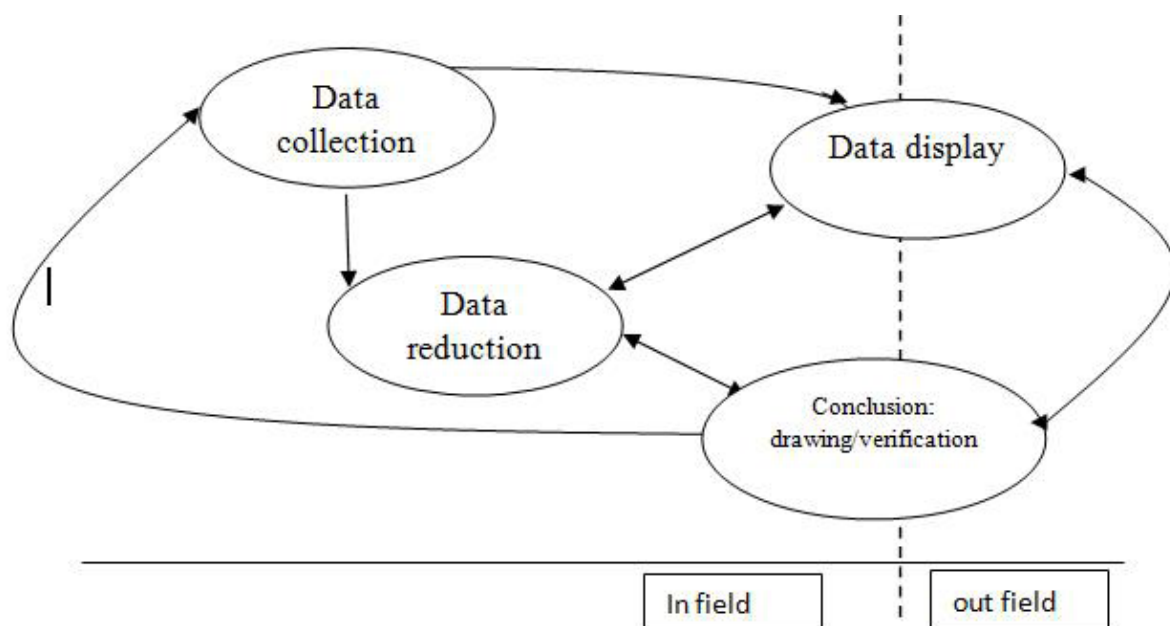


Figure 3. Data Analysis with Interactive Model Analysis.

The data obtained through interviews, participative observation, analysis of document, symbols, statues/ pre time, paintings are presented in fieldnotes and then each codes and records are associated with each of the research questions. After going through the reduction or directly verified, the data from each of the questions are interpreted in accordance with the main question of research.

Research Results and Discussion

Role of Economic Capital on Local Culture as Creativity Development of Vocational School Students in Creative Industry

Bourdieu stated generative theory in social practice with equations (Habitus x Capital) +

Domain = Social Practice (Takwin, 2009, page 114). Furthermore, with the occurrence of mutually beneficial relations or balance as a habitus, and the availability of capital in the form of economic capital, as well as its occurrence in the growth of SMK Negeri 2 Sukawati (domain). This social practice occurs in the place of SMK Negeri 2 Sukawati. Therefore, based on balivogenic culture that economic life is entrenched and can develop in the scope of *desa, kala, patra* and give mutual benefit for the happening of balance in economic relation, and furthermore, it can be regarded as economic balivogenic.

Economic balivogenic is the occurrence of a cultivating economy in the relativity of place, space and time that can nurture, support, and enable the concept creation of economic creativity. Then, the concept of economic creativity is a relation of economic capital that entrenched the relativity of space, place, time as the economic creativity development in the creative industry.

The concept of economic creativity in the creativity development is contextually in the form of precious metal craft in the creative industry. It is contextualized in the *pancadatu* as creative industry in the form of precious metal craft in the blend of the art value of the past and the renewable, namely: (1) the creative industry context of silver (Eastern orientation), (2) creative industry context of copper (Southern orientation) (3) creative industry context of gold (Western orientation), (4) creative industry context of iron (Northern orientation), (5) creative industry context of *wesi manca warna/ pis bolong* (Middle).

In Figure 4 comprising fig. 4a is in the context of the silver creative industry in the form of stationery/ pens/ paper boxes, cultural vibrations of *pewayanagan kayonan* symbols, and the context of the silver creative industry which is shown in Fig. 4b in the context of the creative industry of brooch, vibration from the stone age and silver culture, as the following figure 4:



Figure 4a



Figure 4b

Figure 4. Picture of creative industry context of silver.

Then, the creative industry context of copper and gold shown in Figure 5 consists of Fig. 5a in the form of creative industry context of copper and ceramic in the form of jugs and antique mugs, vibration from the ceramic and copper era; and the creative industry context of gold which is shown in Fig. 5b in the creative industry context of gold in the form of a ring with gemstones, vibrations of the stone age and the gold age, as the following figure 5:



Figure 5a

Figure 5b

Figure 5. Picture of creative industry context of copper and gold

Next, the creative industry context of the iron shown in Figure 6 is the creative industry context of jars, vibration of primitive ages, as in Figure 6 below:



Figure 6. Picture of creative industry context of iron

Furthermore, the creative industry context of wesi manca warna/ pis bolong as shown in Figure 7 is the creative industry context of colossal/ sculptures of pis bolong/ wesi mancawarna, vibration from the 8th century, as shown in figure 7 below:



Figure 7. Picture of creative industry context of wesi manca warna/pis bolong.

Conclusion and Suggestions

Conclusion

The ethnographic study of the creativity development based on economic capital in local culture in creative industry can be concluded that economic balivogenic is the occurrence of a cultured economy in the relativity of place, time, and space that can support, foster the concept of economic creativity. The concept of economic creativity is a relation of economic capital that entrenched the relativity of space, place, and time as the development of economic creativity in the creative industry.

Suggestion

The results of this study find the concept of economic creativity in the economic creativity development in the creative industry that will have implications for the preservation of spiritual and physical welfare. Therefore, it is suggested to be socialized to all people who have the right to life especially to the vocational education of Indonesia, and generally to the international community through scientific forums.

The results of this study need a place of publications through reputable national and international journals. Further research, in the creativity development in family, in the society is suggested to be able to find the proportion, either for the study program of own metal creation or other skill program so it can be directed and precise as well as to the 13 other creative sub-sectors in the creativity development in the context of creative industry.

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DISCOURSE ON THE CONCEPT OF BALANCE OF SAKALA AND NISKALA SPACES IN ETHNIC BALINESE HOMES

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Abstract

Architecture is not just about physical manifestations; more than that architecture is the substance of the physical being. This concept is found in Eastern architecture, one being traditional Balinese architecture in which there are sakala (tangible) spaces and niskala (intangible) spaces for ritual activities and for non-ritual activities. In the ethnic Balinese home there are three zones namely a sacred zone, a residential zone, and an outer space and lebu. All three zones have tangible spaces in the form of structures and intangible spaces or 'special' markers. These two types of spaces are maintained through normative rules. This paper draws from a qualitative naturalistic study about the discourse on the concept of the sakala space and niskala space in the ethnic Balinese home through an approach of local and universal concepts. The results show the existence of balance of sakala and niskala spaces in the dynamics of ethnic Balinese homes in the architectural development for maintaining its characteristic.

Key words: balance, sakala space, niskala space, ethnic Balinese home

A. INTRODUCTION

The concept of balance is one of Balinese Traditional Architecture characteristic, known as rwa bhineda. The concept is based on the philosophy of tri hita karana which is the basic foundation in maintaining harmonious relationship between man and God, between human and environment. This dichotomous relationship can be found in spaces in Balinese Ethnic House. These spaces are concrete (sakala) and abstract (niskala), can be found in every point in the courtyard of Balinese Traditional House. The sakala space is the architectural form itself or building and its real boundaries and niskala space is abstract space but has manifestation in real form or in empty space.

The concept of balance between the sakala and niskala space clearly visible start from construction, maintenance and renovation of Balinese Traditional House. Based on the concept of people belief in the existence of the spiritual realms in the real world (earth). Hierarchy between sakala and niskala are dichotomies, which means they cannot stand alone, the existence of sakala can affect the niskala and vice versa. So, the spatial management becomes very important to understanding life and culture of Balinese ethnic community. The construction of balinese traditional house, they perform land clearing ceremonies or change of non-settlement land into a land that is suitable for inhabited by humans. After the construction begin, the balance of the sakala and niskala are also well managed by doing routinely and incidentally spiritual ceremony. Even to renovate or demolish the building, they also perform land management through the spiritual ceremony before evacuation.

Space in Balinese traditional house generally consists of three levels, for the shrine, human settlement and public space or landscape. These three zones have a balance value sakala and niskala marked by the elements. The spiritual space is a Sanggah or complex for the family temple as the sakala and niskala space consist of palinggih-palinggih and special marker to do an offerings (banten). The concrete pace of the residential space is the house itself, intended for the bedroom, socialization, playing and private activities of residents, while the niskala space in form of elements palangkiran (a place for offerings). In the public space or landscape

in form of the entrance, the natah and the lawn are the sakala space and the niskala itself marked by spatial form or special sign.

This research has propose to understand or concept of sakala and niskala that is dichotomous or balanced through discourse approach. The discourse approach emphasizes the conceptual constructs of empirical phenomena (Lubis, 2004: 148) which essentially states that discourse is a means of generating knowledge through a comprehensive approach resulting in a rule, system and procedure different from the general context. In this research using qualitative naturalistic method through local concept approach and universal concept. The local concept consist of tri hita karana and rwa bhineda, while the general concept consist of abstract space and concrete and sacred and profane. This is done to parallel between the local concept and the general concept through a dialogue between the two.

B. LITERATURE STUDY

1. Tri Hita Karana in Balinese Traditional Architecture

The book of Balinese traditional architecture inventory by the Government of Bali (1985 in Wijaya, 2017) the concept of tri hita karana consists of three points are atma (element of soul), angga (element of body), and khaya (element of energy, power). On a macro scale, these three points are embodied in: (a) parhyangan which is a shrine for Hindus, manifested by temple as an element of reflection of the God; (b) pawongan in the form of a human settlement in an indigenous organization and (c) palemahan in the form of residence or natural environment.

The concept of tri hita karana is not only translated in the context of settlements, but also in the micro scale of residence. Wastika (2005), the realization of the concept of tri hita karana on residential scale are: (a) sanggah or merajan zone as a spiritual zone to worship Sang Hyang Widhi and the ancestors of each family; (b) the natah zone or the central courtyard as a space for setting up houses for sleeping and performing ceremonies and other social activities and (c) the lebu zones as a place to place unused materials and farmland.

2. The concept of Rwa Bhineda in Balinese Traditional Architecture

The concept of rwa bhineda are two opposites but complementary to one another. The concept of this dichotomy or dualism in the Balinese perspective of human being as bhuana alit (microcosm) is part of the universe as the bhuana agung (macrocosm). The analogy of this concept is also a relationship between residential buildings with its inhabitants which both aspects are a unity in forming a balanced and harmonious holistic space. (Swellengrebel, 1960)

In relation to this research, the concept of rwa bhineda is manifested between the sakala space (concrete) and the niskala (abstract) space. Where the existence of the niskala space becomes the substance of the space of the sakala or the existence of the niskala space is in the dimension of the sakala. Both spaces are maintained to balance through the spatial management through ritual ceremonies and rules that bind the two spaces.

3. The Concept of Sacred Space and Profane

According to Eliade (1957 in Wijaya, 2017), that the sacred space is also called the "temple" is the space to get chaos orientation homogeneity profane world, discover the world and feel the real meaning. While profane space is a space that is not bound to the rules of sanctity. The sacred space has the character of being a manifestation of a sacred space (hierophant) like a tree or a large stone and there are binding rules in using and entering the space.

In Balinese traditional house, sacred space in the form of a shrine or marajan marked by elements palinggih and physical boundary (penyengker). Not all activities can take place in the area, only activities related to ceremonies and rituals are allowed, including not allowed for women who are during periods or cuntaka.

4. The Concepts of Sakala and Niskala Space

In Balinese traditional architecture there are two properties of space that is sakala and niskala. These two spaces are dualistic in which their existence is contradictory but complementary to each other. In architectural form, the two elements must be realized to create balance between the visible and abstract elements. The form of architecture (sakala) and emission outside the form (niskala) placed in a unity and manifested in every part of the architecture. (Hasil Sabha Arsitektur Tradisional Bali, 1984 in Wijaya, 2017).

5. Concept Space In Architecture

The concept of space in architecture consists of two understandings of East and West. The concept of space in Eastern thought is represented by Lao Tzu (in Ashihara, 1983) that is a space consisting of two elements of being (visible) and non being (invisible) and the essence of the space are non-palpable elements (non being). Whereas in Western thought according to Aristotle (in Ven, 1991), the most important element of a space is a visible element. These elements are: (a) the place of the object enclosing it; (b) the place is not part of the enclosure; (c) the place of an object is no larger and no smaller than that object; (d) the place can be left behind by the object and can be separated from that object and (e) the place always follows the object.

C. METHODOLOGY

This research uses qualitative naturalistic method through local concept approach and universal architectural concept. The concepts are knowledge to understanding the values contained in every phenomenon in this research. The focus of this study emphasizes the conceptual discourse on case objects relevant to locus in Balinese ethnic homes. The final result is the conceptual discourse about the space of the sacred and the niskala. The steps of this research are as follows:

- 1) Understanding of sakala and niskala concepts, tri hita karana, rwabhineda and universal concepts that have relevance to the topic.
- 2) Survey and field observation on Balinese ethnic residential objects in lowland and mountain areas.
- 3) Analyzing through the dialogue of the concept of the sacred space and niskala through selected cases with local concepts and universal concepts.
- 4) Synthesize and summarize the results of the analysis in the form of the concept discourse about the space of sakala and niskala in ethnic home of Bali.

D. RESULTS AND DISCUSSION

1. The concept of Tri Hita Karana on Sakala and Niskala Spaces

Implementation of the concept of tri hita karana in residential dwelling consists of connection space with the Ide Sang Hyang Widhi Wasa (God) a spiritual place (sangguh) known as parhyangan; social interaction space (the people) called pawongan and space connection between humans and nature in the form of site (pakarangan) known as palemahan. Each zone of space consists of two spaces, namely concrete and abstract.

Space interaction between people and the God is a place to accommodate spiritual activities. The concept of zoning of hierarchy of higher mandala (utama ning utama) in nine zoning Balinese house (sangamandala) for lowland Bali settlements or ulu (utama) positions on Balinese highland settlements. This space consists of elements of palinggih-palinggih which

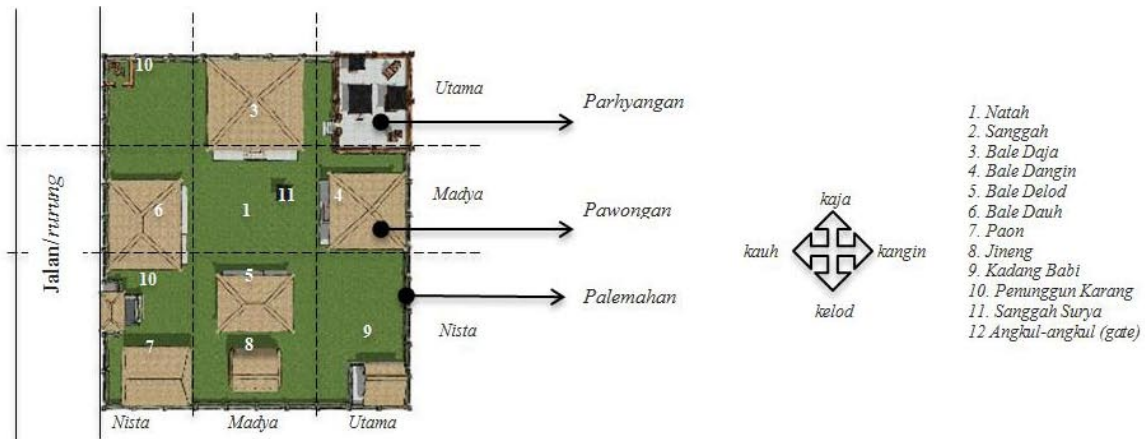


Figure 1. Sangamandala and Tri Hita Karana Concept in Balinese Ethnic Houses (Source: analysis, 2018)

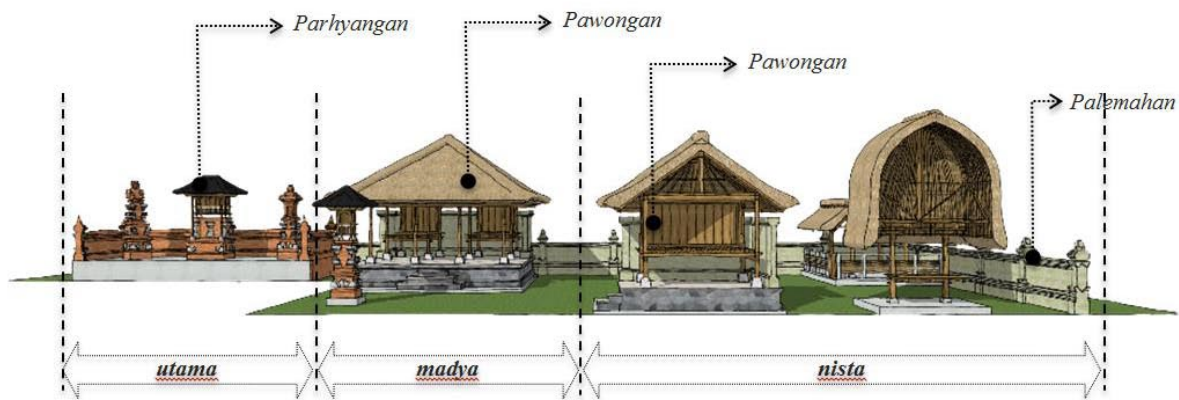


Figure 2. Sangamandala and Tri Hita Karana Concept in Section of Balinese Ethnic Houses (Source: analysis, 2018)

is a form of sacred building with different functions as a spiritual manifestation and belief of Balinese Hindu society. In each palinggih there is a rong or place to put the conspiracy. In addition there is also an empty space in the center of the tread and the front of each palinggih and the entrance of the temple or sanggah which is used as space to put elements as an abstract space marker (niskala). This place or space is a zone for spiritual activities value in the form of a sekala space characterized by elements of palinggih-palinggih and other elements, while the niskala space is characterized by spiritual elements of bebantenan (offering) placed on the palinggih elements.

Landscape in Balinese traditional house consist of natah, garden and entrance. These elements are relationship between people and nature. The existence of the garden in the house pakarangan not only create a beautiful visual, but also create thermal comfort through the production of oxygen by these plants. Each of the outer space has a niskala's form of pakarangan (tread) consist of palinggih panunggun karang (spiritual element), the space of the park is marked by the space for offerings, the plaza (core) is the core room of the yard which is used as a ritual space to create a balance between the space of the sacred and the niskala and the entrance of the angkul-angkul with space niskalanya are in the lebu (the outer portion) and both sides of the angkul-angkul body.

The concept of harmonious relationship between people and the god, human with human and human with the nature of keeping the balance between space sakala and niskala in each zone of space. Balinese traditional architecture is an architecture that maintains the consistency of

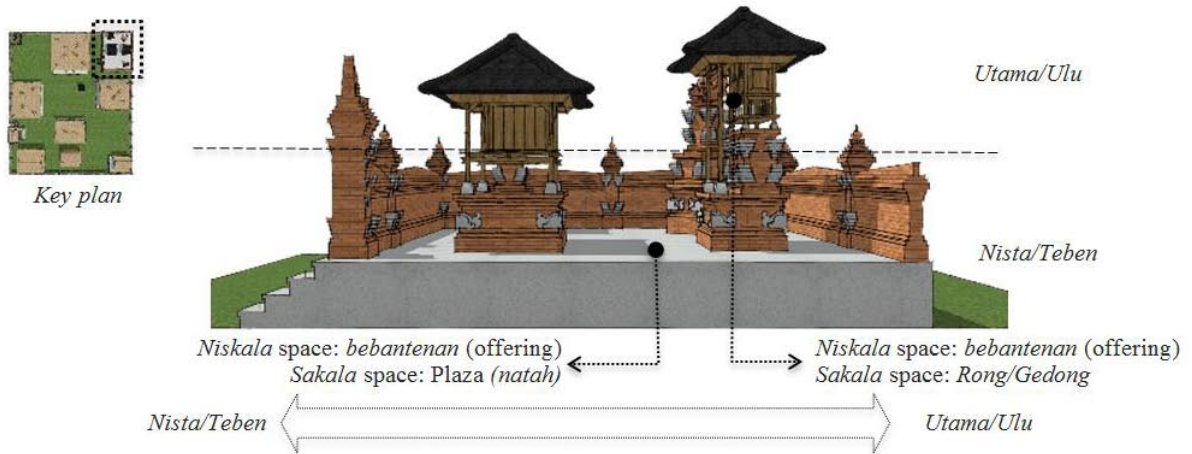


Figure 3. Sakala – Niskala Concept on Temple Area (Parhyangan)
 (Source: analysis, 2018)

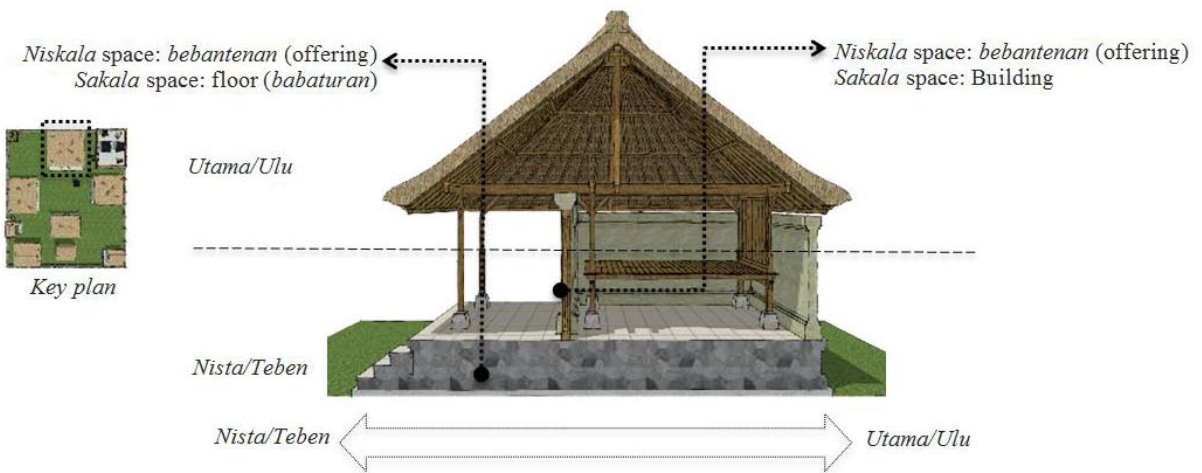


Figure 4. Sakala – Niskala Concept on Bale Daja Building
 (Source: analysis, 2018)

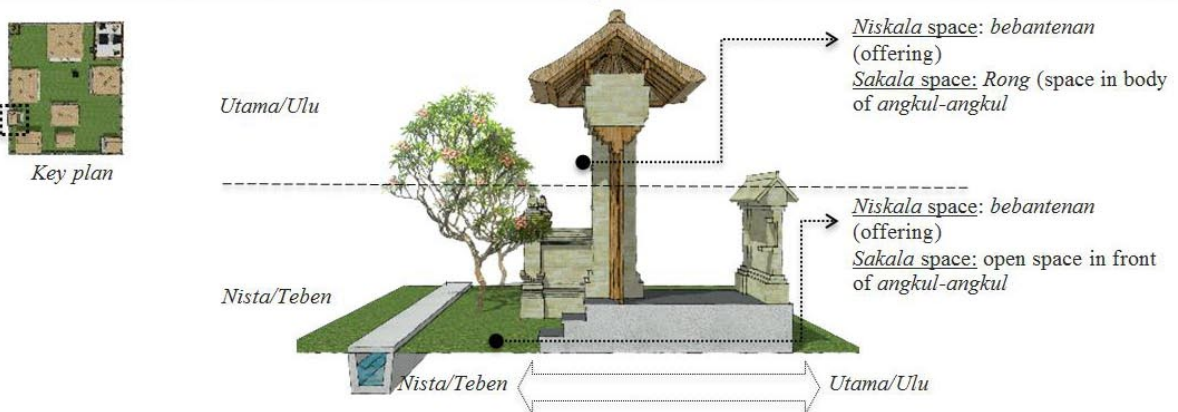


Figure 5. Sakala – Niskala Concept on Angkul-angkul area
 (Source: analysis, 2018)

these three aspects, because the architecture is not only the physical appearance (sakala) but the soul (niskala) of the physical manifestation.

2. Rwa Bhineda Concept on the Balance between Sakala and Niskala

The concept of rwa bhineda as an aspect that reinforces the value of sakala and niskala. The concept teaches that the balance is created by two dichotomous elements. One element will not be balanced without the contrary element, such as the sakala and niskala in Traditional Balinese lawn. The presence of the sakala element (concrete) is not sufficient without the niskala element (abstract), since the niskala values are the soul of the sacred values. Like the human body will not live without soul or spirit.

Given the realization of Balinese Traditional House that is not only composed of residential buildings but also there are sacred buildings and other spiritual elements. The presence of elements of the sacred space as a precursor space in the construction processes. Before a site is converted into residential, the shrine is first element to be built in the form of Turus Lumbung (simple form of balinese shrine, consist of four tree branches post). This means that the soul of the house is the first thing that was built before constructing the physical form of the human dwelling. Therefore, sakala

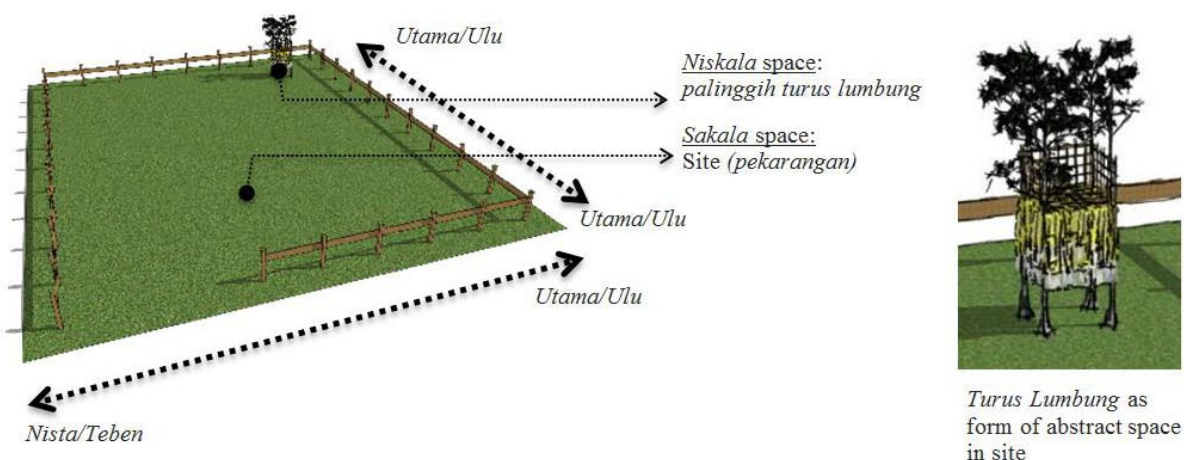


Figure 6. Sakala – Niskala Concept on Open Site
 (Source: analysis, 2018)

(residential buildings) and niskala (sacred buildings) are two aspects that must exist in Balinese Traditional House to create harmony and comfortable atmosphere.

The concept of sakala and niskala, not only applied when starting the construction, but also after the houses was built and inhabited, the relationship between the two spaces are maintained through routine and incidental spiritual activity.

The illustration above describe how to create and maintenance of a Balinese traditional house, where the presence of sakala and niskala values becomes something that important to be maintained in balance. But how when a building is renovated or demolished. In this activity, the niskala value in the house is inactivated before being renovated or demolished.

So it can be concluded that sakala (concrete elements) and niskala (abstract elements) is a unity that must exist in a Balinese Traditional house. The shrine as the soul of the compound (land) and residential buildings and yard as the physical elements.

3. The Dialogue between Concrete (Being) and Abstract (Non Being) with Sakala and Niskala Spaces

The Eastern Thought of Lao Tzu combines “being” and “non being” in space as a similar concept with the sakala (concrete) and niskala (abstract) spaces in Balinese traditional architecture. In the concept, both aspects are contained in a space of concrete elements and abstract elements that become the soul of the real space. In traditional Balinese architecture, explaining the same thing that architecture is the personification of human being which consists of soul and physical element.

In the Balinese ethnic house consists of three zones namely spiritual zone, residence zone and open space zone. Each space consists of two aspects: concrete (sakala/being) and abstract (niskala/non being). Concrete aspects of physical form of building or space and abstract form of space marked by spiritual elements. This shows that the abstract space (niskala/non being) is a spiritual or divine space cannot be touched but can be felt through a concept of trust and marked by “special” elements. Concrete space (sakala/being) is a space that can be seen and touched its presence.

4. The Dialogue between Sacred and Profane Concepts with Sakala and Niskala Spaces

Eliade (1957), sacred space as a place to get chaotic orientation homogeneity (contemplation space) that has opposition to profane space. To maintain the existence of spaces, the contrast of both becomes important. Likewise the space of the sakala and niskala to be balanced if the contrast of both awake by distinguishing space that is divine and space for humans.

The sacred space has a hierophant marker element. Marker in Balinese ethnic house in question is palinggih-palinggih in the temple, palinggih panunggun karang, natah

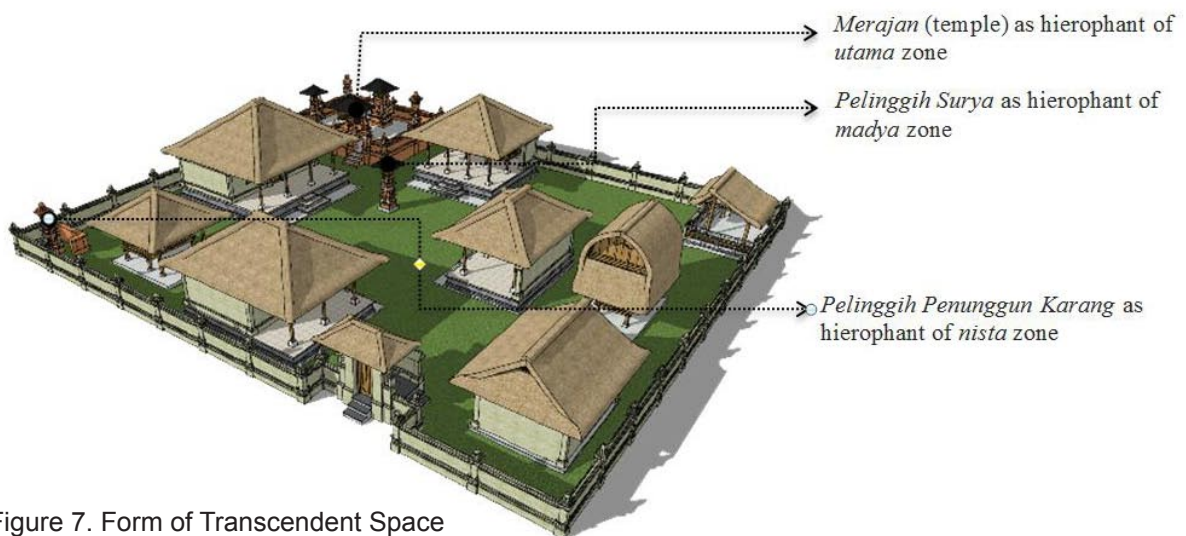


Figure 7. Form of Transcendent Space in Balinese Ethnic Houses (Source: analysis, 2018)

and lebu from the yard of the house. These elements are essential from the ethnic Balinese yard. Existence as important elements will be preserved if there are rules in behaving against those elements. For example, not allowed to enter the temple area without using prayer clothes.

E. CONCLUSION

The research about discourses the concept of balance of sakala and niskala spaces at Balinese ethnic houses is not a research by producing an absolute conclusion on the case study of Balinese ethnic house. There is still much to be search and study through wider and more detailed approaches. The conclusions of the above analysis are:

- 1) The existence of the sakala and niskala space in the Bali ethnic house has a characteristic Balinese ethnic architecture is answering the challenges in planning the architecture of Bali in the future in macro and micro scale.
- 2) The balance of sakala and niskala space is maintained by presenting form aspects and maintaining their contrast in the Balinese ethnic house.

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PRODUCTION PROCESS OF BALINESE TRADITIONAL FOODS

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Abstract

In Bali, the most known and widely produced and consumed types of Balinese traditional foods are lawar, be guling, betutu, fermented urutan, and brem. These traditional foods are very popular in the Balinese Hindu society. Lawar is made by mixing raw or half-cooked meat, raw or half cooked blood, cooked animal skin, grilled coconut, cooked vegetables, salt, terasi fermented fish paste and some spices. Be guling is a roasted pork made from a whole baby pig and spices. Betutu, traditionally produced in Bali, is made from a whole chicken or duck and spices cooked by boiling and grilling or by steaming it inside a hot rice-husk. Fermented sausage called urutan, also very popular in Bali, is made from a mixture of lean pork fat, spices, sugar, and salt stuffed into a natural casing and fermented in the sun for two to four days. Brem is a Balinese traditional rice wine produced by the fermentation of cooked glutinous rice and using ragi as inoculum substance.

Key words: Balinese traditional foods, production process, fresh foods, fermented foods.

Introduction

There are many types of traditional foods known and widely consumed in Bali. Among them, three fresh cooked foods (lawar, beguling, and betutu) and two fermented foods (fermented urutan, and brem) are very popular in Hindu Balinese society (Aryanta, 2013). All traditional foods are part of the socio cultural heritage of Balinese people. These foods are usually made and served in large amounts during religious ceremonies.

The standard formulation and production methods of traditional food is not available. Consequently, the quality of the products varies according to the producers.

Information regarding the microbiological aspects of Balinese traditional foods is very limited. Therefore, it is necessary to do research in order to find out the basic data, especially those related to microbiology, biochemistry and sensory properties of the traditional foods. These data may be very useful for the improvement of Balinese traditional foods.

Fresh Cooked Foods

Lawar

Lawar (a traditional Balinese foods) is a mixture of raw/half-cooked blood, cooked animal skin, grilled coconut, cooked vegetables (young jackfruit, starfruit leaves, etc), salt, terasi (fish paste) and some spices.

According to the ingredient used, there are six types of lawar (Suci et al., 1986), namely :

- a. Lawar tulen : a mixture of raw minced meat, raw blood, half-boiled sliced pork skin and basa genep (complete spices) .

- b. Lawar penyon : a mixture of half-cooked minced meat, shredded coconut and complete spices.
- c. Lawar batu rubuh : a combination of lawar tulen and lawar penyon.
- d. Lawar petak : a mixture of steam cooked minced meat and sliced pork skin, shredded coconut, coconut milk and some spices.
- e. Lawar pepahit : a mixture of cooked lawar petak, starfruit leaves, blood (either raw or half-cooked blood), minced boiled large intestine and some spices.
- f. Lawar nangka : a mixture of cooked minced meat, sliced skin, blood, shredded coconut, young jackfruit, terasi, salt, lime leaves and some spices. This lawar is the most well known product in Bali.

Production of Lawar Nangka

To make 2 kg of lawar nangka, Anon. (1985) recommended the following recipes :

Ingredients

Two kg young jackfruit, 1 whole coconut, 200 g blood, 250 g minced meat, 200 g onion, 200 g garlic, 100 g red chille, 50 g small chille, 10 g terasi, 100 g black pepper, 10 g aromatic ginger, a bit of base wangen (coriander, clove, nutmeg), 3 pcs lime leaves and salt as required.

Production Methods

- The jackfruit is peeled, mashed, cut and boiled until half cooked, and then sliced very thinly.
- The coconut is grilled for a few minutes and then shredded.
- The pork skin or other animal skin is boiled until it is cooked, and then sliced thinly.
- Half of the meat is boiled and then sliced very finely, whereas half of it is minced and half boiled.
- Onion, garlic and chille are sliced and fried one at a time the terasi is fried with a little oil, while aromatic ginger and 50 g garlic are crushed and fried.
- All ingredients are mixed together thoroughly.
- Lawar is ready to serve.

The Problem of Lawar

Traditional and socio cultural are two factors that make lawar very popular within the Hindu Balinese society. Lawar is served during traditional ceremonies such as ritual ceremonies, cremations, temple festivals and during traditional Balinese holidays. It is sold on such occasions as cock fights (tajen), performances, and even in the daily markets and restaurants. During ceremonies lawar is served in large amounts. To make lawar, many people are involved, with a variety of tools and equipment are used. Raw meat and raw blood used in lawar production are good media for the growth of microorganisms. Often many cases of gastro-enteritis occurs after a ceremony (dr. K. Gunung, personal communication). These cases might be due to the presence of *E. coli*. in the lawar eaten by the people. In this connection, Arihantana (1992)

found coliform, faecal coliform and E. coli in four types of lawar sold in 17 restaurants in Denpasar. However, he did not find coliform group in lawar cooked for 10 minutes. In laboratory made lawar, Sukardika and Aryanta (1993) did not find faecal coliform, E. coli, Salmonella and Staphylococcus aureus, but they found Staphylococcus sp. (coagulase negative) and Micrococcus sp. It is clearly understood that unhygienic processing of lawar is the problem in the cases. It could be due to the unhygienic of the people who made and served the lawar or the unhygienic tools and equipment used.

Alternative Solution

Several possible ways to solve the problems associated with microbiological quality of lawar are:

- Controlling the animal slaughterhouses.
- Controlling the slaughter of animal in the villages.
- Eliminating the uses of raw pork or raw beef for production of lawar.
- Improving the system of sanitation and hygiene during production and serving of lawar.

Beguling

Beguling is a roasted pork from a whole baby pig (kucit) mixed with spices. It is a well known traditional Balinese food. All Balinese people are familiar with this product.

Ingredients

The ingredients of beguling are: a young (baby) pig (preferably female), cassava leaves or starfruit leaves, salam (aromatic) leaves, coconut oil and base genep. Base genep (complete spices) consist of galangal, turmeric, clove, ginger, terasi (fish paste), salt, onion, garlic, chille, pepper, lemon grass, coriander, nutmeg and candle nut.

The standard formulation (recipes) of beguling is not available. Therefore, the quality of the product varies according to the producers.

Production Methods

According to Suci et al. (1986), production methods of beguling are as follows:

- All the spices are chopped/crushed and mixed with the cassava leaves or starfruit leaves.
- A little coconut oil and salam leaves added to the mixture, then it is lightly fried until half cooked. The aim of this is to make sure the spices gets cooked when it is placed inside the hollow stomach of the pig.
- The young pig is slaughtered and cleaned. All its hair is taken off and the toenails are pulled off. To do this, it is necessary to use hot water.
- The entrails of the pig are taken out through an opening which is made in between the legs. All the entrails have to be taken out thoroughly.
- When the pig is really clean, a piece of log (stick) about 2 meters in length is pushed in

through the anus to the mouth of the pig. This stick will later be used to turn the pig above the fire.

- The half-cooked base genep and cassava leaves or starfruit leaves mixture are pushed into the hollow of the pig through the opening between its legs. The opening is then sewn with a thick string.
- Before being roasted on a fire, the skin of the pig is rubbed with coconut oil. After that, it is rubbed with turmeric juice. The aim of this is to create attractive colour after the pig is cooked.
- The next process is to make the fire from the skin coconut, at a place which has been prepared for roasting.
- When the fire is ready, the roasting process is begun. Above the fire, the pig is roasted and turned around slowly, so all part of the pig receive the same amount of heat.
- During the time when the pig is being roasted, try not to let the fire light up, but not let it die out.
- When it is cooked, the stick is taken off, and the beguling is ready to be served.

Conditions of Beguling

Beguling is traditionally made and served during religious ceremonies. This spicy food is also sold in some markets and restaurants. The personal hygiene of the people who prepare and serve the beguling determines the safety of the food. Data concerning the diseases transmitted through the beguling are not available. However, it is generally known that the beguling is relatively safe food as long as it is served immediately after roasting.

Betutu

Betutu is a traditional Balinese food made from a whole chicken or duck and spices which is cooked by boiling and grilling or by heating inside the hot rice husk.

Ingredients

The formula (recipes) for making betutu varies according to the producers. To make 1200 g chicken betutu, the ingredients recommended by Anon. (1985) are as follows: 1.5 kg chicken carcass, 100 g onion, 25 g chille, 1 whole lime, 50 g garlic, 20g palm sugar, 10 g tamarind, 15 g turmeric, 1 piece lemon grass, 10 g candle nut, 2 pieces salam leaves, 2 g galangal, 10 g ginger, 5 g nutmeg, 10 g black pepper, 1 g terasi, 10 g salt, coconut oil and cassava leaves.

According to Maheni (1991), to make betutu duck, the ingredients needed are : 2 kg duck carcass, 150 g onion, 50 g garlic, 40 g candle nut, 30 g small chille, 33 g galangal, 33 g turmeric, 33 g aromatic ginger, 15 g jejaton/wangen spices (aromatic spices), 30 g salt and 3 g terasi.

Production Methods of chicken Betutu

To produce chicken betutu, Anon.(1985) recommended as follows:

- All the spices are crushed until soft, mixed with coconut oil and fried.
- The chicken is slaughtered and scalded at 60°C for about 60 seconds.
- All its feathers are then taken off.
- When it is clean, the chicken is cut in between the thighs, so the entrails can be taken out, and the inside part is then clean.
- The chicken carcass is rubbed with oil, tamarind and palm sugar until it becomes tender.
- The cassava leaves are washed and squashed with salt, then it is washed again and boiled until half-cooked.
- The half-cooked cassava leaves are mixed with the fried spices.
- The above mixture is pushed into the inside of the carcass until it is filled up.
- When the carcass filled up with the mixtures of the cassava leaves and spices, the opening in between the thighs is sewn with the string.
- The carcass is wrapped with banana leaves, with the neck and legs organised in such a way that they are stuck to the body.
- Outside of the banana leaf wrapping, the carcass is wrapped again with the palm sheath (upih) and the bark of a banana tree. After that, it is tied up neatly and tightly.
- The next process is cooking. There are two methods to cook the carcass. The first one, by boiling followed by grilling for about two hours. The second one is by placing the carcass inside the hot risk husk (200o-250°C) for 8-10 hours. Finally, betutu is ready to serve.

Safety of Betutu

As a traditional food, betutu is well known in Balinese society. This spicy food is traditionally made and serve during temple festival and other religious ceremonies. It is also available in some restaurants in Bali. The safety of betutu is similar to that of beguling. Betutu is a safe food microbiologically when it is consumed immediately after processing. No cases of diseases occur after consuming the betutu

Fermented Foods

Fermented Urutan

Fermented urutan is a type of fermented sausage traditionally made in Bali. This product is produced mostly by villager during religious ceremonies such as Galungan and Kuningan. It is made from a mixture of lean and fat pork chopped into small cubes and mixed with several spices, sugar and salt. Some producers add nitrate or nitrite to the formulation. After stuffing the mixture into a natural casing (it is made from small intestine of pig), it is dried in the sun. It normally takes 2-4 days to dry (ferment) depending on the weather. The formulation and method of urutan production vary according to the producers. There is no standard formulation and quality of the product. The urutan produced traditionally is often contaminated by the spoilage microorganisms during drying. In order to reduce contamination from the environments, Aryanta (1991) conducted an experiment on the fermentation of urutan in an incubator. His results show that urutan formulated by 70% pork, 30% fat, 3% salt, 1% sugar, 50 ppm sodium nitrite,

0.3% pepper, 0.1% garlic and 0.1% coriander, and fermented at 30°C for 48 hours produced an acceptable fermented urutan.

Production Methods

Fermented urutan is produced by the following procedure (Aryanta, 1991):

- Meat (pork) is minced and fat is cut (0.5x0.5x0.15 cm).
- Pepper, garlic and coriander are crushed very finely.
- All the ingredients are mixed thoroughly to produce the homogenous mixture.
- The mixed ingredients are stuffed into the natural casing of about 20 cm length, and both ends are tied tightly with the thread.
- The sausages are fermented in an incubator at 30°C for 48 hours.
- To improve the flavour, it is necessary to age the urutan for a few weeks at 10°C. The fermented urutan is ready to serve after being fried.

Microbiological and Biochemical Change

During fermentation of urutan (48 hours), total acidity (as lactic acid) increased from 0.18% to 0.81% and pH decreased from 5.89 to 4.73 (Aryanta, 1991). The changes of both parameters is due to the ability of lactic acid bacteria (LAB) (*Lactobacillus plantarum* and *Pediococcus cerevisiae*) to ferment sugar to lactic acid. The two species of LAB isolated from urutan allowed to ferment naturally, are consistent with many previous findings for fermented sausages in foreign countries (Deibel et al. 1961; Bacus, 1984; Lucke, 1985). Furthermore, Aryanta (1991) reported that the populations of LAB increased from 10⁴ to 10⁸ cfu/g, whereas the number of non-LAB (*Staphylococcus* sp., *Micrococcus* sp. and *Bacillus* sp.) did not increase significantly (increase from 3.2x10⁴ to 7.2x10⁴ cfu/g) during 48 hours of fermentation. The combination of sugar, salt, sodium nitrite and spices used in the urutan formulation would appear to be highly selective for the growth of LAB. In addition, the antagonistic effect of LAB and their metabolic products have on bacteria in general might also cause the restriction for the growth of non-LAB. Such antagonistic effects include the production of organic acids and consequent lowering of pH (Bacus, 1984; Lucke, 1985; Adams, 1986; Aryanta, 1989).

The association of *Micrococcus* sp., *Staphylococcus* sp., and *Bacillus* sp., with fermented sausages is well documented (Bacus, 1984; Adams, 1986; Aryanta, 1991; Aryanta, 1992b), and in some cases, these bacteria are considered to play a role in the fermentation. Their presence is, to some extent, favoured by the concentration of salt used in the sausage formulation. These species may possess proteolytic and lipolytic activities that serve to hydrolyze the protein and fat components of meat into free amino acids and free fatty acids, respectively, so contributing to sausage flavour and texture (Cantoni et al., 1967; Demeyer et al., 1974; Lucke, 1985; Aryanta, 1989).

As established for fermented sausages such as salami and pepperoni (Bacus, 1984; Lucke, 1985), the aroma and taste of fermented urutan are derived from the added ingredients (salt and spices) and products of microbial breakdown of sugar, protein and fat. Lactic acid (the predominant acid) and small amounts of acetic acid produced from the fermentation of sugar gave the fermented sausage its typical tangy taste.

The major microorganisms of public health concern in fermented sausages are *Staphylococcus aureus* and *Salmonella* (Smith et al., 1975; Smith and Palumbo, 1983). However, Aryanta (1992a, 1992b, 1992c) did not find *Staphylococcus aureus* and *Salmonella* in fermented urutan.

Brem

Brem is a Balinese rice wine, produced traditionally by fermentation of cooked white glutinous rice or black glutinous rice or the combination of the two raw materials. Ragi which is made of rice flour containing the mould and yeast cells is used as inoculum. It is needed in the saccharification of starch and in the conversion of simple sugars into ethanol and carbon dioxide. In the Philippines, rice wine is called tapuy, while in Japan is called sake. Traditionally, brem plays an important role during Balinese traditional ceremonies. At present, brem is produced commercially. It is sold in many restaurants, hotels and super markets in Bali as well as in other parts of Indonesia, especially in the tourist areas.

Methods of Production

Steps in production of brem are as follows (Aryanta, 1980):

- Glutinous rice is washed thoroughly in several changes of water, drained and 1.5 parts of water are added to the total amount of rice used.
- The rice is cooked until well done and spread on the trays lined by banana leaves to cool.
- A total of 2% powdered ragi (inoculum) is added to the cooled rice and mixed thoroughly.
- The mixture is incubated at room temperature ($\pm 30^{\circ}\text{C}$) for 3 days.
- After 3 days of aerobic fermentation, the juicy rice called tape is pressed out and the juice is transferred to the fermenting jars.
- The juice is fermented anaerobically at room temperature for 8-10 weeks.
- After fermentation, the juice is siphoned carefully into sterilized bottles and stored in a cool room for aging (8-12 months).

Microbial Ecology

Aryanta (1980) reported that ragi (NKL brand) obtained from Denpasar (Bali) contained moulds (*Rhizopus oryzae*, *Mucor rouxii* and *Aspergillus oryzae*), yeast (*Saccharomyces cerevisiae*, *Endomycopsis burtonii* and *Hansenula anomala*) and bacteria (*Pediococcus pentosaceus* and *acetobacter aceti*).

During the first three days of fermentation, the population of moulds in brem (ragi NKL as inoculum) was 3.5×10^5 cfu/ml, and this population decreased to 5.9×10^2 cfu/ml after 2 weeks of fermentation, after which no mould was isolated (Aryanta, 1980). It was also reported that the yeast count on the third day sampling of brem was 5.5×10^4 cfu/ml which increased until the second week of fermentation (4.9×10^6 cfu/ml) and then decreased until the sixth week. No yeast was isolated at the eighth week of fermentation. On the third day of fermentation, bacterial count was 6.5×10^5 cfu/ml which increased until the second week (8.0×10^6 cfu/ml) and then decreased until the sixth week. On the eighth week of fermentation, no bacteria was isolated.

Biochemical Changes

According to Aryanta (1980), the sugar content of brem decreased during fermentation period. In this connection, several authors explained that, this change is due to the decomposition of simple sugars into ethanol and carbon dioxide by the yeast's enzyme activity (Mendoza, 1961; Pederson, 1971; Nunokawa, 1972). The fermentation reaction of hexose sugar by yeast and their interrelationships is called the Embden Meyerhof Parnas Scheme (Aurand and Woods, 1973).

During fermentation of brem, the pH decreased, while the total acidity increased. It might be due to the more production of some organic acids as the fermentation period became longer. In rice wine of Japan (sake), lactic acid, succinic, malic, acetic and citric acids are produced from glucose by sake yeast and mould enzyme activity during fermentation (Kodama, 1970; Nunokawa, 1972).

After 10 weeks of fermentation, brem has the pH of 4.0 and contained 3% reducing sugar, 10% ethanol and 0.6% total acidity (as acetic acid). This total acidity is higher than those of standard brem (maximum 0.14%). This might be due to the oxidation of ethanol to acetic acid by the activity of *Acetobacter aceti*.

Data regarding the relationship between the constituents and the taste of brem is not available. In Japanese rice wine (sake), Kodama (1970) reported that alcohol, ester and other volatile substances, glucose and its complexes, organic acids such as lactic acid and succinic acid, amino acids, amines and decomposition products of nucleic acid are known to be essential components of flavour and taste.

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EDUCATIONAL VALUE OF THE USE OF ALANG-ALANG IN HINDU RELIGIOUS CEREMONIES IN BALI

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Abstract

Balinese Hindus, in carrying out religious ceremonies, often use a type of cogongrass (*Imperata cylindrica*) called alang-alang as a tool. Also called lalang or ambengan, it generally grows wild in fields. For Balinese Hindus, alang-alang is considered sacred and thus to be used for upakara (ceremony) such as Sirewista/Karowista, Sehet Mingmang, Sesirat/Pemercik Tirta, Sapsapan Pemelas Tangan, Carebode, Tongkat Sawa and Puspa, Niasa Siwalingga, Pesiwakranan, and Tipat Lingga and also as roofing material for a pelinggih shrine, even for the roof of a dwelling structure in a home compound. Although alang-alang is utilized in various ways by Balinese Hindus, an initial study showed that the understanding of society is still limited to 'gugon tuwon (mulo keto)' or simply following the tradition of the ancestors. Thus, an academic study on the use of alang-alang in Hindu religious ceremonies in Bali is important. This qualitative research, based on data from interviews, observation, and document study, applied a phenomenological approach and an interpretative descriptive analysis technique using Miles and Huberman cycle model. It focused on the cities of Denpasar and Gianyar and aimed to explore and analyze the forms, the philosophical meaning, and the educational value of alang-alang as one of the materials for upakara yadnya.

Key words: educational value, alang-alang, Hindu religious ceremonies, Bali

1. INTRODUCTION

Bali is often referred to as the island of a thousand temples, giving the impression that Bali never stops from the activities of religious ceremonies, usually called yadnya. In performing the yadnya, the Hindus (in Bali) using means called upakara. The word 'upakara' comes from Sanskrit, 'upa' which means 'having relationship to', 'kara' which means handwork. Thus, upakara means anything related to handwork which generally takes the form of material processing such as leaves, flowers, fruit, wood, water, and fire (PHDI, 2007). The material is called banten or upakara yadnya (Mas Putra, 2007: 6).

The banten in Bali has unique characteristics connected with the religious creativity that contains magical, artistic, and customary cultures, characterized by the *desa*, *kala*, and *patra* and *nista*, *madya*, and *utama*. Very many prerequisites to consider that makes it contains very high educational values to learn by those involved within. The means of the ceremony are believed to have the power associated with religiosity and are regarded as something sacred by the Hindus.

The Balinese Hindu community recognizes the five types of yadnya ceremony called Panca Yadnya, namely Dewa Yadnya, Pitra Yadnya, Rsi Yadnya, Manusa Yadnya, and Bhuta Yadnya (Tim Penyusun Buku Panca Yadnya, 2007). In order to implement the five types of yadnya there are required facilities or upakara yadnya. The upakara for the Hindus is not only a medium to connect themselves with the creator, but it can also create a harmonious atmosphere between the environment, fellow human beings, plants, the pitara (ancestral spirits), and harmony of

other life in the world.

The important components of the upakara consist of matram (leaf), puspam (flower), palam (fruit), toyam (water), and dupa (incense). Three of the five components come from plants. The elements of plants are widely used as the means of upakara by the Hindus in Bali (Ayadnya and Arinasa, 2004; Sardiana, 2010: 11). However, the significance of plants that can be used as the means of the upakara yadnya may be considered not mainly much understood by the Hindus (Adiputra, 2011: 5), whereas the Balinese Hindu community in their life cannot be separated from the types of plants (Surata, et al., 2015: 268). The types of plants for the yadnya ceremony are called the ceremonial plants (Supartha, 1998; Sardiana, 2010). One type of plants used is alang-alang or reeds or imperata, which in the Balinese language is called ambengan.

Imperata is a type of annual grass rooted rhizomes that grow spread flat below the ground and very flammable (Mac Donald, et.al., 2002). The shape resembles the blades of a sword, long leafy tapered to the top. With this shape of the reed is often mythologized as a potent weapon of death, so often used to fight the unseen world. In Sanskrit this type of grass is called 'kuça', the peak of grass called 'kuçagra', kuça = grass, agra = peak (Wikarman, 1979: 5).

The reed or ambengan is often used as the means of upakara, especially on the ceremony of purification (Wikarman, 1972: 5). Until now the Balinese Hindu people still believe that this type of grass may be used the means to cleanse the negative aura of the soul and the environment that is considered leteh (dirty) (Tim Penulis, 2002: 23).

Although the alang-alang is functioned by the various Hindu community in Bali, from the initial study found the understanding of society is still limited to "gugon tuwon (mula keto or taken as the way it is)". It is not many Hindu people who understand the importance of the use of this Imperata type of plant as the means of the upakara loaded with the value of education. For that reason, an academic study in the form of research on the use of the Imperata plant as the means of Hindu religious ceremonies are important to describe. The problems posed as the focus of the research are (1) The mythology of the alang-alang as holy grass; (2) The shape and function of the alang-alang as means of upakara yadnya; and (3) The educational values of the use of the alang-alang as the means of the ceremony.

II. METHODS

This research is ethno-pedagogy research that is ethnographic research on the practice of non-formal education based on the local wisdom that makes the use of the alang-alang as a means of the ceremony as a learning resource for the Hindu society. This research will explore the educational values of the use of this type of grass as the means of the Hindu religious ceremony in Denpasar, Badung, and Gianyar.

The type of this research is descriptive qualitative with the ethnographic approach. The idea of the research method refers to Spradley (1997) and Strauss & Corbin (2002) who state that to reveal the values of the local wisdom of a tradition, qualitative ethnographic methods with the characteristics of natural data sources and the researchers should be the human instruments.

The data were collected through the unstructured interview techniques, participant observations, and document studies. The method of checking the validity of data is the triangulation technique. The data were analyzed in qualitative descriptive analysis technique based on Miles and Huberman's cycle analysis model (1992).

III. RESEARCH RESULT

3.1. Stories and Mythology behind the Alang-Alang's Function

There are many versions of story about alang-alang that makes this kind of grass to become sacred as well as becoming one of the yadnya upakara materials. In the script/lontar of Siwagama (Tim Penulis, 2002) for example, the story of Bhagawan Salukat who took a long journey to find the alang-alang in which its condition was dry and scattered. The reeds asked for the grace to Bhagawan Salukat for his sins to be melted. Since Bhagawan Salukat cannot bear to see such miserable grass, Bhagawan Salukat finally gave his grace while reciting the mantra: "Om kuan sri sarwwa pawitram, lingga sri ya namo namah swaha." (May you be a symbol for the sadaka and a tool consecrate the purification of the spirits) said Bhagawan Salukat.

In another story, in the book of Adiparwa (the first parwa of 18 parwa in the epic of Mahabharata), especially in the story of the sea milk stirring (Ksirarnawa) (Widyatmanta, 1958), told about the defeat of Goddess Winata, the mother of Garuda due to the cunning of Dewi Kadru in guessing a horse color, Uccaihsrawa, which appeared during the rolling of Mount of Mandara Giri.

Dewi Winata and Dewi Kadru were the wives of Bhagawan Kasyapa. One day Dewi Kadru and Dewi Winata heard about the existence of a horse named Uccaihsrawa, the result of Mount Mandara or Mandaragiri stirring. Dewi Winata said that the color of the horse was all white, while Dewi Kadru said the body of the horse was white while the tail is black. Because of their different opinions, they both bet, who would guess wrong would be a slave. They plan to see the horse's color the next day and decided who was wrong.

The real horse appeared was a white horse, but because of the deceitfulness of Goddess Kadru with her sons, the Dragons, the ponytail of the smooth white beforehand sprayed with a whisper so it was not white anymore. The defeat with this deceitful tactic caused Dewi Winata to become a slave.

As a slave, she was assigned to take care of the sons of Dewi Kadru, the dragons numbering in hundreds. Taking care of hundreds of dragons was not an easy task; especially if the dragons were difficult to manage. The Garuda was very sad to see his mother treated unfairly by Dewi Kadru. Therefore there was the desire of Garuda to free his mother from the punishment. Furthermore, Garuda begged Dewi Kadru for his mother to be released. Dewi Kadru agreed on one condition that in exchange for his mother release, Garuda must seek Tirta Amerta on Mount Somaka.

As a dutiful child, he approved the condition and immediately sought Tirta Amerta (the throne of life, the blessing to live eternally in the form of Tirta). The guarding on Mount Somaka was very tight. But thanks to the blessings of his mother, as well as the protection of the Gods, after going through the fight the Tirta was successfully obtained. But at the same time, came the god Vishnu and say to the Garuda, "If you want to get the Tirta Amerta you may ask directly to me (Lord Vishnu)." However, Garuda asked for another gift and the grace given by Lord Vishnu was to make Sang Garuda his vehicle and became the symbol of the banner of Lord Vishnu. The Garuda received the gift. Then Sang Garuda brought the Tirta but was blocked by God Indra who did not agree if the Tirta was given to the dragons. The Garuda said that the Tirta will still be handed over in exchange for his mother's release and no longer a slave.

Then the Tirta was handed over to the dragons, but before the Tirta Amerta was drunk, the dragons must bathe to clean themselves first. Next, the dragons were showerring with joy leaving the Tirta Amerta beneath without any guard. After bathing, the Tirta Amerta no longer exists because it was taken away by God Indra. The dragons were very disappointed and found only a few sparks of the Tirta left on the leaves of the reeds (alang-alang). The dragons

scrambled to lick the leaves of the alang-alang, and then the sharpness of the reeds caused the tongue of the dragon slashed and split.

Based on both versions of the story, there are illustrations that the reeds became holy because they got the Tirta Amerta. Since then, after the spreading of the stories, the alang-alang is considered sacred by the Hindus so that it is always used as one means or a part of completeness of the religious ceremonies conducted in Bali, especially ceremonies aimed at purifying.

3.2. Forms and Functions of the Alang-Alang as a Means of Upakara Yadnya

In accordance with the results of the documents study and the interviews, it can be stated in outline, that the reeds can be processed into various forms depending on the type and function of the upakara like:

(1) Sirowista/Karawista

Karowista is made of three strands of reeds that are tied at one end. At the end, a circle is formed like ongkara (a Balinese sacred alphabet to symbolize or mention God). On this charge is filled with frangipani flower (jepun) and hibiscus. In the middle of the circle of the ongkara is inserted kalpika which is formed in such a way, with shoot leaf shaped material filled with three types of flower color (red, white, and black) like the tridatu thread. These three colors symbolize the "pangurip-urip Trimurti", as shown in the picture below.

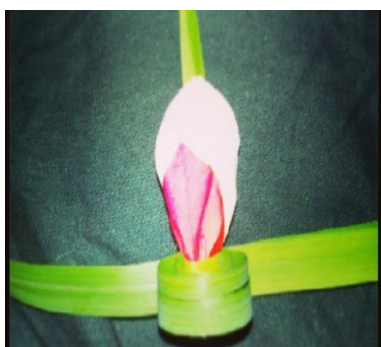


Figure 1. The alang-alang formed as Karawista

Karawista is usually used when the ceremony called mawinten tied around the head of the person who becomes the object of the ceremony. Two strands to the right, one to the left, then the ends are tied behind the head. The form of sirawista is the embodiment of the OM sacred mantra, which consists of Omkara, Ardha Candra, Windhu and Nadha (holy symbols) that have purgatory powers. The Omkara consists of Tri Aksara (Ang, Ung, Mang), the first is Ardha Candra (half moon), the second, the circle is Windhu (the Sun), and the pointed tip is Nadha (light vibration) ([HTTP: //www.pasramangesha.sch.id/2013/09/why-people-hindu-wear-daun-ilalang.html](http://www.pasramangesha.sch.id/2013/09/why-people-hindu-wear-daun-ilalang.html)).

The karawista is also usually used when mejaya-jaya/mewinten, the purification ceremony. The binding of karawista around the head is a symbol of self-binding for the mind centered on the adored one, Ida Sang Hyang Widhi Wasa.

(2) Sehet Mingmang

Sehet mingmang is made of three strands of reeds rounded like number eight (8). The three ends of the leaf are tied in a tapered form facing upward. The binder is tridatu threads, so it is called 'sehet mingmang'. If not tied with tridatu threads, its name is only 'mingmang', which is sharp and pointy end. The sehet mingmang is usually used as a ritual accompanist of the ceremonies that intends to sanctify, to eradicate disastrous events, such as banten byakala, upakara potong rambut (haircut ceremony), tirta panglukatan (Wikarman, 1979), and tirta pengentas (Ida Pedanda Kekeran, interviewed on 11-2-2018).

(3) Raab/ Surya Roof

The alang-alang that has been dry or dried up are usually used for the roof of Sanggah Surya and Bale Pawedan, which is the type of building used as place Ida Pandita (holy priest) to perform puja (enchanting prayers and mantra) during the yadnya ceremony. The alang-alang is also used for roofs of sanggah/merajan, houses, barns, and angkul-angkul (house gate entrance).

The merajan and residence depict the concept of Trimurti (Brahma, Vishnu, Shiva) from the color of building materials used. The stone (paras) and soil as the black, brick (red), reed (white). Buildings that have been given pangurip-urip (spiritualized or sacralized) through a ceremony called pelaspas, is considered to have a spirit which can provides protection to its inhabitants. That is why buildings that have been given this ceremony should not be cut carelessly because it is considered animate already.



Figure 2. Examples when the alang-alang is used as roof of building

(4) Tipat Lingga

Tipat lingga is the personification of gods/goddesses used in the ceremony of Dewa Yadnya. The alang-alang is formed in the personification of man and woman. Typical lingga is usually placed on the sanggah surya as a symbol of god/goddess.

(5) Sesirat/Tirta Sparkler

The sesirat are made of some reeds with the length necessarily, rounded straight along the length of a cubit, tied with white, red, black, and yellow yarn, and in the middle filled with sehet mingmang. This function is to sprinkle the Tirta during the yadnya ceremony.

(6) Sapsapan Pemelas Tangan

The ends of the reeds (about 21 pieces) are inserted into a small pot of water, which serves as

a hand sanitizer (pemrayascita) prior to praying.

(7) Carebode

A number of reeds containing sehet mingmang tied with black, white, red, and yellow threads equipped with Uang Kepeng 11 kepeng (old chinese coin). The shape is like a stick with a length of one cubit. It is tied into one with a big trim placed on the holy throne during the ceremony of Dewa Yadnya.

(8) Tongkat Sawa and Puspa

Making a stick of sawa (death body) as one means in the ceremony of Ngaben (Balinese funeral), made of hehe wood decorated with 11 loons of straw, sehet mingmang, end of the alang-alang 11 strands, kartika, and fragrant basil leaves. The stick is placed to the right of an adegan (pole). In the pitra yadnya ceremony it is called puspa (flower) stick which means and equipment, similar as the stick of sawa, both have similar function and meaning.

(9) Niasa Siwalingga

The reeds are 33 with an inch long, the base is tied into one, but the ends are unravelled like a fan, filled with the sehet mingmang. All of this is personified as a pangawak (symbol of the body) placed on the tirta pangentas. The Niasa Siwalingga is used during the ceremony of Ngaben (Pemangku Dalem, interview, 7-1-2018).

(10) Pancreat Kranan

The reeds with a sufficient number, with an inch long, filled with three sehet mingmang and then inserted into the handle of the Tirta made of silver decorated with a kartika, and frangipani flower. The Pancreat kranan is used to sprinkle the Tirta by the sulinggih (holy high priest).

3.3. Educational Value of the Alang-Alang Usages in the Hindu Religious Ceremonies

(1) Religious Education Value

The usages of the alang-alang as one of the elements of ceremonial means are to build religious ideology of Hindus at the research location. The religious ideology is built by strengthening the sraddha (belief) to the supernatural power that exists outside the limits of the five senses and the human mind. The supernatural power is believed to have an effect on the lives of the Hindus, both sekala (contemporary time) and niskala (eternal time). The power is encountered by the humans with various feelings, such as respect, love, devotion, fear, horror and so on. Such feelings encourage people to perform religious ceremonies that tend to use symbols in an effort to connect with God. The ceremonial means which is the symbol of sraddha (belief) and bhakti (devotion) is believed to give holiness, salvation, and prosperity. "The ritual or religious ceremony is closely related to the belief system (Koentjaraningrat (1992: 240). The belief system gives rise to certain behaviors such as praying, worshiping, spell incantation and so on and creating mental attitudes such as fear, optimism, resignation, and so forth. The guidance and provision of the supernatural power should be obeyed if humans want this life to go well and survived (Bustanudin, 2006: 1).

The usage of the alang-alang as the ceremonial means may be regarded a media of bhakti to give vibration strength, holiness, and protection. The alang-alang as a medium believed to have religious and sacred power by the Hindus, both the the grass itself that already contains the sanctity and the ceremonial procession that uses the means of alang-alang. Through the media, the usages of these reeds are transmitted to the value of sraddha and bhakti, so that religious awareness of the Hindus, especially in the research location can be built and nurtured continuously.

(2) The Value of Tattwa Teaching

Based on the mythology, the alang-alang is considered sacred so it is always used as an element of the upakara completeness especially on the type of ceremony that aims at purifying. From the information in the field, the people believe that the upakara or the purification of sanctification becomes complete and meaningful if using the reeds. The symbolization of every detail of the ceremonial process that uses the alang-alang is believed to contain the meaning of religious values both in the reeds themselves which already contain the sanctity and the procession carried out. As in the ceremony of pawintenan, the sirawista/karawista is used as the main means.

The sirawista is made of three strands of leaves modified in such a way that at the end there are two circles and still there is a pointed tip. The sirawista is the embodiment of the sacred OM sound, which consists of Okara, Ardhaçandra, Windhu, and Nadha. Omkara consists of Tri Aksara (Ang, Ung, Mang), the first circle is the Ardhaçandra (moon), the second circle is Windhu (Sun), and the pointed tip is Nadha (light shaft). Thus the OM scriptures as Nadha Brahma, as well as the manifestations of universal laws of utpeti 'birth', sthiti 'life' and pralina 'death' (Wikarman, 1979: 52).

Likewise when Bhagawan Salukat purifies the reeds, he said: "Om Kuça sri sarwa pawitram, lingga sriye nama namah swaha, ling nira: wastu wenang kita pinaka lingga de sang sadhaka, mwang panglepasing pitra pindha", which means more or less: Hopefully you may become a niyasa Çiwalingga by the holy priest, and can be used as a means to improve the spirit of the Pitra Yadnya ceremony" (Tim Penulis, 2002). This makes it clear that the usage of the reeds is believed by the Hindu community to have magical religious power or value.

(3) The Value of Appreciation of Beauty (Aesthetics)

Using the alang-alang as the means of ceremony requires high artistic efforts. The reeds processed into various forms shall look unique and beautiful because made based on the expression of soul and sense of sincerity. This means that in the ritual activity shows the relation of the religion and the arts. The arts itself has the aesthetic value that can affect human emotions and feelings. In order to cultivate the sense of humanity and aesthetic can be done through the arts, one of them through stringing or forming the alang-alang into various forms of handcraft to be used as the means of Hindu religious rituals.

The beauty of reeds is increasingly visible when combined with other elements such as flowers, leaves and tridatu yarn (yarn with three colors). Beauty is one form of value, such as moral values, educational value, and so forth. The value covered in the sense of beauty is called aesthetic value. Humans who appreciate beauty have a feeling of subtle, gentle, and respect the quality (Koentjaraningrat, 1992: 19).

Feeling smooth, happy and joy with the beauty means having alot appreciations to the arts. The high artistic taste of a person in pervading the beautiful works, in turn, will give a positive influence on the emotional and moral attitude (Marwadi and Hidayati, 2004: 142). The values of the beauty of the alang-alang as an element of the ceremony are manifested in various forms and decorations of reeds as the means of the ceremony. The making of ceremonial facilities from the reeds with various forms is not arbitrary because the element has more symbolic meaning associated with the hope of holiness, safety, and harmony.

(4) The value of the Pedagogical Didactic

The didactic value of pedagogy is defined as the process of delivering the value of message by

someone to others to notify or change attitudes, opinions, behavior either directly or indirectly. The pedagogical didactic also means the human interactions that influence with each other, intentionally or unintentionally, not limited to verbal forms of communication, but also in the form of artistic and technological expressions. The didactic function of pedagogies in this regard is to inform, educate, entertain, and influence (Hadi et al., no year of publication:119). In the process, there occurs planting, transferring of values, building knowledge systems, and the goodness of a generation to generation through the making of ceremonial facilities with the elements of the reeds.

In order to be a means of the ceremony, the reeds are formed in such a way in accordance with the function and type of the upakara/banten. The usage of the alang-alang as the means of the ceremony is to build a system of community knowledge through the process of assimilation and mutual learning (pedagogical didactic process), namely the growth of new knowledge into the cognitive structure of the learners in this case among the learners. This pedagogical didactic process aims at building the religious knowledge of the community about the usages of the alang-alang in the religious ceremonies.

The process of building this religious knowledge is accumulated with experiences received by the people from generation to generation (Pudjiharta, et al., 2008: 23). This accumulation of religious knowledge and experience disposes of people's actions to keep using the reeds as the means of the ceremonies.

(5) Value of Togetherness (Solidarity)

In every Hindu religious activity there always involves many people. As a social creature bound with the life of the Balinese Hindu community there has been a philosophy of life like *paras-paros*, *sagilik-saguluk*, *salunglung-sabayantaka*, *asah-asih-asuh* 'tantalizing', understanding, appreciation, and practice of religious teachings done with a sense of togetherness, mutual cooperation, and completing each other. This becomes important because such activities will build social awareness and solidarity of each perpetrator.

The people (Hindus) realize that the ceremonial facilities in the Hindu rituals are unique and intricate sometimes the material is hard to come by. This awareness encourages people to share their knowledge and energy to work together. The concept of solidarity requires a person to always be in good touch and work together in every activity.

The involvement of many people in the ceremony shows a high degree of solidarity in society. Koentjaraningrat (1992: 171) states that the value of solidarity that exists in each community is the driver of the society. The application of the value of solidarity is not born spontaneously to devote to others, but in principle, they are driven by a feeling of mutual needs.

The form of participation and community cooperation begins on the preparation of ceremonies such as making the ceremonial facilities made of the alang-alang until the use of the element, they unwittingly formed social ties as the embodiment of the values of togetherness so that the balance and harmony of the community life in accordance with the element of the pawongan 'mutual relation between humans' in the concept of *Tri Hita Karana*. When participating in the preparation and usage of the ceremonial means, the awareness of community life and the call of conscience as the Hindu community may be awakened and becomes stronger.

IV. CONCLUSION

There are three important conclusions based on the results of this study: (1) the alang-alang as sacred grass is found in various versions, two of which are: (a) In the papyrus script/lontar

of Siwagama, it is reported that Bhagawan Salukat sprinkled the Tirta amerta on a clump of alang-alang that sacralizes this kind of grass; (b) In the Adiparwa manuscript (the first parwa of 18) especially in the story of the sea milk stirring (Ksirarnawa). The sprinkling of the Tirta amerta was left on the reeds when the Tirta amerta was taken by the god Indra before being drunk by the dragons. (2) The alang-alang as the means of upakara yadnya can be formed into various forms in accordance with its function, such as: Sirawista/Karawista, Sehet Mingmang, Sesirat/Pemercik Tirta, Sapsapan Pemelas Tangan, Carebode, Tongkat Sawa and Puspa, Niasa Siwalingga, Pesiwakranan, Tipat Lingga, the roof of temples called Pelinggih/Raab Surya, even as the roof of the houses. (3) The educational values of the usage of the reeds in the Hindu religious ceremonies are: (a) The value of religious education; (b) the value of tattwa teaching; (c) value of appreciation of beauty (aesthetics); (d) pedagogical dictation value; and (e) togetherness value (solidarity).

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STRUCTURE AND PRODUCTION OF HONEY BEES MAINTAINED IN TRADITIONAL AND MODERN NESTS IN TENGANAN VILLAGE, KARANGASEM DISTRICT

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Abstract

This study aimed to determine the structure and production of honey bees (*Apis cerana*) maintained in traditional and modern nests in the village of Tenganan in the Karangasem District of Bali. Conducted from July to October 2017, the results show three types of traditional honeycomb structures with a size of about 7–16 cm and length of 20–40 cm. Modern nests were about 10–17 cm according to the shape of the nest structure. Each nest cell was hexagon shaped with a slope of 11 degrees on both sides for storing the honey, pollen, bees, eggs, larvae and pupae. The average production was 1.03 kg in the traditional nest and 1.78 kg in the modern nest. The average yield was 0.51 kg in the traditional nest and 0.74 kg in the modern nest and 0.35 kg in the traditional nest and 0.59 kg in the modern nest.

Key words: honey bee, nest structure, production, Tenganan Village, Bali

PRELIMINARY

Bee honey (*Apis cerana*) is a type of bees that many developed by the community, both traditionally and in the modern. The development of honey bee (*Apis cerana*) in the province of Bali has so far not progressed. Some of the honey sold in the market mostly comes from forest bees (Dwipayana, 2014).

According Sulisty (2014), the need for honey in Bali in 2013 is estimated at about 100 tons and local products can only supply 47 tons so that the shortage is sent from other regions such as Bima, Lombok and so on. So the livestock bees in Bali to date are only able to produce about 47% honey from existing honey bee production.

Development to increase the production of honey in Bali has been done in the Village Tenganan, Karangasem regency. Tenganan Village is a Bali Aga village that has various rules in maintaining the area including the forest so good for the development of honey bees (*Apis cerana*). Various plants that flower as a source of honey bee feed there are used by honeybee farmers but still traditionally.

Traditional honey bee cultivation using bamboo, coconut tree trunks, palm tree trunks have not been able to meet the maximum production to meet the needs (Jasmine, 2009). With a new innovation using modern wooden nests with framed nest frames in it hopes for an increase in production. Breeders do not know between the two honeycomb which produces higher yields.

Production of honey bees *Apis cerana* is influenced by the size of the colony, since the production of honey and other products depends on the number of worker bee in the colony that searches and takes the feed (Kuntadi, 2003). In addition to the colony, the shape or structure of the hive also affects the production of honey. Therefore, it is necessary to research the structure of the

hive and how to raise bee honey (Apis cerana) with modern nest, and the comparison of honey bee production (Apis cerana) maintained in traditional and modern nest in Tenganan Village, Karangasem Regency.

MATERIALS AND METHODS

The equipment used in this research is coconut tree trunk and aren as traditional honeycomb with length of 45 cm with 20 cm diameter as much as 20 pieces (10 pieces for initial catch before being transferred to modern nest). And modern honeycomb shaped box (crate) with a length of 40 cm, 35 cm wide and 25 cm high as many as 10 pieces. 1 piece of mask, 1 smoker as a smoke sprayer to weaken the bees, 1 small broom to sweep the bees from the nest's skull taken, 1 cutter knife, 1 scales with a capacity of 10 kg and 1 piece of honey press used to remove the honey from its nest. While the material used in this study is honey bee Apis cerana as much as 20 colonies consisting of 10 colonies are kept in traditional nest and 10 colonies again maintained in modern nest. The first research method is preparation of 20 traditional nest (from coconut tree trunk and palm) and 10 modern. Catching the bees using 20 traditional nests, after being in the colony of bees for two weeks, 10 bee colonies were transferred to modern nests. Age 40 days after the removal of each bee colony is kept open and done fumigation uses to weaken the bees. Bees are swept from the nest's comb, then observe and document the traditional and modern nest structures. The honeycomb is removed and weighed, then the honeycomb is separated from the nest's comb by means of a knife and weighed. After that honey is removed from the honeycomb by using press tools and

RESULTS AND DISCUSSION

1. Structure of the Nest

Overall three types of honeycomb structure were found in Tenganan village, which is parallel to the size of 7 - 16 cm, and extends to the size of 20-40 cm in the traditional nest. In modern nest size 10 - 17 cm in accordance with the shape of the nest structure is made. The shape of the nest does not affect the amount of honey produced, and each nest cell is hexagonal and has a slope of 110 on both sides to store honey, pollen, bees, eggs, larvae and pupae.



Figure 1. Shaped parallel



Figure 2. Shaped elongated



Figure 3. In accordance with the shape of the nest structure created

2. How to raise bee honey (Apis cerana) with modern nest

How to raise bee honey with modern nest in Bali, especially in Tenganan Village adjust the style of adult ayuning (good day) at the beginning of manufacture, put and harvest nest. The choice of wood for nesting is also decisive, because every bee has a different taste of smell. Wood used is a type of wood from waru tree, because it does not have a stinging smell and easy to obtain. The size of the modern nest should be almost the same as the traditional nest sizes of 30-45 cm long, and the number for maximum nest comb. 9. Although the honeybee population is very large in Tenganan village, modern nest placement is more appropriate if placed near the existing traditional colony of colonies the bees. It will be faster to lure the bees into colonizing the modern nest.



Figure 4. Modern nest and how to raise bee honey (Apis cerana).

3. Comparison of Bee Honey Apis cerana Production at Traditional Nest and Modern Nest

The average yield of honeycomb honeycomb (Apis cerana) in Tenganan Village is 1.03 kg in the traditional nest and 1.78 kg in the modern nest, and the average honeycomb honeycomb production is 0.51 kg in the hive traditional and 0.74 kg in modern nest. While the average yield of honey bee honey (Apis cerana) is 0.35 on the traditional nest and 0.59 on the modern nest.

A honeycomb is a structure used by bees as a place to live and raise their children. The inside of the honeycomb is a collection of hexagonal-shaped structures made of wax. Bees use hexagonal space to store honey, pollen, bees, eggs, larvae and pupae. The difference in the shape of the hive does not affect the weight of the honey produced. Of the three nest comb structure found, in the traditional nest found the structure of elongated honeycomb (20 - 40 cm) but produces less honey from the nest in parallel structure.

Honey bees have calculated the slope in building their honeycomb. The hollow comb structure has a cell with a 110 inclination on both sides. By raising the tilt of the cell, the bees prevent the cell from aligning with the ground. It is intended that the resulting honey does not spill from the cell's mouth. In addition, the nest cell structure is also shaped hexagonal, to minimize the use of beeswax to produce a lighter and sturdier nest. According to Widodo (2011) the hexagon structure is the most suitable geometric shape to utilize every area of the unit to its full potential. If the honeycomb cells are built in another form, there will be an unused area that causes less honey to store.

The structure of the honeycomb is influenced by several factors such as seasons, nest forms and predators. According to Pranandita (2008), the shape of the honeycomb is influenced by the season, if during the rainy season the honeybees tend to make the structure of the honeycomb parallel to avoid the ingress of water. The same is also stated by Hidayat (2009), in addition to season, the shape of the nest also affects the structure of the honeycomb, if the nest form is longer than usual, the bees tend to make the elongated honeycomb.

The myth of the community that the existence of different nest structures is caused by species differences as well. This is supported by the Sihombing (1997) study suggesting that the difference in nest comb structure is caused by different species as well, but if environmental factors especially the presence of very disturbing predators, nest structures will be designed differently to avoid predators or other pests. The results of the study found that the predators of the bees are Tabuhan (*Dolichovespula* sp.) Which often disturbs the nest of colonies in the traditional nest, whereas in the modern nest there is no pest or predator.

By using modern nest in cultivation can improve the production of honey bees. The accuracy of using modern nests is also crucial for sustainable production. Among them to adjust the style of adult ayuning (good day) at the beginning of manufacture, put and harvest the nest. In addition, the selection of wood used must be according to the taste of bees, good type of wood for the manufacture of the nest is a type of wood that does not smell sting, such as waru wood or jati.

This study uses waru wood because it is easier to obtain and the size of the modern nest should be almost the same as the traditional nest size with a length of 30-45 cm, and the number for maximum nest combing 9. The distance between the comb maximum 3 cm if too far the results obtained less maximum, at the top of the nest there should also be a filter coating of the wire with a small hole in the goal to see the development in the hive and the bee can not get out, so we can determine the time of harvest. While the hole or entrance exit the bees made the size of bees at the bottom of the hive, given the type of predator bees larger body size that can not enter into the nest as in the traditional nest. One of the factors causing a bee's fierce is a disturbance of predators, by minimizing bee predators from being fierce and safe at harvest.

The population of honey bees is very much in the village of Tenganan, the placement of the modern nest is more appropriate if placed near the existing traditional nest of bee colonies. It will be faster to lure the bees into colonizing the modern nest. Using modern nests, in addition to making it easier to see the development of nest structures for timely harvesting, it is also easier to harvest and efficiently than traditional nests.

Modern nest produces heavy production of nest comb, honeycomb and honey production more than traditional nest in Tenganan Village. According to Michener (2000) the inside of the modern nest has frames made of parent honeycomb made parallel, so that the honeycomb comb is more and arranged neatly. While the traditional nest can not be designed properly, causing the nest sisiran does not develop optimally, but it also has difficulty to check the development of the nest. The lack of practical nest traditional to beekeeping causes many losses, but seen from the exotic side many mention traditional nest has taksu better in Bali which is favored by domestic and foreign tourists.

The least amount of honey produced in traditional nests is due to the frequent occurrence of disturbing bee predators. This causes honey bees to be fierce and honey production is not optimal. During the research in Tenganan Village there was a type of predatory Tabuhan (*Dolichovespula* sp.) That ate the bees themselves and disturbed the bees in making the nest. There is no way to overcome this beaker type predator.

According to Roubik (2006) predators in bees cause less honey production, this makes the bees not to last long despite the many nectar in the surrounding environment and seek a safer nest place. The same is also stated by Hidayat (2009) that if the honeycomb nest is disrupted, some bees will make a new nest again in a safer place.

CONCLUSION

From the results of research on nest structure and honey bee (*Apis cerana*) with modern nest,

and comparison of honey bee production (*Apis cerana*) maintained in traditional and modern nest in Tenganan village, Karangasem regency can be concluded honeybee structure in traditional nest and modern consists of places of honey, pollen, eggs, larvae, pupae and bees. The shape of the hollow comb is elongated and parallel, each hollow comb having a hexagonal-shaped cell with a slope of 110 on both sides aiming for the resulting honey not spilled from the cell's mouth. The comparison of the production of honeycomb weight, honeycomb and honey production is significantly different, the less production of honey produced in the traditional nest is caused by the type of predator Tabuhan (*Dolichovespula* sp.) That feeds the bees and disturbs the bees in nesting. In addition to the traditional nest can not be observed development of production of honey produced and less efficient during the harvest.

RECOMMENDATION

Suggestion that writer can convey is needed further socialization from government in utilizing modern nest in bee cultivation, considering the production of honey bees in Bali not yet enough requirement.

THANK-YOU NOTE

Acknowledgment of the authors convey to the Rector of Hindu University Indonesia which always support the improvement of research Lecturer and fund this research so that it can run well.

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RELATION OF RELIGION AND BALINESE RESIDENCE ARCHITECTURE

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Abstract

Religion, as a belief system, can also lead to a strong knowledge of all aspects of social-cultural life including architecture. This study looked at the relationship of harmony and also the local theological struggle and the Hindu-Javanese and the Hindu-India teachings in the Bali Kuno period, Middle Balinese/Bali Arya period, and the Modern Bali era in particular regarding the affect on masterpieces of residential architectural. Based on a qualitative method with a descriptive analytical approach, data was collected through observation and documents and analyzed in view of Bourdieu's generative structural theory and Foucault's discourse theory of power/knowledge. The results showed a local theology of the ancient Bali Kuno period included an historical social relationship with the concept of kesamen, which gave form to an egalitarian architecture style with a spatial layout and building size that was relatively equal among the structures. A cosmic marriage ritual in agricultural communities spawned building jineng rice granary. In the Middle Balinese period, the development of the religious system with the Hindu-Javanese religion influenced social stratification and Balinese architecture in the form of a hierarchy in the residential structures of gya, puri, jero, and umah and the catus patha 'great crossroad' pattern as the center of the cosmos with the architecture of Kedaton as the center of the state. The Modern Bali era, in the period of globalization, has given room to freely grow a sense of Hindu-India. However, capitalism, which has given rise to the 'religion of the market', has put pressure on the values of Balinese traditional architecture and led to contestations in the universal-international style in Bali postmodern spaces.

Key words: religion, relationships, development, Bali residential architecture

PRELIMINARY

The belief system or religion has a strong effect on the life of Balinese society, since the Ancient Balinese era until now. The development of local belief systems or local theologies which are then embraced through patterns of adoption, adaptation, or syncretism of the teachings of the major religions increasingly nourish traditional cultural practices in more modern religious. The material form of religious doctrine, in addition to empties into ritual activities and ethical behavior of everyday life, is also not a little shaped artifacts 'cultural objects'. One of the cultural objects that are easily seen in the form of architectural works.

Balinese architectural history according to Runa (2008: 1) is synonymous with Balinese history written by Mirsa (1986), mentions Balinese history is divided into four periods, namely Prehistoric Period, Ancient Bali (778-1343 AD), Middle Bali (15th-18th C), and Bali Modern (19th-20th C). Each historical period has a distinctive architectural milestone, related to the belief system that developed in every age and now Bali has entered the 21st century of the postmodern era.

As a cultural product of culture, surely architecture can't be separated from the underlying religious conception. Especially on the concept of local Balinese traditions that uphold

harmony with nature, appreciate equality in social behavior, respect for the ancestors and the power of God in all its manifestations. This long-standing harmony in its journey has been under pressure since the contact with the Hindu-Javanese religious and cultural concept of the Ancient Balinese period, and then continued during the Balinese period under Majapahit until Bali entered the modern era that began colonialism until the digital era right now. The religious, political and other powers of knowledge are captured by the organic intellectuals of every era to play a role in the field of struggle and strive to be part of the architectural contestation.

A number of adaptations took place throughout the course of Bali's architectural history influenced by the order of life, and religious doctrine as a form of Balinese cultural transformation in general. The practice of residential architecture of Balinese Hindu society becomes one of the starting points to see the relation of religion in daily life praxis.

Livelihood changes from agrarian to the industrial services sector have influenced Balinese spatial and building traditions, evolving into design patterns of industrial society. The system of agrarian societies with a cult of belief in the goddesses of rice and fertility goddesses who need a sacred building to take place in the traditional Balinese building structure, finally experiencing pressure due to differences in activities that must be accommodated in the pattern of community dwelling that has developed in the service sector industry with tourism agents and lifestyle modern society. The phenomenon of Dutch colonial modernity was felt after the independence and rapid development of Bali tourism in the global era.

The rapid development of the Balinese economy has an indirect impact on the increasing number of urban housing demand and tourism centers. Housing development finally came to the limitations of residential land, so the strategy of residential development with the land area under one area is a priority, in addition to the reason for this type of occupancy is very attractive to the middle to lower class society. The logical consequence of a small residential land plot, especially in Balinese Hindu society is the narrowness of land to lay precisely the family sacred. The discourse of this limitation of residential land causes a number of adaptations in the orientation of values and norms of sanctity of space for the layout and building of holy places.

Besides, religious practices in contemporary Balinese society can't be separated from commercialism. The new religious phenomenon also influences the layout of their residential buildings. The phenomenon of Hindu Balinese religious practices that affect the design and the existence of residential architecture to save a number of research questions: how the influence of religious practices with the design of Balinese habitation architecture since the period of Ancient Bali until the present era? Will be discussed in the following description.

METHOD

This study aims to see the relation of harmony and also the struggle of local theology and teachings of Hindu-Javanese, and now Hindu-India in the middle of ancient Balinese society, Balinese Medieval, and Modern Bali in particular that affect the work of residential architecture. This study uses qualitative method with analytical descriptive approach. Data collection with observation and documentation. Informant determination was done by purposive sampling. The data analysis is based on Bourdieu's generative structural theory, and Foucault's theory of knowledge power.

DISCUSSION

The development of living livelihoods, religious doctrine, and architectural is a unity that affects each other. Religious figures who spread a religious concept in every era also had an impact

on architectural formation in that era.

a. The Pre-History and Ancient Bali (778-1343 AD)

At the time of the Pre-history of Bali people's beliefs are still very primitive classified as animism, dynamism, and totemism. Belief in the forces of nature, supernatural powers and ancestral spirits that are set on the tops of hills or mountains. Simple rites are also organized to accompany local belief practices. Preusz (in Koentjaraningrat, 2004: 68) states the oldest form of religion in the form of human action to carry out the necessities of life which can't be attained instinctively or by reason. The limitation of reason is the starting point of religion. The center of every religious system and belief in the world is the rite, and through activities it considers to play a role in supernatural acts which are seen to fulfill their life, material and spiritual needs.

The most important religious rite in human life is the death rite. A number of archaeological finds in the form of sarcophagus, grave jars complete with his grave stock for the elders or leaders of ancient groups of people showing evidence of the death ritual. The belief in the role of the sacred ancestor spirits dwelling on the summit of the mountain continues and is pervaded by the Hindu teachings of the ancient Balinese era. Evidence of grouped settlements (village dwellings) is found on the Gilimanuk site, Jembrana (Laksmi et al., 2011).

The lifestyle of the people in the Old Balinese period is based on the agrarian sector which is a continuation in the prehistoric era of Bali. The god of land rulers, the goddess of fertility is called the mother earth "Pertiwi". The mountain with its forest is believed to be a source of prosperity, so it is believed to be the statue of the "Giri Putri" mountain goddess. Land and water have a respectable place as a source of fertility. Lord Vishnu as a water god gets more attention. The myth of "the meeting" of Lord Vishnu with Pertiwi Goddess gave birth to the iconography of Boma, the symbolic jungle of the source of fertility and the source of water (springs and streams).

Peasant society understands rice is the source of life, then develops local theology. These local theological teachings are materialized in the form of a number of rituals. In the rite of planting rice farmers will make the cili 'symbol of the goddess of fertility' to worship Dewi Sri. Cili as a fertility goddess has been found in the archipelago since the Classical era, while the female form as a symbol of fertility was found in Bali in the 11th century on a number of statues. One of them is the Hariti statue found in Pura Gua Gajah (Widia, 9-13).

The worship ceremony of the goddess of fertility is performed three times in a row, namely: after three months of rice. At the time of pregnant rice is called the ceremony *biyakukung*, Cili made the female manifestation of palm leaves with female genital shape. Two days before the harvest will be made Dewa Nini or called Nini Pantun, the symbol of male cili (Dewa) and female cili (Nini) associated with the cosmic marriage ritual procession in the beliefs of agrarian society. A pair of cili that has been make together in this field will be brought to the house to be placed inside the granary. The granary is a place of *sanggam niskala* 'cosmic marriage' of the two cili. Thus, the existence of a sacred building serves a sacred function as a place to accommodate the cosmic marriage procession, in addition to profane work for the place of agricultural produce.

The sustainability of agriculture is highly dependent on water, as well as for everyday life. The importance of the existence of water for life, then water is presented in all life cycle rituals. The purified water is called the *tirta* for means and ritual settlers. The concept of holy water "tirta" forms the religion of the *tirta*. A number of water building artifacts come true. *Petirtan* 'water buildings', archaeological sites along the watersheds of Bali, such as Temple sites along Tukad Pakerisan riverbank, *Wos Campuhan Ubud*, and others, become archaeological evidence of this (Laksmi et al., 2011).

On the other side, the Bali Aga villages that live in the mountains of Bali Island have the concept of social relation “kesamen”. Traditional socio-cultural “egalitarian” concepts give rise to residential or residential structures that have similar layout, appearance, and building materials. Pepaga in the room as a cult. Upper layout (head). Two levels of pepaga, bottom for ancestral spirit worship, upper portion for worship of Gods in local/God’s religion and its manifestations in the local theology of Bali Aga (Utama, 2015: 28).

The concept of rwa bhineda ie ulu-teben ‘top-down’, sukla-leteh/cemer ‘pure-filthy’, kaja-kelod ‘mount-sea orientation’ underlying the architectural layout of the settlement. The holy temple of the village’s upper village (kaja), the central part of the settlement, communal facilities such as banjar hall and plaza as a joint ritual container. Part of teben (klod) graves, agricultural land and village fields surrounded by village forest. Linear settlement pattern of ‘straight line’ kaja-kelod i.e. from the direction of the mountain/hill nearest to the sea.

b. Bali Middle (15th to 18th centuries)

The development of Balinese religious system of Mid-Bali or Majapahit with the teachings of Hindu-Javanese religion has influenced the social stratification and also the formation of Balinese architecture which is full of caste chess values with shelter form named griya, puri, jero, and umah.

Catus Patha pattern ‘grand intersection’ which is the construction of knowledge about cosmology in Bali Majapahit era. Catus patha is believed to be the center of the cosmos as well as the center of the country. Catus patha was then developed with all the architectural work supporting the state center. Castle ‘palace’, peken ‘market’, alun-alun ‘field’, wantilan ‘meeting hall’, like revealed in the Batur Kalawasan Petak manuscript.

The power of knowledge in the language of Foucault (Lubis, 2004: 173; Lubis, 2014: 232) summarized in traditional Balinese design guidelines spread as a collective habitus of Balinese royalty, has been able to discipline the bodies of society Bali in every development of their property. Compliance and obedience in traditional Balinese architecture practices is inseparable from the role of undagi ‘traditional architect’ as an organic intellectual actor in Gramsci (Simon, 2004: 144), who always knowledge discourse about the traditional design guidance along with other organic intellectual actors, such as prajuru adat ‘customs leader’, pinandita ‘low priest’ and pandita ‘high priest’.

The Balinese body’s discipline on the truth of knowledge developed through the application of traditional Balinese design guideline in the practice of architecture, which seems to be obedience and dutiful to the power of God Shiva in the doctrine of Shiva Siddhanta to be disposition through the power of Bhagawan Wiswakarma as the god of the undagi or the god of development. Furthermore, it is represented in the real form of Dalem Gelgel’s king power. This means that the Balinese people are obedient and dutiful to the power of knowledge of Bali’s “king of the king”.

The belief that the king is a god incarnate in the concept of dewaraja (Suyoga, 2014: 74), shows discipline to Shiva is actually the power of discipline to the king. Obedience and obedience in carrying out the design provision is a benchmark of obedience to the power of the king. The development of property that does not follow the rules of design is defined as a form of dissent, and it is common to know that resistance to the king is a death.

Until finally the colonial era conquered the entire kingdom of Bali and built with the concept of European buildings, especially in government centers and the Balinese economy during the colonial period in Bali (1906-1945). A number of Dutch government buildings in Bali are built with layout and layout as well as modern structural systems. Development of development in trade centers that generally belong to ethnic Chinese also developed high-rise buildings

following the European style. Marginalization symptoms occur on the face of the traditional Balinese city by the face of European style buildings, as the Balinese milestone has entered the new civilization of Modern Bali (19th-20th Century).

Balinising political application or Balising 'to be Bali of Bali', is one of the cultural policies that saved the Balinese Traditional Architecture (BTA) at that time. Balising recommends that development in Bali conforms to Bali's nature and is based on BTA listed in the Asta Kosala Kosali manuscript. Building materials are advised to use building materials that reflect Balinese cultural peculiarities, such as using brick walls, rooftops of reed roofs or bamboo roofs (Ardika et al., 2015: 495-496).

Furthermore, the Balising concept materialization is done with the construction of Balinese modern facilities, such as: HIS Sila Dharma school in Klungkung, HIS in Denpasar, the arrangement of Kerta Gosa building of Klungkung royal heritage, as well as the construction of Bali Museum in Denpasar, Gedong Kertya Museum in Singaraja, central government with a grand intersection as the center of the state re-affirmed.

The power of knowledge in BTA again becomes the "truth" in development in Bali. BTA's concept re-disciplined the Balinese people to obey and obedient to the power of knowledge in BTA through Balising discourse which discourse strongly by the intellectual actors namely the Dutch government. On the other hand, the knowledge behind Balising's cultural politics is a "truth" in the framework of the development of tourism that was being pioneered by the Dutch government of the 1920s. Foucault declares knowledge formed in the context of relations and power practices, and subsequently contributes to the development, improvement and maintenance of new power techniques. There is no truth contrary to the power of knowledge because there is no truth beyond power/knowledge (Barker, 2005: 85).

c. Bali Modern (19th to 20th Century) and Postmodern Bali (21st Century)

In general, the symptom of the change of religious practices of Hindus of modern Balinese society into contemporary civilization tend to be more secular, there has been a waiver of the aspect of the spirit of the human aspect which is defeated by the supremacy of matter. Material is regarded as a powerful force overcoming all problems, at least from the point of fulfilling needs to the level of satisfying need and desire in the Lacan language (Sarup, 2003: 23-24).

Piliang (2018: 224) sees in contemporary society that religion can't be separated from consumerism. This is because contemporary society lives always in the power of the ideology of the economy of capitalism. Religions and religious practices are now part of the Buddhist scheme of consumerism. Religious practice is the machine of desire for capitalism. Jean Baudrillard in *The Consumer Society*, characterizes the consumer society as a society in which there is a shift in the logic of consumption, i.e. from the logic of the need to the logic of desire or from the fulfillment of consumption of value in the direction of fulfilling the consumption of marking value (Baudrillard, 1998: 77).

This is the real form of human defeat of material power, as well as the weakness of today's civilization. For, by winning the power of matter will bring the consequence of degradation of non-material values i.e. spiritual consciousness that is more concerned with the essence than mere matter. This materialism phenomenon is the result of a strong influence of market ideology or market religion with the "almighty financial" mindset, so that monotheism becomes rapidly transformed into moneytheism. A belief, precisely the "money-almighty" idea. Money becomes decisive to get all the material. The mastery or possession of matter (goods, things, or money) then becomes a parameter to justify the level of achievement of one's socio-economic life in this materialistic and hedonic contemporary age.

The materialistic phenomenon also depresses the agricultural sector in the era of modern Bali,

the “green revolution” program with changes in rice cropping patterns of Bali rice varieties that can only be harvested once a year, replaced with improved varieties with harvests four months or three times a year. Surplus of rice crops is usually sold immediately, so rice is always available on the market in a stable manner. This causes no longer needed a rice barn in the residential community of Bali. The impact of this rice surplus causes the building of barn “dysfunction”, so that changed the function of ceremony equipment place, library, dining room, television watching room, and living room/casual, not even a little removed or replaced with residential building. So can be sure the pattern of residence of Bali Traditional Architecture has lost one of its identity, namely the barn. Coupled with the change or conversion of agricultural land that reaches tens of thousands of hectares per year into tourism, government and private offices, housing and other property facilities that still leaves the problem continued.

In the case of small plot housing with a small area of space, leaving no representative space for the building of the shrine, so that the holy place is built on the upper floor. The Balinese population of this small plot changes the orientation of norms and values of the sanctity of the horizontal spaces, namely the direction of kaja (main), kangin (main), and kaja-kangin (utamaning utama ‘the main’) or North, East and Northeast (for the people of South Bali), being toward the vertical top-down (ulu-teben). The top floor are considered more sacred than the spaces below, so the holy family sanctuary is built on the top floor of a residential building. This also gets legitimacy by religious leaders such as pinandita (undagi ‘traditional architect and pemangku ‘low priest’), and pandita ‘high priest’.

The discourse of the holy place upstairs then moves the awareness (rationality and naturalization) of some Balinese Hindus to build their holy place upstairs. This is in accordance with Foucault’s thinking that man is not driven by values or norms, but is driven by a discourse articulated by those who are privileged to speak (Wijaya, 2016: 59). This discourse has changed the design of some Balinese residents with the composition of the holy place space on the top floor, then the bedroom, living room downstairs including kitchen, toilet, garage, and other service space.

There is a contestation of Balinese Hindu cultural dwellings that still follow the traditional pattern of putting the family shrines below, with residential buildings on the floor that put the family holy place upstairs, as a new habitat formation of contemporary Balinese society. Likewise, the forms of modern house of internationalism, minimalism, and even residential buildings or other facilities that carry the concept of “form follow fun” which became the slogan of postmodern society enliven the arena of semiotic battle; do the war sign, the signifier game through the image and the signified consumed.

CONCLUDE

Religion and residential architecture of Balinese people are very closely related. Spatial pattern and architecture design of Bali based on local theology which then magnificence with adaptation of Hindu theology. The power of religious knowledge in traditional architecture guides has steadily established disciplining (obedient) development of Balinese society since the time of Ancient Bali, Bali Mid to early Bali Modern era of Dutch colonialism. After entering the late 20th century, with the rapid development of global tourism which carries materialism and hedonism puts heavy pressure, until the loss of the barn as an identity of traditional residential buildings is replaced by other functions or other buildings. Consumptive lifestyles with consumption activity marks in religion and residential architecture occur within the spaces and spheres of the vast Balinese community (hypermarket). In it simultaneously the durations of consumption are filled with changes in image, theme, style, and lifestyle, which centralize, concentrate, and rationalize the society’s space. By using hypermarket logic, religious and architectural spaces

become the arena for semiotic battle, who wage signs battle, signifier through imagery and meaning (signified) consumed.

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THE MEANING OF BARIS KRARAS DANCE PERFORMANCE IN THE GLOBAL ERA: CASE STUDY IN MENGWI VILLAGE, BADUNG REGENCY, BALI PROVINCE

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Abstract

Baris Kraras is a ceremonial dance performed by a male dancer dressed in a kraras costume made from dried banana leaf and accompanied by kidung religious chants during the Aci Tulak Tunggul ceremony at the Taman Ayun Temple in Mengwi Village, Badung Regency. This article presents results from a study about the meaning of the dance in the global era. It aimed to address the imbalance between the assumption that advanced and modern society will be happier and more enthusiastic to preserve dances if the choreography is a beautiful, easy, low-cost presentation and the reality that this is not the case. Based on a qualitative method data, collected through interviews with dancers, stakeholders, religious leaders, traditional leaders, elders of Puri Mengwi, and local communities and documents from journals and similar previous studies, was analyzed through the lens of aesthetic theory, religious theory, and the theory of knowledge power relation. Findings show that the Baris Kraras dance is performed by a male dancer in a form without a lakon storyline. The costume consists of an awiran or sesaputan made from kraras leaves and a headdress made from banana stem leaves containing rebasan, sate lilit, and kalung urutan of pork. The dance follows a pengawit, penguncab, and pakelem structure. Until now people in the village of Mengwi still preserve the Baris Kraras dance as it is considered to contain religious meaning and social and cultural significance and local belief is still strong in regard to the myth about the essence of life that underlies this ceremonial dance.

Key words: meaning, Baris Kraras dance, Aci Tulak Tunggul ceremony, Taman Ayun Temple, Mengwi Village, Badung Regency, Bali

INTRODUCTION

Baris Kraras Dance is a ceremonial dance performed by a male dancer dressed in kraras costume (a dried banana leaf). The performance is accompanied by the religious ritual chants (kidung) in ceremony of Aci Tulak Tunggul in Taman Ayun Temple, Mengwi, Badung. This article is compiled from the results of research that aims to know and capable to understand the meaning of Kraras Dance performance in Mengwi Village, Badung, Bali on the global era.

Mengwi Village is located about 16 Kilometers at the Northwest of Denpasar city, which is on the highway route connecting Denpasar with Singaraja. The road is in front of Taman Ayun Temple, it is connecting Tabanan regency with Gianyar regency. Baris Kraras Dance is usually performed in Taman Ayun Temple, it is located precisely in the middle of the crossing point of those four cities. The local community of Mengwi Village has the religion of Hindus as the majority. It has eleven Banjars, comprising: Banjar Batu, Banjar Gambang, Banjar Pande, Banjar Munggu, Banjar Pandean, Banjar Serangan, Banjar Peregae, Banjar Pangkung Bees, Banjar Pengiasan, Banjar Alangkajeng and Banjar Delod Bale Agung. The borders of Mengwi village are Badung regency and Tabanan regency villages. At the northern, it shares border

with Werdi Bhuwana Village; at the eastern, with Gulingan Village; at the southern, with Mengwitani Village; at the western, with Abian Tuwung Village. Mengwi Village has a tourist attraction, namely Taman Ayun Temple which is visited by many foreign tourists.

Taman Ayun Temple is surrounded by a lake that is usually used by local people to fishing and irrigating rice fields. The architecture of Taman Ayun Temple is divided into three spaces, called Tri mandala or Three spatial concept and zoning. Tri mandala consists of Utama mandala or sacred space, Madia mandala or middle space, and Nista mandala or profane space. In the main area of the mandala (Utama Mandala), there are several sacred buildings namely pelinggih-pelinggih or the shrine as the representative of all temples throughout Bali such as Pura Batur, Pura Ulun Suwi and so forth. In the middle area of the mandala (Madia Mandala) there is a representative shrine of Pura Dalem Bekak, meanwhile in the area of Nista Mandala, there are Wantilan (Balinese Pavilion), Pelinggih Siluh Resi and Pura Luhur Purnama (with 6 buildings or sacred shrine). At the northeast area of Pura Taman Ayun, there is Gedong Sari Bhatara Tengah Segara, sambiangan and pepelik. However, outside the area of Taman Ayun Temple, there are pelinggih Batu Aya and Bedugul Krama Carik Banjar-Badung. At the southwestern, across the highway, there is a water dam that is usually used as a location for mecaru and ngaturang upakara pakelem accompanied with Baris Kraras Dance.

In Bali there are many types of Baris Dance for the purpose of ceremonial (Bandem and Frederik de Boer 1973; Vickers, 1989). This is because each of the major temples in Bali has its own distinctive ritual Dance whose name is often associated with weapons or property carried by the dancers. The word Baris is many interpreted by experts and artists such as Walter Spies and Beryl de Zoete (1938) as a line or composition of soldiers. A similar opinion was also expressed by Miguel Covarubias (1972) that the word Baris could mean in a row or military troops lining up. In Bali there are 30 types of Baris Dance, such as: Tari Baris Tumbak, Tari Baris Poleng, Tari Baris Ketekok, Jago, Tari Baris Kraras, Tari Baris Pendet, Tari Baris Cina, Tari Baris Gede, Tari Baris Bajra, Tari Baris Presi, Tari Baris Omang, Tari Baris Jojor, Tari Baris Tamiang, Tari Baris Goak, Tari Baris Nuri, Tari Baris Irengan, Tari Baris Derma, Tari Baris Lutung, Tari Baris Kelemepe, Tari Baris Cendekan, Tari Baris Panah, Tari Baris Jangkang, Tari Baris Gayung, Tari Baris Taruna, Tari Baris Juntal, Tari Baris Cekuntil, Tari Baris Bedil, Tari Baris Kupu-kupu, Tari Baris Cerekuak, Tari Baris Topeng, dan Tari Baris Demang. Each Baris Dance has a unique and distinctive characteristics. Generally, Baris Dance is performed by four to sixty four male dancers. Unlike Baris Kraras Dance in Mengwi Village, Badung Regency which is performed by solo male dancer.

As a ceremonial dance, Baris Kraras Dance is still preserved by local community in Mengwi village. It is performed on every Aci Tulak Tunggul ceremony once a year, precisely on every Rahina Anggara Kliwon Wuku Medangsia. Baris Kraras Dance is performed at the Taman Ayun Temple dam. It is presented with a special concept and different theme than other Balinese ritual dances. Before dancing, the male dancer of Baris Kraras dance was decorated firstly in the form of an awiran or sesaputan made of kraras leaves, dried banana leaves using a headdress made of banana stem contains rebasan, sate lilit, necklace of pork. Baris Kraras Dance is full of Hindu symbols, it is established by a variety of nayog movements, slowly moving, presented in local traditional performances. Baris Kraras Dance is accompanied by ritual chants with the theme of heroism. It can be seen from the range of motion as well as property in the form of a keris as a weapon made of pork sate lilit.

Generally, Baris Dance is performed in pairs ending by a war scene. Unlike Baris Kraras Dance which is danced solo, the dancer carrying a small keris as a weapon, which is pork satay. At the end of the show, it is performed that there is a dancer scene incised his weapon to banten caru, taking off all the clothing used to be floated off the water dam at Taman Ayun Temple.

This article is compiled from the research result which has aim to know and able to understand the meaning of Baris Kraras Dance performance on the global era, in Mengwi village, Badung, Bali. The phenomenon is really interesting to examine because of the imbalance between assumptions and reality. In general, advanced and modern society will be more pleased and enthusiastic to maintain the performances with beautiful choreography, as well as easy to perform and has low-cost performance. However, for this study case, it does not occur in line. Although Baris Kraras Dance is performed with a very simple choreography, as well as with clothing and make-up wearing dried banana leaf and pork, but people in Mengwi Village still maintains the dance. The question is: How is Baris Kraras dance performed?; what is the meaning of the show in this global era?

The reveal of this phenomenon owns theoretical and practical urgency. Theoretically, the research result is expected to give advantage in developing the development of knowledge, specifically in term of performing art through deep analysis about Baris Kraras Dance. Practically, the research result is expected to utilized optimally as an information regarding the preservation of performing art, especially in Bali or the other regions.

RESEARCH METHODOLOGY

This research utilized qualitative methods. The primary data source of this research is Baris Kraras Dance performance, the related informants selected by purposive sampling technique. Selected informants comprises dancers of Baris Kraras, the priest or pemangku, ceremonial leaders, the prominent figures, custom elders, elders of Puri Mengwi, village officials, and local communities. The addition of informants to support the data is done by using snowball sampling technique.

This study also utilizes secondary data obtained through literature studies by tracing the results of similar research that have been conducted by previous researchers. All the data that have been collected by observation, interview and literature study were analyzed using aesthetic theory, religious theory and knowledge power relation theory.

THE FORM OF BARIS KRARAS DANCE PERFORMANCE

The shaping of performing arts cannot be separated from human adaptation to the environment (Hall, 1997). The certain social and demographic values of the region plays a role in influencing the performing arts (Bandem & Frederik de Boer, 1973). Sanderson (1993) argues that the behavior of the society influenced by the ideological superstructure also affects the art form of the society. This is because superstructures like value systems, belief systems and customs are the foundations and mindset of society in practicing art (Spradley, 1972). Geertz (2004) emphasized that social culture, demography and superstructure are artistic ideologies for a society. As the formation of Baris Kraras Dance performance at Taman Ayun Temple has the nuance of Hindu at Mengwi, it reflects the natural environment, religious, social and cultural life of the community in Mengwi Village.

According to the pemangku, the ceremonial Hindu priest at Taman Ayun Temple once when the dam was built, it always experienced obstacles. Once each dam was done, the dike always collapsed. It happened repeatedly. Until then, at one time, pemangku got guidance so that the subak community make the ritual ceremony of Aci Tulak Tunggul at Taman Ayun Temple dam which is held simultaneously with piodalan jelih, a great ceremony at Taman Ayun Temple.

The ritual ceremony of Aci Tulak Tunggul is a ceremony of pakelem which uses the means of banten pewayangan Baris Kraras in the form of peras daksina, banten pengeleb terdiri dari banten



Picture 1. The clothing of Baris Kraras Dance made of Kraras leaves, dried banana leaves (dok. Ruastiti, 2017)



Picture 2. A headdress made of banana stem contains pork satay (dok. Ruastiti, 2017)

pakeling asoroh, peras daksina gede sarwa kutus meruntutan segehan agung, pengeleb bebek selem lan ayam metumpeng pitu, pala bungkah pala gantung, padi ketan, injin, jinah bolong sepa satus, pengeleb bebek selem and chicken, caru siap selem accompanied by the Baris Kraras Dance. Pakelem offerings is led by the pemangku of the Khayangan Tiga Temple and Mangku Taman Ayun kesaksian by Penglingsir Puri Mengwi was devoted to the authority of the dam at Taman Ayun Temple, Mengwi. Until now, local community of Subak in Mengwi Village performs ritual ceremony Aci Tulak Tunggul. They hope that with the implementation of the ritual, it could diminish the bad luck and they will get prosperous harvest in their agribusiness.

Baris Kraras Dance performance at Taman Ayun Mengwi Temple, Badung is presented in the form of without a play or story. It can be seen from the choreography, way of presentation, clothing and makeup and musical accompaniment of the performance. The choreography of Baris Kraras Dance performance is constructed from a variety of Bebarisan dance or Putra Gagahan dance performed conventionally by carrying the principle of balance between right and left, frontward and backward accompanied by ritual chants by local people. Baris Kraras Dancer wears a dress of awiran or sesaputan made of kraras leaves, dried banana leaves using a headdress made of banana stem contains rebasan, sate lilit, necklace of pork.

Ritual chant is presented with the performance structure such as (a) pengawit, is the beginning of the show marked by the performance of locomotive movement in the form of nayog, the slow movement; (b) penguncab, it is a locomotive movement of nayog in a faster tempo with stronger power and stronger quality of movement; (c) pakelem, is the dancer takes off the clothing which wear kraras leaf, headdress, which then washed away in empelan water at Taman Ayun Temple.

THE MEANING OF BARIS KRARAS DANCE PERFORMANCE

Meaning is part of semantics and speech (Ruastiti, 2010). Meanings can be interpreted

diverse, it is always integral to the sentence and speech of its citizens collectively. It means that the meaning as a part of life is made of the experience, tradition, history and relations of its social relations connection. The meaning is intangible, which in the social perspective, it gives more value to the society behavior. Local people in Mengwi Village is interpreting Baris Kraras Dance as part of the tradition of Aci Tulak Tunggul ceremony at Taman Ayun Temple, it has mediated the art talent of the society collectively. In deconstructivity, dance performances are an aesthetic practice mobilized by the collective beliefs of local communities (Coast, 2004; Coldiron, 2004). Baris Kraras Dance is now still preserved by the local community in Mengwi Village because they interpret the dance as a ritual dance of Aci Tulak Tunggul. Through the order of ceremonies which is involving the power relations, they rearrange their social structure for the sake of the collective purpose. That construction process has an impact towards the formation of a collective positive image of the local community in Mengwi Village to enforce the harmony and social control in the village. Religious activity can foster the respect and discipline of society in creating harmony for a sense of unity (de Boer, 1996).

Baris Kraras Dance performance embodies aesthetic meaning. The aesthetics of Baris Kraras Dance performance can be understood through symbols expressed by the perpetrators either through the range of motion, the clothing and makeup or the properties worn. The aesthetic meaning of a performance can be realized if between motion and its accompaniment is balanced and proportional (Tenzer, 1991). The aesthetic meaning of Baris Kraras Dance can also be seen from the make-up and clothing with dominantly in brown. The brown color contains natural meanings of nature (Geertz, 1994). The aesthetic meaning of Baris Kraras Dance can also be seen from the clothings, which are awiran or sesaputan made of kraras leaves, dried banana leaves. It can also be seen from the headdress, which is a stem of banana formed in cecandian containing satay and pork urutan. Everything was arranged to resemble a gelungan, the common headdress of Baris Dance

Baris Kraras Dance performances includes the balance value, harmony expressed through the various motion, the floor pattern which is presented in a balanced composition between right and left. Harmonization between motion and hymn songs as the music accompaniment can create a peaceful atmosphere (Gold, 2004; Herbst, 1997). While the beauty of dance filled with religious symbols can be interpreted as a sacred truth (Dibia, 1985). Baris Kraras dance performance that contains motion nayog, walking slowly that can be interpreted as a form of majesty, the sanctity of the sacred offerings to God the creator of the universe.

Baris Kraras Dance Show at Taman Ayun Temple, Mengwi contains religious meaning. By observing Baris Kraras Dance performance which used awiran or sesaputan kraras leaves, old banana leaves and headdress from the banana stem can be understood that the Baris Kraras Dance is very full of religious meaning. Especially if observed from the variety of motions and musical accompaniment performances in the form of ritual chats, it boldly symbolizes the religious nuances of Hinduism. According to the elders of the village custom, it is said that the Baris Kraras Dance performed by an adult male dancer is a symbol, an interpretation the form of the ruler of the dam, Bhuta Kala being offered the offerings such as banten pakelem and caru.

Baris Kraras dance that is interpreted as a manifest of bhuta kala used a headdress with the shape of cecandian, a triangle like headdress of Baris Tunggal Dance which contains rebasan, satay lilit, necklace of pork and carrying a satay weapon. In the meantime, the kraras leaf is interpreted as a dirty and creepy shape of Bhuta Kala. Baris Kraras Dance displays the aesthetic elements of religious nuance, it is performed harmoniously in the range of motion with the accompaniment of musical performances. The aesthetics of Hinduism displayed by Baris Kraras dance is expressed harmoniously with the musical accompaniment. The aesthetics of Baris Kraras Dance has a distinctive, Balinese cultural identity.

People in Mengwi Village, Badung decided Pura Khayangan Tiga as the state power, central to religious power. Natural environment as palemahan (region) for Mengwi villagers, Badung is believed to have supernatural powers to free itself from anxiety in its life. On the other hand, by performing Baris Kraras Dance, they believe that the natural environment will be in harmony. Nature is believed to have power in giving grace and disaster. Grace or disaster in the world is believed inseparable from the laws of nature. The laws of nature work in managing the cycle of the universe.

Each phase of the natural cycle is believed to be determined by the Almighty Ida Sang Hyang Widhi. The natural energy controlled by the gods is believed to have the effect of supernatural powers towards the salvation and fortune of human life. The miracle of the natural energy that makes mankind amazed. Just like the people of Mengwi Village, Badung, who until now worshiped his presence through the ceremonial symbols that accompanied by the performance of Baris Kraras Dance. The religious practice which could not be separated from supernatural powers continues peacefully because it has been interpreted sacred since that time of its ancestors.

Baris Kraras Dance performance in Taman Ayun Mengwi Temple, Badung until now has been capable to increase the understanding of the people with the existence of Ida Sang Hyang Widhi. The local people believe that the religious practice as a source of happiness and supernatural powers. God is believed to have a high value associated with the essence of life (Dibia and Ballinger, 2004). Baris Kraras dance performance performed regularly and continuously is believed to bring happiness, the inner comfort of the local community in Mengwi Village. It means that supernatural powers can be achieved through religious devotion. On religious perspective, the moment of the ceremony for the local community plays a role to re-intensify the dependence between humans with Ida Sang Hyang Widhi. In that context, every citizen in Mengwi Village can maintain the unity of their kinship through the Baris Kraras Dance performance at Taman Ayun Temple.

The essence of traditional community life is obedient towards its belief (Nasikun, 2000). Theoretically, ritual is a very difficult expression of religious faith in society (Covarubias 1972). Since the religious significance is very strong, Baris Kraras Dance is imprinted on the community, thus Baris Kraras dance is still alive in the synergy of the local community. It is reflected in the expression of the related parties who are always serious, full of joy to inherit the cultural tradition. The strength of religious meaning is reflected in the expression and attitude of the community in sustaining its tradition (Slattum & Schraub, 2003).

The meaning of Baris Kraras Dance at Taman Ayun Mengwi Temple can be social. It can be observed from the activities of the community at the performance of the ritual ceremony of Aci Tulak Tunggul. Aci Tulak Tunggul is always equipped with the performance of Baris Kraras Dance at Taman Ayun Temple dam. The local community always cultivate the aspect of togetherness. They feel lighter and easier to perform the ceremony if they work together. All the religious mechanisms underlying the ceremony are done in a mutual way. They work hand in hand from starting up to performing the rituals in order to maintain the balance of the natural environment where they live. The empowerment of the society that has been represented in the people's interest to perform Baris Kraras dance in a serious way. It has an impact on the appearance of order, the beauty of the ceremony. It shows the religious social spirit that underlies the performance of Baris Kraras Dance

The meaning of social solidarity seems very strong in the performance of Baris Kraras Dance. It can be seen from the involvement of intercitizen relations in maintaining harmony in togetherness. It is necessary to solve their increasingly complex life problems. Therefore, people often use the performing arts as a medium of strengthening the bond of social

relations (Ruastiti, 2005, Hobart, 2007). The meaning of solidarity means that all citizens are together and supporting each other in dedicating Baris Kraras Dance. This is done by all local community in Mengwi village to do voluntary social activities, namely ngayah to prepare everything associated with the ceremony. The ngayah activities are still relevant in fostering the integration, communication, and unity of understanding in order to reduce the collective burden and village security. Through arts, people can preserve their traditions and culture (Fischer & Cooper, 1998; Hitchcock and Norris, 1995).

The performance of Baris Kraras Dance has cultural meaning. This means that Mengwi Local Community who always carry out the ritual ceremony of Aci Tulak Tunggul that are equipped with Baris Kraras Dance performed at the dam of Taman Ayun Mengwi indirectly has implications for the preservation of culture. Culture can be preserved through the process of internalization, socialization and enculturation (Saderson, 1993). People in Mengwi Village inherits the cultural values through Baris Kraras Dance. Their togetherness in continuing the values of adi luhung is within the concept of Baris Kraras Dance performance. It is an important cultural element that can give identity, characteristic and sense of pride as Mengwi local people. They assume that it is the act of art which is the most relevant to preserve as well as maintain the social unity in society.

The selected people as dancers of Baris Kraras Dance or involved in ceremonial rituals were proud of being rated as distinguished citizens. The dancer of Baris Kraras Dance feels to be a preferred citizen because they got trust appointed as a seat of bhuta kala which is the ruler of the dam at Taman Ayun Temple. Anyone would be proud if given the opportunity to present his abilities in front of the audience (Hobart, 1987; Hobart, 2002; Ruastiti, 2005). The continuation of cultural values through Baris Kraras Dance performance, not only performed by local community, but also by the dance as the performance actor. Various cultural components contained in Baris Kraras Dance performance is indirectly sustainable because it is continuously continued by local people. Cultural traditions that are deemed to have a noble value will always be used by the community to organize their lives (Savarese, 2001; Coldiron, 2004; Coast, 2004).

Observing the cultural activities taught to the dancers, it seems that during that process, they received ethical education in the form of courtesy in the community. It is very supportive towards the cultural life in Mengwi Village. Every element of culture has a certain meaning that is very influential for the values and norms in the certain community. Whilst they were involved in Baris Kraras Dance performance, the dancers especially indirectly obtained an informal education about religion, art and culture. The continuity of Baris Kraras Dance which is performed in the context of the ritual ceremony of Aci Tulak Tunggul in Taman Ayun Temple is indirectly becoming a strategy of forwarding cultural values.

Through the performance, a noble cultural tradition will always be used by the community in organizing their lives (Hobart, 2007, Picard, 1996; Ruastiti, 2005). The local community in Mengwi Village toward Baris Kraras dance is considered very beneficial for the fulfillment of their comfort life. By maintaining Baris Kraras dance, all citizens have participated in continuing local cultural values sustainably to their future generations. Cultural values are the giver of the community's identity (Bandem and de Boer, 1995. Vickers, 1989). Thus the dance performances of Baris Kraras dance performed by local villagers are very meaningful in the enculturation of culture in Mengwi Village.

CONCLUSION

According to the description previously, it can be concluded that Baris Kraras dance is a

ceremonial dance presented in the form of without a play by a male dancer accompanied by ritual chants of subak residents in Mengwi village. It can be observed from the choreography, way of presentation, clothing, makeup and musical accompaniment performances. Choreography of Baris Kraras dance performance is constructed from a variety of traditional Balinese dance bebarisan or Putra Gagahan dance performed conventionally. Baris Kraras Dancer performed by a maled dancer wearing a dress of awiran or sesaputan made of kraras leaves, dried banana leaves using a headdress made of banana stem contains rebasan, sate lilit, necklace of pork. Baris Kraras Dance accompanied by ritual chant is presented with the performance structure such as : pengawit, penguncab, pakelem, the dancer takes off the clothing which wear kraras leaf, headdress, which then washed away in empelan water.

Until now, local people in Mengwi Village, Badung, Bali still maintain the Baris Kraras Dance because it is considered owning the meaning of religious, social, and culture for the local community. Since the local belief is strong towards the myths about the essence of life that underlies that ceremonial dance, therefore until now, They still preserve Baris Kraras Dance.

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THE MEANING OF MAKOTEK TRADITION IN MUNGGU VILLAGE IN THE GLOBAL ERA

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Abstract

Makotek is an oral tradition performed as a ritual to ward off misfortune for the residents of Munggu Village in the Badung Regency. The name refers to kotek-kotek from the interlocking sounds to dispel epidemic diseases during a ceremony on the holy day of Kuningan. It is interesting that in this global era, when everyone is bustling to compete and develop capital productively, the modern and advanced society of Munggu Village still carry out the Makotek tradition even though there are no signs of epidemic diseases. This article is compiled from the results of a qualitative research that aimed to understand what the Makotek tradition is and the meaning of this tradition in the global era. Data, collected through field observation, interviews and a literature study, was analyzed using symbol theory, deconstruction theory and practice theory. Findings show that the Makotek tradition involves many people from Munggu Village and begins by carrying out a ceremony and prayer together at the Puseh temple. Then, all the participants make a procession around the village carrying kotekan wooden instruments and heirlooms accompanied by the gamelan and singing of religious songs. At the great crossroads, the line of kotekan carriers make a wood formation resembling a pyramid in silence until one person climbs up and the attraction occurs on the top. The ritual ends when all of the participants have returned to the Puseh temple. Thus, the Makotek tradition in Munggu Village in the global era signifies religious, collective power, conservation and cultural preservation.

Key words: meaning, Makotek tradition, Global Era

1.INTRODUCTION

Makotek is an oral tradition which is performed as a ritual to ward off misfortune for those living at Munggu Village, Badung Regency, Bali Province. The name of Makotek refers to kotek-kotek from the attribute's sound from many participants of the event to solving epidemic diseases in every Kuningan ceremony at Munggu village, Badung Regency, Bali Province.

In Bali, there are many similar cultural traditions that still remain sustainable. Some of them are Geret Pandan tradition in Tenganan-Karangasem Village, Ngusaba Dangsil tradition in Sulahan-Bangli Village, Tipat Bantal tradition in Kapal-Badung Village, Omed-Omedan tradition in Sesetan Village, Masuryak tradition in Bongan-Tabanan Village. But among all these traditions, Makotek's tradition is most interesting to study because Munggu people are able to be open to modernization as in global community groups. Beside that, only Makotek tradition is always carried out by involving thousands of people from different professions, heirlooms and hundreds of wood pullet for Hindu ceremonies every Kuningan ceremony in Bali.

Similarly, Munggu villagers also have different activities in terms type of job, passion, ideals and familiar with luxury vehicle ownership, café, laundry, aircraft ticket kiosk, music studio, billiards, smartphones and internet cafes as well as modern people to complement everyday needs. However, in the midst of the busy life of each person, Munggu villagers in the global era still continues to implementation Makotek although there are no signs of a epidemic diseases. Munggu villagers are unaffected by the global stigma of backwardness, orthodoxy and irrationality acts during the Makotek tradition.

This research is interesting because there is an imbalance between reality and ideality. In the global era, everyone is bustling with competing and developing capital productively. Not to mention, Social action is based on instrumental rationality in order to achieve maximum goals with the least power (Weber, 1958; Wallerstein, 1974). It causes the capitalistic economic system in a central and dominant position in their social network. Everyone tends to involve the construction of a capitalist market complete with a series of social relations, the flow of commodities, technologies, and ideologies from different cultures in the world. This condition has resulted in the changing needs that make almost everyone busy competing and more in pursuit of financial gain in the struggle for capital development.

Generally, modern and advanced society in the Global era will be more realistically and critically in solving their life problems. But, the fact it does not represent that. Although the Munggu people have been classified as modern and advanced societies but until now, the Munggu people still implement the Makotek to solve their life problems such as protecting them from disaster. Every chance to implement Makotek, not a few of them have to sacrifice some money, time and energy. This raises many questions, among which can be formulated: 1) What is the form of Makotek tradition? 2) What is the meaning of the Makotek tradition in Munggu on the Global era?

2. RESEARCH METHOD

This study used a qualitative method. The primary data were collected through field observation techniques and interviews with informants by snowball sampling technique. The Key informant of Makotek Tradition is Munggu customary leader and complement informant of that as selected Munggu villagers. While secondary data obtained through literature study. All collected data have been analyzed using symbol theory, deconstruction theory and practice theory.

3. THE FORM OF MAKOTEK TRADITION IN MUNGGU VILLAGE ON GLOBAL ERA

The findings indicate that the Makotek Tradition has a large form because it involves many people from Munggu Village. As a ceremonial tradition that involves many people has its own stage of implementation and religious meaning. The specification of the activities is reflected on the implementation of Makotek in Munggu Village which is based on customs in Munggu village and Hindu religion. Makotek Religiosity is awakened from the symbolic nuance of offerings, banten, mantra puja during the preparation and execution of activities in connection with the interests of the Hindu ceremony at the Kuningan day in the village of Munggu.

The preparations of Makotek begin by preparing kotekan wood measuring 2-3 meters with decorated with tamiang, pandan and plawa. The preparation process involves stages of cleaning tools, both physically and by using upakara means of daksina, canang sari, byakawon and prayascita in their homes. When finished, proceed with their preparation to gather at jaba

Puseh temple to do the praying together.

Makotek begins with carrying out ceremonies and praying together to Puseh temple. Makotek implementation begins at noon at around 13:00 pm, marked by the sound kulkul on each banjar as a guide start the ceremony. Sacred objects in the form of tamiang kolek, tri-sakti spear, keris lekuk tiga that have been prepared by the stakeholders for Makotek activities brought and collected by Truna Gede in Puseh temple.

All the participants walk together in a row around the village of Munggu while carrying kotekan wood and heirlooms accompanied by gamelan and singing religious songs. The use of gamelan sounds and religious hymns in the implementation of Makotek traditions add to the ceremonial ceremony at Kuningan day. Every elected sekaa strives to offer maximally as a form of religious offerings. Starting from the expression of symbols, ceremonies, roles and ways they display the arts. It shows that the celebration of Kuningan day in the village of Munggu is not only limited to religious expression but also contains the meaning of artistic expression. The expression of art that has influenced the festivity and splendor of the Makotek tradition into a mediation of the people to engage in a sense of Godliness in a divine atmosphere. Divine feeling means feeling God with them in the rites of worship (Dhavamony 1995: 174-183; Wiana, 1993: 62-63). Upakara along with offerings that is presented as the main interest are arranged beautifully, so when doing the attraction.



Fig. 3.1 sesaji; Fig. 3.2 Banten; Fig. 3.3 Kayu Kotekan; Fig. 3.4 Atraksi Makotek
(Doc.Yoga, 2014)

In the photo above can be observed the part of Makotek activities in the Munggu village on Kuningan day, which from the preparation stage until the implementation of Makotek activities seemed to beautify. Especially during the Makotek procession took place show of forces, the attractions from the koteker. At a crossroads, the row of kotekan carrier forms a wood formation resembling a pyramid. That is silenced until one person can climb and do the attraction on the top. Accordingly, the value of art has been transformed as a nomad in the metaphysical space and becomes the cultural representative that accompanies and guides every Hindu follower in Munggu when worshiped to the mighty God. The expression of faith is always welcomed by the sprinkling of the holy water from the temple priest's in every temple passed as a symbol of them blessing and willingness. Implementation of the mortgage ends when all the participants have arrived at Puseh temple.

3.2.THE MEANING OF MAKOTEK TRADITION IN MUNGGU VILLAGE ON GLOBAL ERA

Makotek Tradition in Munggu Village in Global era means religious, collective power, conservation and cultural preservation.

3.2.1. Religious

Religious symbols become the dominant structure basis of power relations and capital in the society. Although there has never been a catastrophic yet socio-social disaster, the Makotek tradition is still routinely performed. The correlative relationship between the superstructure are supported by its unity of humanity, has shaped the distinctive religious vibrations of the Makotek tradition in accordance with the lifestyles of its present society.

Collective action that is religiously oriented can be of absolute value (Weber, 1920). Daulay (2011: 35) says that religion demands religious obedience through sacred and sacred means. Religiosity can mean human attachment to God as a source of tranquility and happiness (Dojosantosa, 1986: 2-3). Therefore, ideologically Makotek's activities play a role in intensifying and re-energizing dependence between human and Ida Sang Hyang Widhi as a source of true happiness. The aim at Hindus is to achieve true eternity and happiness (moksa) (Putra, 2010). The attainment of absolute can mean a sign of immortality.

An achievement can not be separated from practice in some realms of life that always involves a pattern of capital conversion (Bourdieu, 1977). Thus, the manifestation of absolutes is also a form of religious struggle which requires the exchange between of the fake with the real. The exchange action became more solidier with the guidance of the gods as a form of response from the metaphysics of presence. Metaphysics can mean a "being" abstraction justified by single sign, word and concept (Derrida, 1982). Where the response from the metaphysics of presence can result in repetition and behavioral changes in social class stratification.

Makotek is one of the series of ceremonies can be understood philosophically as an aspect that leads to the main purpose of Hindus in the village of Munggu. Where the attainment of the goal is at the prime and superior level, so that its structural mediation is identical to the transcendental subject, the local elite, the religious expert and the superior class. Therefore, the implementation of the mortgage is expected to increase the intensity, dependency and strengthening of the dominant structure in the indigenous social stratification, so that the form of social solidarity and absolute as a strong pillar for religious social establishment can be achieved and maintained. The high level of religiosity and the continuity of the ceremony as a form of manifestation the views of people in Munggu village have an impact on the lateness of Makotek tradition. Where sustainability Makotek tradition is also expected to maintain the comfort zone that has been built from cultural religiously for social interests in the village of Munggu.

3.2.2 Collective Power

Sustainability of Makotek tradition is expected to impact the strengthening of cultural capital in order to achieve prosperity while maintaining social unity amid the flow of global change. Behind the implementation of the Makotek tradition in the global era there is a power relation of leaders, elders and the villagers. Authority and social networks are the foundation in organizing community organizations. Durkheim in Laeyendecker (1983: 290) says that characterizations in society will reflect mechanical authority. As the implementation of the Makotek tradition involves the elements of prahyangan, pawongan and palemahan attempt to reorganize social harmony as a prerequisite of collective unity, so that the roles and authorities on elders and community leaders are central during the preparation of Makotek activities.

A truth-based power of knowledge can change the situation (Foucault, 1972). The existence

about a power discussion behind the implementation of Makotek indicates that there is an influence of knowledge that can change the situation becomes more sacred through the form of festivity and tidiness of Makotek's appearance. Condition that can not be separated from the elements of social cohesion. Laeyendecker (1983: 291) that social activities requires togetherness in order to be necessary for the inauguration of social groups. Social cohesion is always built and fought through a series of activities Makotek every Kuningan day is a form of strengthening the community base of the village of Munggu. Thus, each Makotek participant has a collective power in avoiding and overcoming various forms of social pathology in Munggu village in the global era and maintaining social solidarity with the dynamics of society intact in Munggu village.

3.2.3 Conservation

The implementation of Makotek tradition has an impact on the environmental defense of Munggu Village. Environmental awareness of Munggu village is inseparable from the conservation aspect. Symbolically, the implementation of the Makotek tradition has contributed to improving the quality life of community members of changing conditions in the Global era. Where on the other hand, participates in caring for the collective consciousness that the aspect of their living environment has a soul that requires special handling through the ceremony, one of them through Makotek.

The ceremony is a symbolic means that can mean the strengthening of the faith (Wijayananda, 2004). Munggu villagers see that the relationship between excessive damage to nature and the wrath of God can cause disaster, so it needs to be addressed to mass-scale ceremony activities as in Makotek tradition. The use of ceremonial facilities in the Makotek tradition can build the meaning of harmony, which can be meaningfully praised vertically while horizontally can build awareness about the function of the natural environment for the collective. Therefore, the process is expected to impact on social integrity that in the long term able to conserve the environmental potential of communities in the village of Munggu.

Usop (2015) argues that a long-term relationship pattern builds on the role of traditional systems and agents. Not a few of the Munggu community members join Makotek activities because it has a motive to preserve nature through cultural activities show the vitality of the role of traditional agents in instituting the Balinese cultural system in the village of Munggu. Where awakening views about the existence of the environment on the utilization the potential of the natural environment that is conservatively the maintenance and defense of the natural environment in the village of Munggu. Just as many pullet trees in Munggu village are very meaningful to the local people because they serve as a means of ceremony in Makotek activities. In addition, the fear of Ida Sang Hyang Widhi's wrath and the embarrassment to the indigenous Munggu community makes exploitative measures internally against the potential for the surrounding natural environment very difficult to find. Therefore, the implementation of Makotek can strengthen that awareness, so that in practice it can be meaningful conservative for Munggu village environment.

3.2.4 Cultural Preservation

Culture can affect what seems ordinary. As the implementation of the Makotek tradition, any potential that can lead to distortion appears to be creatively aligned in a ceremonial space

and religiously justified according to the teachings of Hinduism. The welfare of human life comes from the harmony of human relationships between God, human beings with humans and human beings with the natural environment (Mantra, 1996: 26; Karepun, 2007: 106-107). It then gained moral support from the elders of adat as well as the community in Munggu Village to achieve prosperity.

The great motive of the preservation of cultural characteristics in Makotek activities are not separated from the genealogy of Cultural Heritage. Genealogy asserts that the anatomy of power, production and knowledge come from the same source (Foucault, 1980). Makotek as a tradition of Munggu society is basically closely related to customs, agricultural sector and knowledge about Hindu history in the village of Munggu affirms from the glory of the ancestors. Therefore, even though Munggu villagers are already heterogeneous, the existence of the cultural heritage aspect of Makotek has contributed to giving meaning to the community of the ancestors left from existence origin of the village land, the temple, the heirloom and the memories of the victory and glory of Munggu when the time of the kingdom and colonial timed in Indonesia.

In the time of the kingdom era of Indonesia, Munggu became the historic site of the victory of Mengwi kingdom, Bali against the Blambangan kingdom, east Java. In the colonial period in Indonesia, Munggu succeeded in frightening the Dutch colonial and maintaining the overall form of Makotek. The story of the ancestors also seems to have an effect on the spirit of the Munggu community to maintain the Makotek tradition as a form of collective toughness in the midst of current dynamics society in the Global era. All these potentials received considerable attention and support from the cultural, social and religious institutions that made every Munggu proud to be a part of the community in Munggu village and continued to preserve Makotek's traditions.

4.CONCLUSION

According the main text, it can be concluded that Makotek Tradition has a large form because it involves many people from Munggu Village. Makotek begins with carrying out ceremonies and praying together to Puseh temple. All the participants walked together in a row around the village of Munggu while carrying kotekan wood and heirlooms accompanied by gamelan and singing religious songs. At a crossroads, the row of kotekan carrier forms a wood formation resembling a pyramid. That is silenced until one person can climb and do the attraction on the top. Implementation of the mortgage ends when all the participants have arrived at Puseh temple. Makotek Tradition in Munggu Village in Global era means religious, collective power, conservation and cultural preservation.

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THE BAHUNG TRINGAN MEDITATION TECHNIQUE IN BALI

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Abstract

One of the spiritual techniques from East Bali inherited from Dang Hyang Astapaka that is being re-investigated and practiced nowadays is Bahung Tringan meditation. Master of this technique, Ida Wayan Jelantik Oka, emphasizes the process of raising *buddhi* awareness. Spiritual aspirants are encouraged to practice regularly so as to be able to easily process the technique within themselves. In a narrative manner, this paper attempts to elaborate on the existence of this technique and its work processes within one's body so as to attain Buddhahood according to the principle of these teachings. The tantric process in the body is very important for this technique as that is where one's spiritual journey begins. The meeting of positive and negative elements of *tantra* gave birth to *jnana*. The spiritual journey, according to Bahung Tringan meditation, only begins when the inner *jnana* has been awakened. With the presence of *jnana* in the tantric process, one's spiritual progress will seem to adjust to the intensity of their practice. By that, *buddhi* awareness will continue to increase.

Key words: meditation, Bahung Tringan, *tantra*, *buddhi* awareness, *jnana*

I. Introduction

Budhi Awareness Meditation or so-called Bahung Teringan meditation technique is a technique found by Ida Wayan Jelantik Oka, Master and founder of Bahung Tringan Community. This meditation is unearthed on the basis of the heritage of the spiritual tradition of past ancestors. This technique is now practiced by members of the Bahung Tringan community in Bali and Lombok. The Shiva-Buddhist principle is the main aspect that works in this technique.

Bahung Tringan is a spiritual community in the eastern part of Bali Island, precisely in Bebandem Village, Karangasem. The establishment of this community was initiated by several meetings between sadhakas – who are thirsty on spirituality – and Ida Wayan Jelantik Oka. These Sadhakas ask that Ida Wayan's spiritual ability can be useful to others as well. On the basis of that, he finally stated that Bahung Tringan community can be established.

Until now, various spiritual activities are done in his own house or griya. The naming of Bahung Tringan according to Ida Wayan Jelantik Oka is adapted to the area around Bebandem Village, especially in Griya of his area. The word 'Bahung' meaning 'place' and 'Tringan' meaning 'bamboo.' According to him, the place in the area around Griya is bamboo forest and is a hermitage place in the past. To recall the hermitage, he uses 'Bahung Tringan' as the name of this spiritual community.

Similarly, the other meanings he proposes about Bahung Tringan is that everyone is able to

learn spiritually like a young bamboo, straight and upright, not looking back. All the powers of the soul must be focused on achieving the highest goal. Then after the bamboo is old, the tip of the tree back down. It means after experiencing the highest level, one must go back to the community and share the experience with the community, so that the people get the benefits and move forward together.

II. Discussion

Meditation Technique of Bahung Tringan pours the principle of Dwi Tunggal Siwa-Buddha into their spiritual practice (sadhana). That is, what a spiritual practitioner or meditator or sadhaka (student, aspirant) will achieve is to give birth to the Buddha himself. The process done by a meditator in the spiritual exercise is in the nature of Shiva. The spiritual practice of Bahung Tringan tries to marry the positive and negative elements of Shiva nature. The meeting of the two elements that mutually 'metungkas' (opposite) can occur in meditation. Therefore, a meditator through practice continuously and regularly, one day will feel the marriage of the opposite element, so that in him was born jnana (high intelligence, buddhi). When the jnana arises, the spiritual journey of a sadhaka begins. With the power of meditation, the jnana will be able to penetrate the limit of akasa (the boundary of Shiva) to the nirbana (Buddha).

Ida Wayan Jelantik Oka, Master of Bahung Tringan Community in training their students constantly emphasizes the discipline of the practice, so that they are able to experience how the unity of Shiva and Buddha. With regular practice, a sadhaka will be able to understand the nature of the Siwa nature correctly, because one's capital to penetrate the Buddha's realm is to know well the nature of Shiva itself. Ida Wayan Jelantik Oka (interview on 30 June 2016) said:

Starting to reach Buddhahood must be go through nature of Shiva first. With the maturation in the nature of Shiva, then the Buddhahood will be accomplished. Without mature in nature of Shiva, Buddhahood will not rise. First of all know about the nature of Shiva, so that Buddhahood will automatically appear.

Understanding the maturation of Siwa nature for a meditator is the ability to process his body well, then find the various elements or energy that participate sustain in it. All spiritual techniques in principle can be practiced only in Shiva's realm, because in this nature all forms of action can be carried out. Buddhahood is merely a consequence of one's skill in cultivating the nature of Shiva. Buddha is only by product of one's maturity in managing Shiva. Therefore, if a sadhaka is able to cultivate himself (Shiva) well, then Buddha will be born, expected or not. It is like the law of Karma. If someone planted a banana, then bananas will be sure they will pick, as long as he is able to maintain the banana tree when growing and developing.

Any form of activity is only possible in the nature of Shiva. While at the peak of the nature of Siwa, the Balinese call it tungtugin keneh (in Bahung Tringan Meditation called Jnana or Budhi or highest intelligence), where there is a meeting of positive and negative elements, the result is a vacuum. The vacuum condition is called with Buddhahood. At this stage there is nothing can be done, no more contradictory things in it. Everything is in balance.

2. 1 Concentration Technique

In the context of Bahung Tringan Meditation, the principle of tri pramana can be used as

a technique for mind concentration practice. A centralized mind is helpful in the process of meditation of a sadhaka. According to Ida Wayan Jelantik Oka (2015: 17) concentration can be done by unifying the word (sabda), energy (bayu) and mind (idep), with the terminal on the heart, upper throat and liver. Bayu is located in the heart, the sabda in the upper throat, and the idep at the base of the liver. If the dominant bayu (in concentration) than others, there will be physical and mind shake. If the sabda is dominant, instinct will occur instinctively. If the idep is dominant, there will be excessive expectations. If one of the three is dominant, then there is no perfect concentration.

Why bayu in the heart, the sabda in the throat and idep at the base of the heart? According to Ida Wayan (interview 6 August 2016), because through experience of the clairvoyant or people who have experienced directly, including the experience of himself see that. This is a technique found in Bali and a noble archipelago tradition. This technique is slightly different from that of Indians who see the spiritual energy nodes on the chakras in the body from the base chakra of muladhara to the sahasrara chakra. Ida Wayan explains logically that why Bayu is in the heart because of it as a source of strength, where the blood is pumped there. Without heart power will not be possible. The word (sabda) is printed in the upper throat because the vocal cords are there, so the upper throat is a representation of the word. Likewise with idep is at the base of the heart because it is a representation of intelligence. Ida Wayan Jelantik Oka (2015: 17) in detail states:

In order to achieve perfect concentration, the three components (sabda, bayu, idep) are visualized on the body or self to balance, both volume and taste. When balanced, then put together in the core of the mind. While in the core of the mind, the vacuum of the mind takes place. Two different thoughts (positive and negative) that are the result of brain production will be in a vacuum. As a result spawns a brilliant new mind. This is what will nurture self-awareness called jnana nirmala. Jnana nirmala is the basic capital in the process of meditation. Jnana here if have intentions will become siddhi.

When bayu, sabda and idep are in a balanced position, the mind will not float, the mind will become one and enter into the core of the mind, which means entering at the peak of the mind or high intelligence. When at the peak of thought, then in it happened tantra process, meeting the two positive and negative elements and gave birth to jnana, which according to Ida Wayan Jelantik Oka called jnana nirmala (flawless intelligence). Jnana nirmala is then the basis of Bahung Tringan Meditation that will lead a sadhaka to the highest goal. When jnana nirmala is focused on spiritual development, it will lead directly to Buddha, while if it still has intentions, this jnana nirmala becomes siddhi (kawisesan or supernatural). This jnana nirmala can be directed to detect disease in people, detect negative energies on nature, remote energy transfer techniques, nerang (making no rain), ngujanang (making rain) and so forth according to his will.

2.2 The Siwa-Buddha Singular Principle

Dwi Tunggal Siwa-Buddha of Bahung Tringan principle is attached by Tantra. This principle also recognizes the positive and negative polarities as described above. The singleness of Shiva-Buddha can be felt by a Sadhaka only when the positive and negative elements are encountered. As with electricity, positive and negative encounters will cause the zipper. At the time of the occurrence of the zipper, vacuum appears. In the vacuum, Jnana is then born. It is this jnana that serves to bring the spirit from the realm of Divine to Buddhahood, as stated by

Ida Wayan Jelantik Oka (Interview 30 July 2016) as follows.

Physically functioned as Siwa. Dewata Nawa Sanga is processed in the body of the psyche. Spirit or Sang Hyang Atma is functioned as a Buddha after the process of Nawa Sanga was completed in meditation. By making oneself a Shiva of totality, then in the process is born jnana. This happens because the result of the unification of positive and negative thoughts. This jnana as the forerunner will make the spirit as a Buddha.

Siwa totality means being at the peak of the Siva nature, as do two lines in a triangle that ends up meeting each other. Siwa totality is defined as the meeting of both positive and negative poles. In more detail the tantric process of this opposite polarity meeting is described by Suwantana (2013: 8) as follows.

In the principle of Siwa, the mind is never at peace, bound to unlimited dualism. Positive-negative, hot-cold, day and night and others always fight (*metungkas*). While soul in Buddha principle is always peaceful because apart from duality, apart from all identity. The unique thing from that of never peaceful, that always fight (*metungkas*), which fight each other can be bridged. Just as electricity can only function when the positive and negative are single. The positive-negative union, the father-mothers union symbolized as *maithuna* will give birth to the vacuum, the Buddha was born. The process of uniting the two opposing elements, giving birth to something is called *tantra*. In *tantra*, the unity of *akasa* (sky) and *pertiwi* (earth) gave birth to *windu*, zero, empty, to buddha's.

The principle of unity of the two opposing elements (positive-negative, male-female, etc.) is termed *Maithuna*. This word is often used in *tantra* especially in the practice of *Panca Makara* and *Latha Sadhana* (one form of tantric ritual). In this unification process also mentioned about *Jnana* and *Smara*. *Jnana* is something that arises during the process of meeting. The power that lives so that the zipper takes place is called *Smara*. On the occasion, Buddha was born. Here, the spirit knows itself as a buddha with a calm, overcoming duality and no identity. How the tantric process that occurs in the positive and negative encounters is confirmed by Suwantana's description (2013: 8) as follows.

Because of the existence of *tantra*, it can be said that the Buddha emerged from Shiva. Buddhahood is present because meeting of the two elemental in Siwa nature. It's a jet. Something that happen when *maithuna* process occurs is that *jnana*. Something that nourishes *jnana* or *maithuna* process is *smara*. *Maithuna* whatever it is always lived by the *smara*. *Maithuna* of rocks and water was revived by *smara* so that the moss was born. *Maithuna* of male and female born baby, and so on. *Maithuna* of elements of positive and negative thoughts are born silence, this is the Buddha. The consequences of the friction of the opposite element that is turned on by *smara* give birth to the Buddhahood. So meeting of the opposite elements of the Siwa is *jnana*, the process is called *tantra*, which lives by *smara*, and the consequence is Buddha.

While at the peak of the mind (Shiva in Totality), as at the top of the Pyramid, when the meeting of the two lines forming the pyramid is united, it is then that a *sadhaka* who diligently practices meditation will attain high intelligence, called *jnana*. In the above terms, the meeting of positive and negative elements is called *jnana*. The process of the meeting is *tantra*. Therefore, *tantra* in *Bahung Tringan Meditation Technique* leads to a process, a struggle between masculine and feminine elements, positive and negative, earth and sky, and so on. The power that makes the zipper happen or *Kama* (power / desire) that encourages the unification of the bipolar element is called *smara*.

From the description it can be said that Buddhahood is only a consequence of tantric process. This tantric process according to Bahung Tringan itself is fully in the nature of Shiva. The place of creativity, duality and activity is entirely in the nature of Shiva. Therefore, Shiva is the mother of Buddha

2.3 Relaxation of the Body

Meditation Technique of Bahung Tringan emphasizes the importance of relaxing the body while practicing meditation. Stretching the body seems easy, but it really is not easy. Many people fail to practice meditation because they fail to relax their bodies. People who are accustomed to doing jobs that demand high tension will be difficult to relax his body. Though he seems to have sat still or on his back without motion, not necessarily he managed to relax his body. There are many parts of the body that are still very active and tense with the tension of the mind.

Relaxation techniques in Bahung Tringan Meditation Technique are two, namely through breathing and relax all the muscles of the body through proper sitting posture. Ida Wayan Jelantik Oka (interview 30 July 2016) said:

Beginners need to be trained in certain attitudes, such as the mudra, the perpendicular body and the other, because it is related to breathing. Breathing is the main capital in meditation. In the early stages of meditation must learn to smooth the breath. If the breath is not smooth, meditation will be disturbed. Likewise relaxes the body is very important. For those who are not able to relax the body, it will find difficulty in meditating. But for those who are proficient, whenever can do meditation.

2.4 Langit Bedah

Bahung Tringan Meditation Technique in the process recognizes what is called langit bedah (breaking of the sky). As has been pointed out above that between Shiva and Buddha is a single dual, both are not united but united. That is, the two principles cannot be separated, but they still have a dividing line that is able to distinguish the two realms. Just as red roses, between roses and red are two different entities, but the two entities cannot be easily separated and cannot even be separated. This is also the case with Shiva-Buddha's singular dual principle.

The line that separates these two realms according to Ida Wayan Jelantik Oka is the edge of the akasa. Based on his own experience, Ida Wayan said that the edge of the akasa is solid and golden yellow. In more detail he (interview 30 July 2016) said:

The dead end of the akasa is solid and golden yellow. If a sadhaka is able to break the boundary to another realm (Buddhahood), then this is called langit bedah. The problem is, if not experienced directly, a person will not know for certain how langit bedah can happen.

When the meeting of positive and negative elements of the mind occurs in a balance of bayu, sabda, and idep, then jnana is born. It is this jnana that is capable of delivering atma sped out from the shackles of the body. In one particular circumstance, the atma will arrive at a soft golden but hard yellow substance like a horizon that confines two different worlds. If the energizing energy of the jnana is strong, then the layer will unfold as it passes and is closed again as it has passed. But for those who have not had enough sadhana practice, they will be blocked there. They will feel like a head hit by a hard object, like a flying balloon blocked by an object.

2.5 Creation

Meditation Technique of Bahung Tringan recognizes the term 'creation' in it. To be able to transform the spirit, this Bahung Tringan technique does not use requests or the use of other forces from outside the self, but through creation within oneself. In order for the spirit to be well processed (as explained before), Jnana must be created through the meeting of positive and negative elements of the mind so that this Jnana is capable of delivering atma to its true purpose. Likewise, when there is a certain intention to make improvements and help to others or the environment, the energy used does not arise from the plea to God, but is created in the moment of meditation itself.

Whether or not the creation is dependent on the ability of a sadhaka to cultivate the jnana. Their ability to give orders according to the intended purpose. Likewise, since the required energy is created, then in the Meditation Technique of Bahung Tringan no longer uses any mantra. Likewise in the use of Yantra (symbols) is very limited, only used when for the purpose to nature like ngeruwat (purification) and the like. While for the purpose of providing healing to the sick, Yantra and Mantra cannot be used at all. How can it be done? According to Ida Wayan Jelantik Oka, all that can be done when a sadhaka is able to play the existing liquid universe (semesta cair). In full, Ida Wayan (interview 30 July 2016) explains the following:

Playing a liquid universe (semesta cair) in the body is manages the liquid universe in the body. It can connect with the liquid universe outside the body. Once connected between the molten universe inside and outside the body, through will, creation can be possible.

Ida Wayan elaborates that within this, there is a liquid universe as well as outside the body. The natural surroundings of humans also have a liquid universe that can be associated with that in the body. This liquid universe may be equated with cosmic energy (prana). Since ancient times, educated people, Maharsis and sages have taught their students that there is something to be found in the air, the substance from which all life originates.

III. Conclusion

Bahung Tringan community performs a spiritual activity given by Master Ida Wayan Jelantik Oka regarding meditation technique of Bahung Tringan. The Shiva-Buddha of Dwi Tunggal principle is a theological principle related to the level of achievement of a sadhaka (spiritual devotees) on this process. The process that exists in the Shiva-Buddhia principle is tantra, an encounter that produces a vacuum. Meditation technique of Bahung Tringan is very concerned with concentration. Concentration exercises are performed with balancing techniques from Tri Pramana (Sabda, Bayu and Idep) during meditation. Similarly, the condition of the body during meditation should be very relaxed by loosening the whole body. An important procession in the Bahung Tringan technique is the 'langit bedah', a process and technique whereby a sadhaka is able to be on the edge of the akasa, or on the edge of the vacuum, and in it he is able to dissect the akasa layer (into a vacuum) so that the Buddhahood can be achieved. The process of performing technique, creation is the basic foundation for the journey of the Spirit and one's spiritual development.

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THE TRADITION OF NGELAWAR: LEARNING PROCESS FOR BALINESE MEN PLUNGING INTO THE DOMESTIC DOMAIN

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Abstract

Ngelawar is an activity undertaken by Balinese men to complete the yadnya offering ceremony. It is a Hindu tradition in Bali that has been implemented since ancient times whereby Balinese men learn how to prepare, cook and serve foods that are especially required for yadnya ceremonies. In preparing yadnya there is a division of labor between men and women. Men usually do work related to preparing meat for bebanten for a caru purification; while women generally do work related to bebantenan. This paper discusses the tradition of ngelawar based on a literature review especially from the perspective of gender as well as behavioristic learning. Findings show that through the tradition of ngelawar, Balinese men directly learn to cook and thus become accustomed to pursue the domestic domain.

Key words: ngelawar tradition, behavioristic learning, Balinese men, domestic domain

1. Introduction

Bali is one of the most unique islands. It is called unique because it is very rich with various cultures that have been happening from generation to generation. However, many traditions seem to have diminished their activities due to the transformation of society, namely Bali, which was originally a majority of agrarian society, has now become a Bali society actively selling services, becoming a tourism agent. This change makes some traditions in Bali shift, can be reduced activity, or even eliminated. This means that the activity (tradition) is no longer an obligation that must be preserved, considering the heterogeneous Balinese people are preoccupied with jobs that lead to the service sector such as serving guests from foreign countries (tourist). The rapid flow of information and technological advances in industries around the world resulted in mutual assistance activities often abandoned by rural communities. They have turned into an individual society that can do everything through the help of the internet and any others digital technologies. Therefore, on this occasion, the writer would like to raise the focus of "bat" (Ngelawar) activity which is a Hindu tradition in Bali when it will be going to perform yadnya ceremony and why bat (ngelawar) tradition is done by Hindu men in Bali.

2. Research Methods

This study was conducted using a qualitative approach that used direct observation by researcher in the research arena, to determine the natural situation (Bogdan & Biklen, 1998; Denzin & Lincoln, 1994). Through direct observation, the researcher is expected to get a comprehensive picture of how the bat (ngelawar) tradition is implemented in various places / such as banjar which became the location of research. According to Lincoln and Guba (1985), through qualitative approaches can provide an understanding of the apparent substance, social events, and behavior of the subjects studied in relation to the execution of (ngelawar)

tradition, as also confirmed by Bogdan and Biklen (1998) that full observation or observation is indispensable to be done by a researcher. Therefore, the researcher's presence in the research location is very absolute considering the researcher as well as the key instrument, which set the focus of the research, selecting the informant as the data source, collecting the data, selecting the data quality, analyzing the data, and drawing conclusions from the findings in the field (Moleong, 2005). Furthermore it is said that the researcher is considered sensitive and reacts to the stimulus of the setting that is considered meaningful for the research, the researchers can adjust to the situation in the field.

Sources of data in this study, besides doing observations, also came from field informants by interviewing in depth by asking a few questions to the head of family, and some people (youths) who were doing "Ngelawar" activities in Banjar. Other sources of information are available documents, such as literature, text books that contain important reference theories.

The research was conducted in several banjar in Klungkung and Denpasar city. The locations were selected randomly, because at that time in banjar Besang Kawan, Klungkung, Banjar Jelantik Klungkung regency, and Banjar Bengkel in Denpasar City Denpasar were going on the activities of Ngelawar. Qualitative data analysis is done through data collection process (obtained through interview, observation / field notes, and document review) and arranged systematically so that it is easy to be understood so that can be informed to others (Bogdan & Biklen, 1998).

3. Results and Analysis

3.1. The Tradition of Gotong -Royong

In Bali the population who has married must be a member of a banjar or a member of the village. Each family consisting of the husband (male) and the wife (woman) obtain their rights and obligations respectively. One of the obligations is nguopin / ngayah (to help) in banjar or village residents if there is a "work" such as the implementation of ceremonies marriage, death and or other upacara yadnya in temple. In general, ngayah activities conducted to organize yadnya ceremonies at the temple of various activities and the separation or division of tasks between the work performed by men (father) or the work done by women (mother). Variations of the work include, there are wewangunan work that is making buildings made of bamboo, the work of making ceremonial tools of bamboo, and work bat. The work mentioned above is a task performed by men. Women work (mothers) usually do work related to making banten / bebantenan. The division of this task runs from the past until now without anyone questioning. If the person can not attend or is unable to attend the ngayah / nguopin activity, his / her obligation can be represented to his or her adult children. On this occasion members of the banjar or village interact with each other between neighbors, resulting in social contact between them. They can communicate, inquire about each other, or exchange information. Kinship ties become closer with the tradition of nguopin or ngayah. Work done jointly or known as gotong royong is a socio-cultural activity that became a tradition in Bali.

3.2 Tradition of Ngelawar

Bats (ngelawar) are often performed by the Balinese at times of carrying out yadnya. Whether it is during the ceremony of the god yadnya, pitra yadnya, rsi yadnya, manusa yadnya, or bhuta yadnya. Bats (ngelawar) can be grouped as done in banjar during ngayah or nguopin activities, or individually (in their own households). The activity of bats in banjar or in the village

is a community social activity that is required by the local people (banjar / desa) to the resident who has married with the intention to speed up the work, so that the planned yadnya can be done according to plan.

Similarly, ngelawar activities which are conducted by Balinese Hindus, a tradition that is implemented to create a kind of typical food in Bali. 'Ngelawar' is the process of making lawar, which is a typical processed bali food usually made of minced meat with a mixture of coconut and certain vegetables (Tantra, 2015: 24). 'Ngelawar' activity begins with: 1) preparing materials such as various kinds of spices are required. Kitchen spices are prepared first by cleaning, cutting or mashing, including estimating the amount of spices required. 2) prepare necessary materials such as meat (pork, chicken, duck), vegetables (jackfruit, long beans, and coconut). 3) prepare kitchen utensils for cooking, such as stoves, pans, fryers, cutting boards, knives, grate, baking tools and other kitchenware as needed. 4) The highlight of this ngelawar activity is when cooked meat and vegetables are chopped up on a cutting board by using a large knife or it is called a hammer so that it makes a loud and rhythmic sound; then, followed by cooking. 5) presents lawar by stirring the meat, vegetables and spices in such a way with the appropriate comparisons that produce a delicious flavor. When 'ngelawar' is being finished then followed by eating together among them. 'Ngelawar' activity has a very important social meaning in togetherness, communication, narrow the gap, mutual respect, ethics and estitica (Tantra, 2015: 26). Furthermore Lawar is said to have a religious function, because almost every yadnya ceremony makes ulam banten including lawar.

All these activities are carried out by the Balinese men when carrying out nguopin activities at home residents or ngayah in banjar to carry out 'ngelawar'. Done by the men because 'ngelawar' activity in banjar or ngayah at temple, usually starting at dawn (at 02.00 am or at 03.00 am) with slaughter of animals such as pigs, chickens, ducks by using sharp weapons, thus requiring strong power. There are some equipments deemed to be better suited to men such as chainsaws, large and sharp knives, rifles. (Tsalki, 2010). The Conditions like this (working early and using sharp weapons) are likely to make 'ngelawar' activity handed over to men who are assumed to be physically stronger than women. After the slaughter is done, followed by the activity of processing the meat until it becomes food that is ready to be used as a banten or to be eaten.

Observing 'ngelawar' activities starting from preparing, processing / cooking to serving, the Balinese man has performed a gender role in preparing food, cooking, which, in the opinion of certain people, can only be done by women. As according to Jones, et al (2016) that gender refers to socially constructed categories related to masculinity and femininity. Thus, gender differences can form and change over time, from one place to another according to certain conditions of society at any given time. Because of the formation of gender differences due to many things, among their formed, socialized, strengthened, even constructed socially or culturally through religious and state teachings (Mansour, 2015). That is why the division of duty to 'ngelawar' handed over to Balinese men without any protest or want to change because it is a social construction of the people of Bali. It is also not intended for liberation for women in the domestic realm, or the domestication of Balinese men, as Balinese are patriarchies, which means that Balinese men tend to dominate women. Boys are the heirs and successors of descendants who can preserve the responsibility of the ancestors.

The tradition of 'ngelawar' in Bali at least introduces to Balinese men that cooking, preparing food is not as easy as to eat. The good side of 'ngelawar' tradition performed by Balinese men is that they (the Balinese men) should more respect their wives for being able to take

a domestic role of cooking. Until now the activity of ngelawar is still an integral part of the activities of Hindu men in Bali. How can this be done from generation to generation?

3.3 Ngelawar Learning Process

The nguopin or ngayah activities required of the father and mother in the village where they reside can be represented to their grown sons. Thus bats skills are also passed on to the next generation. These ways are learning for the younger generation to continue the village tradition that has been done from the past until now. Not only inherited bat skill, but there are also others such as how to learn to socialize, interact, communicate in communities that start heterogeneous from the side of work, activity, and perspective. Through nguopin and / or ngayah activities that require local citizens to take part, (if the citizens are not involved, will be penalized in the form of fines of money) is a tradition that helps preserve the tradition of bats, because the community is obliged to come and take the job (bat). The obligation to take part in bat activities forces Hindu men in Bali to learn bats, which in turn are smart bats. Questions arise when long-standing traditions are faced with the progress and demands of contemporary globalization?

Progress of the times demands young people to continue their education to higher levels, even out of the region, so that the traditions of the village are often abandoned or even forgotten, including the tradition of bats. Hindu youths who have already done nguopin or ngayah, and good at bat can usually apply this bat skill outside Bali that is by utilizing holy days like Galungan and Kuningan and mobilize Balinese Hindu community. If there is a community in the overseas (the Balinese), then this bat tradition is also a place for gathering fellow. One thing that needs to be underlined is that the skill of bats needs to be transmitted both from the generation of the parents (parents) to the child and transmitted among the younger generation through the gatherings. Based on the theory of behavioristic learning that can shape a person's behavior to do the job repeatedly and continuously, then the work will be done automatically and make the habit.

Creating conditions that can attract young people to carry out the 'ngelawar' is to use the momentum of the feast, such as the feast of Galungan, Kuningan, and where there are events such as thanksgiving or even a grief event. At the feast and the days in which the Hindus perform their yadnya ceremony is a classical conditioning that becomes a stimulus to obtain a conditioned response (Robbins, 2002). This stimulus response that can make the tradition of 'ngelawar' will be continued by young man generation in Bali.

4. Conclusions

1. That the tradition of 'ngelawar' often associated with nguopin or ngayah tradition to prepare Balinese food when there yadnya ceremony
2. The tradition of 'ngelawar' is usually done by Hindu men in Bali from the past until now without being disputed and without conflict, so that the 'ngelawar' tradition directly enter Hindu men in Bali into the domestic realm.
3. The tradition of 'ngelawar' can be continued to the younger generation by taking advantage of the momentum of holidays such as Galungan, Kuningan, and other events days where nguopin and ngayah traditions still require men to take part.

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SATE RENTENG IN PIODALAN CEREMONY OF PURA DALEM IN JAGAPATI VILLAGE, ABIANSEMAL, BADUNG REGENCY: PERSPECTIVE OF THE VALUES OF HINDU RELIGIOUS EDUCATION

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Abstract

This study aimed to understand and analyze the shape of *sate renteng* used for the *piodalan* ceremony at Pura Dalem in Jagapati Village, Abiansemal, Badung Regency and to understand its function as well as the values of Hindu religious education contained within it. Data was derived from observation, in-depth interviews, and documents and analyzed in a descriptive interpretative manner in view of functional theory, structural theory, and symbol theory. The results show the shape of *sate renteng* and its function as the *ulam* of banten *bebangkit gerombong*. Hindu religious values conveyed by *sate renteng* include: (a) *tatwa* about *Widhi Sradha*, *Atma Sradha*, *Karmaphala Sradha*, and *Punarbawa Sradha*; (b) moral education concerning the teachings of *Kayika Parisudha*; and (c) ceremonial education related to teachings on *bhakti marga*.

Key words: *sate renteng*, Hindu religious education

INTRODUCTION

1.1. Background Issues

In general all the religions that exist in this world are guiding people to achieve the goals of life in accordance with the teachings of their respective religions. The purpose of Hinduism is to achieve happiness in the world and in the afterlife of increasing the “Jagathita Ya Ca Tri Darsana”

In the implementation of the Piodalan ceremony at Pura Dalem Jagapati Village, Abiansemal, Badung which held on Buda Kliwon day Wuku Pahang (every 6 months) it seems that the use of “Sate Renteng ceremony to complement the offerings in the ceremony”

Based on the above description, it attracted the author to convey it in a scientific paper entitled “Sate Renteng In Piodalan Ceremony At Pura Dalem Jagapati Village, Abiansemal, Badung”

1.2. Problem Formulation

Based on the above background can be presented the formulation of the problem as follows:

1. How is the shape of sate Renteng in Piodalan ceremony that using Banten Bebangkit at Pura Dalem Jagapati Village, Abiansemal Badung?
2. What is the function of Sate Renteng In Piodalan ceremony that using Banten Bebangkit at Pura Dalem Jagapati Village, Abiansemal Badung?
3. Why Sate Renteng are used in Piodalan Ceremony that using Banten Bebangkit at Pura

Dalem Jagapati Village, Abiansema Badung?

1.3. Objectives Research

The purpose of this study is to compare the theory / practice that the authors get in the field are:

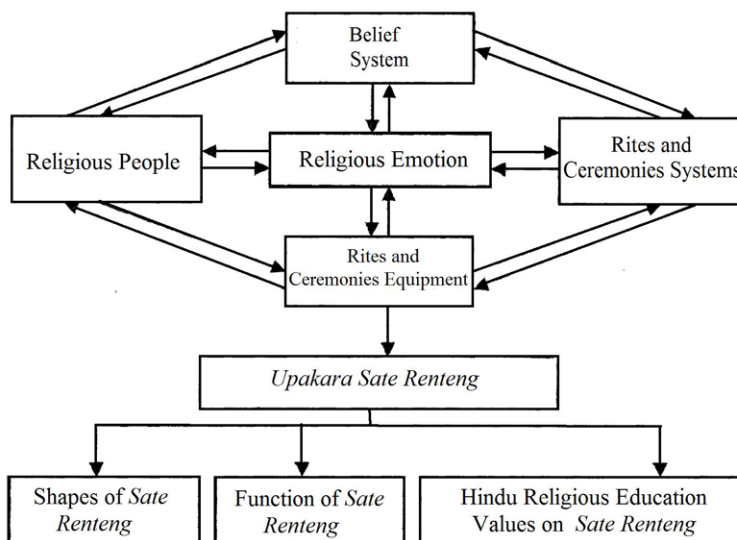
1. To know the shape of Sate Renteng In Piodalan Ceremony
2. To know the function of Sate Renteng In Piodalan Ceremony
3. To Know the use of Sate Renteng In Piodalan Ceremony



Picture 1. The shape of Sate Renteng

1.4 Thinking Framework

In this study, the authors arrange it in a frame of mind as follows:



↔ Stated the each other relationships affect

↓ Stated the things to be studied

Explanation about the above diagram

1. Among the Religious Emotions, the Religious People, Belief Systems, Rites and Ceremonies Systems, as well as Rites and Ritual Equipments has interrelations that affect each other
2. In Ritual and Ceremonies Equipment there is Upakara Sate Renteng
3. Further its investigated the form, function and use of Sate Renteng

DISCUSSION

1. Sate Renteng

The word Sate Renteng comes from Sate (satay) and Renteng. In the Kamus Besar Bahasa Indonesia (1990-787) the word sate (satay) means slices of small meat that are grilled and baked and spiced with peanut or soy sauce, chicken, goat, menyatai 1. making satay, 2 (mempersatai) ki disunite the unity, separation ki rupture. The meaning of sate (satay) is also mentioned in Kamus Umum Bahasa Indonesia (1976: 875) that sate of slices of small, slaughtered meat, such as chicken, satay made from chicken meat, goat, satay made from goat meat, menyate, 1. making sate, 2 (=mempersate), divide (the unity), unity, actor of the rupture or ruins (the unity)

Sate (satay) is also called jatah which is meat mixed or not, and use stick made of bamboo (katikan) as a place to attach the processed meat, has a variety of processed form. Jatah or sate (satay) is as a complement to the ceremony that is not less important with other forms of ceremony (Sudarsana, 2001: 12)

Sudarsana (2001: 12-14) reveals that the word jatah is derived from the word "jata" which means Surya, born (Kawi-Bali language dictionary), gets a long voice emphasis becomes 'Jataah', then gets emphasis on noun then becomes "jatah" which means food. While the word Sate derives from the syllables "Satt", and "a", which means source or core, while the vowel "a", is anonymous, so it becomes "non-core or not sourced", in other words mean holy or sacred, then changed into Sate. To get the meaning of Jatah or Sate, we interpret in accordance with the context of all meaning so as to get its meaning spiritually "to ngutpeti the power of manifestation from its source (Sang Hyang Widhi) that is purusa, so it becomes the symbol of lingga". Judging from the meaning, it has been implied a meaning that the jatah is a symbol (niyasa) as Hyang Widhi's manifesting power in relation to its function in accordance with the purpose of a religious ceremony. If all kinds of processed (urab, lawar, penyon, gegode, campuran) are combined with satay into one series then it becomes symbol of "Penugggalan Lingga Yoni" whereas Penugggalan Lingga Yoni according to Hindu belief is a symbol of Hyang Siwa "Shiva's" power from "Siwalah" the birth of the power of god (Dewa Bathara), therefore the culture of ebatan-ebatan (making cuisine for ceremonies) must be preserved for all Hindus, especially in Bali because the suguhan (offering) olah-olahan for the needs of the ceremony is very meaningful in terms of achieving balance and harmony between Bhuwana Agung with Bhuwana Alit.

In general, in Hindu society, the presenting of (olah-olahan) processed products with different amounts of jatah such as 1, 3, 5, 7, 12, 16, 30 and 33, with common language "ngatik berapa". The calculation of the numbers above is sourced to the calculation of Samkhya number from Maha Rsi Kapila in tattwa calculation, which is to achieve Hyang Widhi's manifestation power with the corresponding function of the Sunia realm level. In addition, the number of jatah

as a ritual of ceremonies is adjusted to the level of ceremony (nista, nadya, and utama). (Sudarsana, 2001: 14)

In Kamus Besar Bahasa Indonesia (1990: 743) the Renteng is elaborated: seRenteng: a string, a series of firecrackers, canted 1. Stretching, stringed, 2. In a row, carve : stretching a strand not one by one) for example merem, stretch together: string, series (fireworks etc.)

Sate Renteng has different forms in each village, it depends on the tradition of each village but in principle it's the same. Different forms are also highly determined by the sense of art so that the form of jatah rebasan sate Renteng also has a different art charisma. Making sate Renteng in accordance with the amount of its upakara (ceremony), for example at the ceremony that is included with the bebangkit ceremony, if not using banten bebangkit, it's no need to make Sate Renteng, because Sate Renteng is a series of sorohan bebangkit commonly called "jatah dangsil". The meaning is as a sign language to appeal to the presence of Sang Hyang Widhi, to be endowed with a protective force or the safety of the implementation of a ceremony. In addition to pleading to Sang Hyang Widhi, to be endowed with a protective force or the safety of the execution of a ceremony. In addition to request kasidian and amertha in the form of dasa guna pari krama (skill according to job). In conclusion, begging the balance of Bhuana Alit with Bhuana Agung.

Mr. I Bagus Made Lodra (Wednesday, 5 December 2007) stated:

"What is meant by Sate Renteng is a form of bebanten that is given meat, both pork and duck meat. And made a kind of shape in accordance with the level of the bebanten. Starting from the level of banten pulogembal, bebangkit gerombong (rombong), bebangkit agung mecagak, and bebangkit agung mekaras. Which is a symbolic of Dewata Nawa Sanga that simbolize in sasate form. The types of sasate used in creating Banten Sate Renteng:

1. Sate Jepit Babi, in the East (symbolic God Iswara)
2. Sate Serapah, in the Southeast (symbolic of God Mahesora)
3. Sate Lembat, in the South (symbolic of God Brahma)
4. Sate Letklet, in the southwest (symbolic of God Rudra)
5. Sate Jepit Balung, in the West (symbolic God Mahadeva)
6. Sate Suduk Ro, in the Northwest (symbolic of God Sangkara)
7. Sate Asem, in the North (symbolic God Vishnu)
8. Sate Jepit Gunting, in the Northeast (Symbolic God Sambu)
9. Sate Kuwung, in the Central (Symbolic God Shiva)

These nine sate (satay) are placed on the coconut (as a base) as the symbol of the earth.

"In its usefulness, the form of Sate Renteng is in accordance with the level of nista, madya, utama bebante, such as:

1. Pulogembal, will use the sate (satay) with a multiple of 1 x
2. For Banten Bebangkit Gerombong with amultiple 2x of the type of sate, with the sequence of installation in accordance with pengideran (should not be reversed)
3. To accompanying Bebangkit Agung Mecagak, use a multiple 6x of the sate (also called the kelanan).

4. To accompany *Bebangkit Agung Mekar*, use the sate satay with a multiples 10x of its (called also with *galahan*).

At the time of accompanying *Bebangkit Agung Mekar*, accompanied by the use of a sate form have the shape of weapons.

1. Sate shaped *Bajera*, in the East (made and meat or Pork)
2. Sate shaped *Dupa*, in the Southeast
3. Sate shaped *Gada*, in the South
4. Sate shaped *Moksala*, in the Southwest
5. Sate shaped *Nagapasa*, in the West
6. Sate shaped *Angkus*, in Bara: Sea
7. Sate shaped *Chakra*, in the North
8. Sate shaped *Trisula*, in the Northeast
9. Sate shaped *Padma*, in the Middle

In the structure of the sate added a decoration. The ornaments that accompany the sate is called the *renteng lenter*. *Renteng* (decoration) is only useful if there are sate under the *pangideran*. Sate *Renteng* when viewed from the tip, then there are two:

1. Sate *Renteng* with rectangular edges, called *bagia*.
2. Sate *Renteng* which ends in a triangular shape, called *panyeneng*.

The usefulness are:

1. Sate *Renteng Panyeneng*, special use to accompany *Pulogembal Pereman*.
2. Sate *Renteng Bagia*, its use can be divided into three:
 - a. Sate *Renteng Bagia* to accompany *Bebangkit Alit* (small) namely *Bebangkit Gerombong*. Determined by the number of sate *pangideran*, in this case each required couple (two bars) of them; two rods *Kakuwung*, two rods *jepit babi*, two rods *serapah*, two rods *lembat*, two rods *letlet*, *Jepit Iga* (*Jepit Balung*) two-sticks, *Suduk Ro* two-sticks, *Asem* two-stem, and *Jepit Gunting* two-stem.
 - b. Sate *Renteng Bagia* to accompany *Bebangkit Agung Macagak*. Determined by the number of sate *pangideran*, in this case each required a *kelanan* (six bars) such as: *Kakuwung* six sticks, *Jepit Babi* six stick, *Serapah* six stick, *Lambat* six stick, *Letlet* six-stem, *Jepit Iga* (*Jepit Balung*) six stick, *Suduk Ro* six stems, *Asem* six sticks, and *Jepit Gunting* six-stem.
 - c. Sate *Renteng Bagia* to accompany *Bebangkit Agung Makaras*. Determined by the number of sate *pangideran* *dasa* (ten stick), in this case each required ten stems of them: *Kakuwung* ten stems, *Jepit Babi* ten stalks, *Serapah* ten stalks, *Lambat* ten stems, *Letlet* ten-stem, *Jepit Iga* (*Jepit Balung*) ten sticks, *Suduk Ro* ten stems, *Asem* ten-stem, and *Jepit Gunting* ten rods.

Sate *Renteng* which ends have *Bagia*-shaped is strongly associated with *Gayah*, including: *Gayah Pupus* (smallest) using sate *pangideran* each amounted to two, *Gayah Sari* (*madya*) using sate *pangideran* each amounted to six, *Gayah Utuh* (*Utama*) using sate *pangideran* each amounted to ten.

In this research, sate renteng is the object of research.

2. Piodalan Ceremony

In Kamus Lengkap Bahasa Indonesia (2001: 578) it is mentioned that the ceremonial understanding is the signs of greatness (such as the royal umbrella); equipment (according to custom); a series of actions or actions bound to certain rules by adat (custom) or religion; deeds or celebrations done or held in connection with the event (such as the inauguration of officials: the opening of a new building). Kamus Istilah Agama Hindu (2005: 139) mentions that ceremony means action in ritual activity. The meaning of the ceremony is also mentioned in the Kamus Besar Bahasa Indonesia (1990: 994), namely:

1. Signs of greatness (such as royal umbrellas): the ladies of the king, each carrying it's;
2. Equipment (according to customs); a series of actions or deeds bound to certain rules according to custom or religion: for example simply marriage.
3. Acts or celebrations conducted or held in connection with important events (such as official inauguration, opening of new buildings): the independence of the Republic of Indonesia, the inauguration of the regent, the inauguration of a new fertilizer plant.

While in Kamus Umum Bahasa Indonesia (1976: 1132) describes the meaning of ceremony as follows:

1. Signs of greatness (such as umbrella and so on), eg. Bringing-kingdom;
2. Equipment (according to custom): the act of doing an act which is of course according to custom or according to religion; for example. - marriage: - religion: - raise the flag;
3. Inauguration (anniversary, celebration and so on) official with ceremonies; eg attending official inauguration: trial opened with guests and so on); for example, the king immediately woke up and gave,

In the book *Himpunan Keputusan Seminar Kesatuan Tafsir confined to Aspects of Hindu Religion I-XV* (1998: 20) mentioned that Piodalan is a worship ceremony before Jang Ida Sang Hyang Widhi Wasa with all his manifestation by means of Pamerajan, Pura, Kahyangan, with ngalinggayang or ngarekayang (ngadegang) in certain days. The word Piodalan originates and the word "wedal" which means to come out, descend or placed in this case Ida Sang Hyang Widhi Wasa with all his manifestation according to the day that has been set for Pamerajan, Pura, Kahyangan concerned. Piodalan is also called Patirtayan, Patoyan, and Puja Wali.

Wandni (2005: 19) states that the Piodalan ceremony is a series of remembrance ceremonies to worship the manifestation of Ida Sang Hyang Widhi at a temple or certain shrines whose execution is done at any given time (every six months or once a year). The Piodalan ceremony aims to convey the sense of love or sense of bliss for the salvation and welfare that God bestows through the offering of sasajen-sasajen. Piodalan ceremony at a particular shrine is usually guided directly by Sulinggih (by Pandita and Pinandita) of the local Pura.

In this research, the Piodalan ceremony is the Piodalan Ceremony at Pura Maha Widya Mandira conducted by the big family of Hindu University of Indonesia on Saturday Umanis Wuku Watutugunung on November 10, 2007 which coincides with the commemoration of Saraswati Day. The Piodalan ceremony at Pura Maha Widya Mandira has undergone a change of anniversary from every Purnamaning Kapat becomes simultaneous with Saraswati day to

save time and cost.

3. Pura Dalem Jagapati Village, Abiansema Badung

In Kamus Besar Bahasa Indonesia (1990: 711) mentioned that Pura is a place of worshipping of Hindu Dharma.

Jiwa (1992: 52) mentioned that pura is a place of worshipping to perform prayers from the smallest family to the largest regional environment.

And in Kamus Istilah Agama Hindu (2005: 92) mentioned that word pura originated from the word "pur" which means fortress, palace, city. Pura is a holy place to worship Hyang Widhi Wasa in all prabhawa (His manifestation) and Atma Siddha Dewata (the ancestral spirit of the ancestors)

CONCLUSION

Based on the formulation of the problems that formulated in the Chapter above it can be concluded as follows:

1. Form of the Sate Renteng in Piodalan ceremony at Pura Dalem Jagapati village Abiansema Badung related to Gayah Pupus
2. The function of Sate Renteng in Piodalan Ceremony at Pura Dalem Jagapati village, Abiansema Badung is as an offerings of Banten Sorohan Bebangkit, which is as the ulam banten of Banten Bebangkit Gerombong.
3. In using the Sate Renteng at the time of Piodalan in Pura Dalem Jagapati village, Abiansema Badung contains Sradha values such as: Widhi Sradha, Atma Sradha, Karmapala Sradha, and Panurbhawa Sradha.

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THE SACRALIZATION OF OGOH-OGOHO IN THE CITY OF DENPASAR: SOURCE OF NEW FUNDING

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Abstract

In Upacara Pasupati sebagai Media Sakralisasi, Swarsi (2008: 39) describes that 'in referring to the beliefs of Hindus, in every creation of an object whether related to life, salvation, or welfare and especially related to rituals – surely through the stages of *tattwa*, *susila* and the religious ethics and traditions of each society and moreover in the making of a sacred object – the beliefs of the people are followed from the search for materials, to making the object, until the process of wood carving according to the applicable *tattwa*'. So, the sacralization process is based on religious belief to achieve salvation based on *tattwa*, ethics and ceremonies or rituals. For the ritual required for sacralization, as explained by Wandri (pers. comm., 2018), 'the Lontar Mpu Lutuk describes that the *daksina* banten is upstream, *banten dipeselang* is for the body, while *banten caru* is for the tribe. Also, other types of offerings are needed such as *kwangen* and *paspa sanggah urip* which contain *taledan*, bananas, sugar cane, tape, fruits, chicken meat, *penyeneng* and *sampyan* among other materials. All of this requires funds associated with the *ogoh-ogoh* ritual; a minimum of Rp. 500,000'. If calculated based on the existence of at least two to three *ogoh-ogoh* in every *desa pekraman*, customary village in Bali, multiplied by a thousand villages, than every year two to three thousand *ogoh-ogoh* are sacralized. The question is: is the sacralization of *ogoh-ogoh* a source for garnering new funding for the people of the City of Denpasar and other areas. This paper presents the results from a study on this topic based on data from observation, interviews and documents analyzed through the lens of Talcott Parsons theory on the structure of social action and presented in a descriptive narrative manner.

Key words: sacralization of *ogoh-ogoh*, garnering, source of new funding, Denpasar

1. Introduction

The Sesana bali project, in his book Segara Yoga entitled Barong and Rangda (2000: 17) explains that, "The sacralization process is important, because the manifestation of Barong and Rangda will reveal its magical value so that the penyungsungnya community will feel closer to Barong to tapel Barong and Rangda get spiritual holiness. Although tapel and pepayasan already installed but can not be said as a sacred object. He is a dead object, now the form of inanimate objects is revived with a ceremony called Utpeti Ceremony (purified / enlivened). The process of reviving (Utpeti) is done with several levels, namely: 1). Level Prayascitta and Mlaspas, 2). Level Ngatep and Pasupati, 3). Level of Masuci and Ngerehin).

Suarsi. S, explains in the Pasupati Upacara as the Sacralization described (2008: 39) that; "Referring to the beliefs and beliefs of Hindus in every creation of an object, let alone related to life, salvation, and welfare and especially related to ritual, surely through the stages of Tattwa, Susila, and the religious ethics and traditions of each society. Moreover, making in a human

creation that will be sacred, then the belief of the people are arranged from the search for materials, making the object, until the process of wood carving according tattwa applicable “.

Indra Wirawan, Komang elaborates in his book (2016: 65) that, “The sacralization of Hindu religious symbol objects in Bali, Barong and Rangda is done through the yadnya ceremony, ... while the sacrificial ceremony is done in several ways: 1). Melasti to Segara, 2). Melaspas, with his series of campaigns: (a). Mecaru Panca Sata, (b). Cleaning by means of Banten: Banten Bayakaonan, Banten Tebasan Durmanggala, Banten Tebasan Prayascitta, Banten Pengulapan, and Lis Balegadang, Maurip-urip.

Cudamani in his Script Watra (1997: 28) states that, “Yadnya is a concrete form of philosophy. When examined upakara-upakara it really amazing meaning, all the abstract things can be described in the form of banten in the solar studio. The mind that can not be seen can be expressed various kinds sesayut. Thoughts of apology can only be described in the “Guru Piduka” banten. Further explained that yadnya is a sincere sacrifice iklas consisting of five parts, namely: Gods, Pitra, Manusa, Rsi, and Bhuta Yadnya. So Sacralisation is a yadnya form belonging to God Yadnya. Yadnya need material, such as bananas, sugarcane, fruit, and chicken need funds, so yadnya tightly assembled with funds. As stated below”.

Ni Wayan Wandri explains (Inrofrman, 67, 2018), that “Lontar Mpu Lutuk describes Daksina banten in (Sargar tawang) is upstream, banten dipeselang as body / purple bhaga, while banten caru as sor tribe. Likewise, others such as kwangen, puspa sanggah urip, are needed such as Taledan, banana, sugar cane, tape, fruits. Chicken meat, Penyeneng, Sampyan, soda sauce, and others. All that actually requires funds, associated with ogoh-ogoh ritual requires a of Rp. 500,000 “.

Widana explains (2016: 40) that, “Once the conclusion of the meeting of ogoh-ogoh manufacture conical to the word ‘no funds’ then bergulir and flow the most important discussion to ‘how to dig funds’? ... how to dig funds there are three ways namely: Membership dues, holding bazaar and asking for donations. Further explained, to the intended third party to make a donation, the solicitor of the donation will submit a reasonable / normal contribution. For third parties already ‘know yourself’, likes not like, inevitably usually by volunteering or ‘forced willing’ to give donations. Another case with third parties who first requested donations and did not get sufficient explanation of the legal basis of the use of funds donations, then trying to avoid it often must receive verbal bluffs, can also in the form of physical threats that can be shown at a later time, such as thrown stones during the night pengerupukan or right during the night Nyepi.

So the making of ogoh-ogoh actually requires funding, with three ways: dues, holding bazaar, and asking for donations. Usually the collected funds exceed the cost design. Including ritual funds at every sacralization Ogoh-ogoh requires funding, on every ogoh-ogoh. But the outlay, there was never any report to the donor. Regardless of the calculation of the size of the cost required for each ogoh-ogoh, then from the above description came a question, “Is Sakralisasi Ogoh-Ogoh Is a New Fund Excavation For Denpasar People?”

2. Discussion.

In this discussion using Structural Structure Talcott Parsons, which states that, A functional in order to survive must have four functions, namely: a). Adaption (adaptasi) of a system must be an external external repeat. The system must adapt to the environment with its needs. 2). Goal

attainment a system must identify and and achieve its ultimate goal, 3). Integration (integrasi) of a system must regulate the inter-relationship part of the component. The system must also manage interrelationships among the other three important functions. 4). Latency, (latency or Pattern selection), a system must complement, nurture and improve, both individual motivation and cultural patterns, which create and sustain the innovation. Can be detailed as follows:

a. Adaption (adaptasi) of a system must be an external repeat. The system must adapt to the environment with its needs. The word "adaptation" according to Big Indonesian Dictionary (Team Compiler, 1993: 6) "The word adaptation is an adjustment to the environment, work and lessons, adaptation to culture; changes in the cultural elements that cause them to function better for human beings who support them, social adaptation; the process of change and the consequences of a person in a social group so that the person can live or function better in his environment ". Meanwhile, according to his theory Talcot Parson Adaptation (adaptasi): In order to survive he must be able to adjust himself with the environment and adjust the environment with him. In line with the description of the Great Indonesian Dictionary, and Talcot Parson's theories, and the Gusti Ayu Artatik Informant (45 Th) Teachers of Hindu University Indonesia (UNHI), interviewed on 8 June 2018, explanation.

"For the first time realizing the Ogoh-Ogoh Sacralization, there are many challenges, especially in adapting to the environment within the Hindu Society. Associated with the human, because the majority of Hindus, Hindus instead of here there is a cross opinion. Some are made upakara and some do not agree, this is based on the idea that "Ogoh-ogoh", is rich in art not a means of religion. But because it is associated with religious activities, especially at the time of pengerupukan it must be made upakara, in accordance with the Village of Kala and Patra. Such as: 1). 3 Pejati for Banjar, Penunggun Karang, and Setra (burning) ogoh-ogoh, 2). Upakara and Sesari Mangku Dalem, 3). Biya Kaon / beyakala, 4). Prascita, 5). Segehan Barak for the setra " .

Some Banten in question are: (1). Banten Daksina / Pejati with its series (Sudarsana, 2010: 37) namely: a). Bebedog (srembeng) Pritiwi Earth Symbol, b). Seen virgin seismic regulating symbol, c). Rice symbol of bayu, d) Porosan silih asih kojong base symbol Semara ratih, e). Eruption symbol of jiwatman (spirit), f). Papercock symbol of plants, g). Pangi symbol sarwa pala bungkah (all kinds of fruit), h). Coconut symbol Sanghyang Sadha Shiva, j). Duck Egg (duck) symbol of Sang Hyang Shiva, k). Tangkih symbol Sang Hyang Parama Shiva, l). Cloud thread symbol of clouds, m). Money Bolong symbol Sangkan Paran, n). Canang Sari Symbol of Dewata Nawasanga. (2). Beyakala explained by Sudarsana (2010: 79), describes that. The series of upakara as below: a). A sidi (symbol of the universe) b). A taledan containing people (Symbol of the wind), c). Raka-Raka (symbol of the Contents of the universe), d). A sampyan nagasari (the sacred core of thought), e). The purity of the hygiene symbol, f). A symbol of symbols cleans up all, g). A rice metajuh symbol food source, h). The flat contains the tulak base, the yellow rice container, the shell containing the black rice, the raw chicken egg. (The symbol of choosing food), i). Kojong Rakat, the symbol of chastity that stratified, k). Rice substitute metanceb onion, a symbol of food-seeking effort to strengthen faith, l). A metimpuh rice, a symbol of gratitude for the grace received, m). A sabet from coconut fibers, symbol of means of cleaning, n). Three (3) sticks, a symbol of cleansing of thoughts, words and deeds, o). A souvenir, a symbol of self-stability, p). Payuk Pare, the symbol of human life is still confined.

At first people were afraid to see so much, the means of upakara required in the sacralization of ogoh-ogoh. But having understood the symbols of every upakara like Bebedog or srembeng

is the symbol of the earth, that we live on this earth to find food. What is life and what is really is supported by the earth. Likewise, the three sticks of the stick are symbols for self-cleansing thoughts, words and deeds. The essence of the whole upakara is to achieve stability in life (Penyeneng). So many meanings contained in upakara symbol so that, gradually the implementation of upakara can be accepted by society.

b. In his theory Talcot Parson for goal attainment: is a system must be able to determine its purpose and strive to achieve the goals that have been formulated. The main goal, from the implementation of the ceremony is to achieve a stable life.

The objectives related to the making of ogoh-ogoh are, "Starting from the splash of ideas / ideas create ogoh-ogoh which in the context of this research comes from private circles, institutions Banjar / Desa Adat, and place of business ogoh-ogoh which later became business opportunities related to the series the beginning of the event which translates as "nyomyang Bhuta Kala". Planning is related to many activities that are scheduled to realize the creation ogoh-ogoh, ranging from themes, facilities / infrastructure, accessories / consumption, komsumsi, device gambelan / musical accompaniment, which in fact many collide on the issue of unpreparedness. (Widana, 216: 40).

As Widana pointed out that the purpose of making ogoh-ogoh, is "nyomyang bhuta kala" is to eliminate the evil that is sweeping on nature, especially the bhutakala that exist in humans. From bad behavior is expected to turn into a manner of manners. Indeed their planning is quite mature including fund-raising, for making ogoh-ogoh. But the target was deemed inaccurate, because it involved the first members of the membership dues, the two held bazaar, and the third asked for donations. According to Widana's calculations on bazaar until Rp 24.000.000, not including member contributions and third party donations. (Read Widana, 2016).

The ideas of making ogoh-ogoh are lifted from Lontar Kala Tattwa, which is described as follows.

"When Tattwa is a script that is scholarly who specifically explains the origin of the birth of Sang Hyang Kala and the graces received from his parents Bhatara Shiva and Uma Goddess. Mentioned when Bhatara Shiva and Bhatari Uma went to sea to see a beautiful panorama of her bihar appeared. But before his sperm delivery Bhatara Shiva has come out and fall into the ocean. The sperm was so engrossed that it prompted Bhatara Brahma and Bhatara Wisnu, then on his yogan powers (Bhatara Brahma and Bhatara Wisnu) the sperm was successfully collected and then transformed into a huge tall giant, later called Hyang Kala " (Dunia, 2009: iii).

The manuscript of Kala Tattwa tells of a wrong birth process, or prohibited by society. Beginning with romance and walking along the beach with the opposite sex, then arise intention to have sexual relations between husband and wife. Before his wish was accomplished his sperm fell into the sea, eventually transforming into a Giant. As described by Rsi Patanjali in (Watra, 2006: 64) as follows.

"The love or mind in the wake of the three components is manah, budhi, and ahamkara. Manah is a part of the mind that has the ability to record the impressions of the outside world received through its senses. Those impressions are distinguished, analyzed by the mind. For the ability of the mind one can react to that impression. Ahamkara is my sense of ego, which claims all those impressions are his. The results and analysis of budhi will give birth to Satwam, Rajas, and Tamas. If the color of light, clarify, clinging to the mind he will be a wise man, Rajah means citta rajah attribute to the minds of people will be shaken, quickly stirred, hasty, hot,

cocky, jealous, irritable, hard, nosy, arrogant, selfish, loba, greedy, cruel and unfamiliar. Tamah, means the signs of ideals when attending to the mind, it will appear laziness, dirty, strong sleep, stupid, big sex passionate, love bersengama, mix with children (adults) “.

From the description shows everything that happens in nature, living creatures including humans must adjust. Especially for human adjustment centered on budhi then spread into good deeds and bad deeds. Good deeds are called the realm of divine, the nature of the Gods. Bad deeds are the nature of Bhuta Kala or the coercion. If observed the activity of holy day nyepi associated with ogoh-ogoh at the time pengerupukan is a human effort to change the bad thoughts that are entangled by egoism, arrogant, cruel, disomyakan to be a thought wise. So it all comes to the mind of man.

c. Integration for the Tacot Person society must regulate the relationships among its components so that it can function to its full potential. The society is meant here, how the religious people are able to manage relationships among the components so that he can function optimally, between people with each other.

In making the ogoh-ogoh people are able to take their respective functions, for people who have the skills, make ogoh-ogoh they cooperate with their friends in Banjar Kahyangan, and Banjar Ambengan Peguyangan Kangin North Denpasar. At the beginning of making ogoh-ogoh, do not do begin implement work making ogoh-ogoh. Looks like the picture below.



Picture 1. Ogoh-Ogoh Br Kahyangan, 2018



Picture 2. Ogoh-ogoh Banjar Ambengan, 2018

Among them work seriously in accordance with the field, there is a special make early concepts such as toes, fingers. He makes from small ogoh-ogoh and ogoh-ogoh are great. Some choose good materials according to the means they need. There is also a wrap with newspapers, some others give white paint. They gathered at the Banjar Hall from the crowds of children, Youth, and Adults. They know each other, and tell each other for those who are just learning to make ogoh-ogoh.

In making upakara is usually done in two ways, that is there by making in banjar there is also by buying to *Tukang Banten* or called by *Tapini*. If the banten made by Banjar, all the means of the ritual is not done by buying, but doing the “descent”, meaning that those who have their coconuts offer coconuts, which have bamboo they will offer bamboo trees and so forth. If you buy banten, according to *Widana* there Banten ready to eat (2015: 88) as below:

“Retail, if only buy small ready-made banten (*alit / kanistan*) such as *Canang*, *Kewangen*, *Soda* or most *Pejati*, so commonplace is to buy ‘retail’, where the value is calculated and then

calculated are item. For the ten example buy Canang (10) tanding valued Rp. 5.000.00, Soda can be purchased at Rp 10.000,00, Rp.5.000,00 or banten pejati in abdrol Rp 30.000,00-Rp 50.000,00 (depending on the completeness). To be sure, more and more buy will get a cheap price “

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Picture 2. Pemangku doing sakralization of Ogoh-ogoh, 2017

So what is done by Ms. Ni Ketut Tuki (65) year, and also other mothers have new income through pay banten either in the form of retail or in the form of bandrolan done by society around Denpasar city. So in this case it can be said that the Sacralization Ogoh-Ogoh Source New Funds Excavation Society of Denpasar.

d. Based on latency of the invisible function (latent fungtion), or existing patterns. Every society must maintain, improve, and renew both the motivation of individuals and cultural patterns that create and sustain these motivations. As explained by the informant (Ni Ketut Rai Kartini, 50 th) that:

“Each finished making of a building either in the form of a house or a temple, including the making of ogoh-ogoh always made banten pemplaspas as a symbol of thanksgiving to God, then shed by Pemangku or Pastor. Depending on the size, the building is made. There is a degree, called Nista, Madya and Utama”.

As expressed by Mrs. Rai Kartini, that each finished making a building including making ogoh-ogoh must be made banten as a means of giving thanks to God. To understand the notion of the so-called symbol, it can be cited in his opinion Cassirer (in Triguna, 2000: 8), ie.

“Symbols when properly interpreted, can not be translated marks alone. The signs and symbols of each lie in two different areas of discussion; sign is part of the physical world; symbols are part of the human world. The sign is the ‘operator’, the symbol is the designator. Signs, even if understood and diguanakan like that, how is a physical and substantial; symbol only has functional value “.

So in this case the symbol is meant to have functional meaning, so in line with the making of banten done in ogoh-ogoh serves to say a sense of thanksgiving to God with all its manifestation. For the manifestations of God that fill the universe, such as the East (Iswara), South (Brahma), West (Mahadewa), North (Vishnu), Southeast (Mahesrara). Southwest (Dewa Rudra), Northwest (Dewa Sangkara), Northeast (Dewa Sambhu), below (Lord Shiva), in the Middle (Dewa Sadasiwa) and above (Dewa Prama Shiva). So the concepts adopted from the gods mentioned above are Shiva, Sadasiwa and Pramasiwa, (The Gods in taking the Vertical Symbolic), which is the extortion of the Eleven Gods into 3, and from the three finally become one, namely Ida Sanghyang Widhi (Sang Hyang Tunggal) / God Almighty.

Then from each direction the wind has its bhutakalnya, with various types as described in Lontar Kanda Pat Bhuta (in Yudabakti and Watra, 2007: 47) as follows:

“Anggapati is located in the east, in our bodies formed lust, when it is the most dangerous human enemy, Mrajapati is his place in the land and as the ruler of Durga (Setra Gandamayu), the Great intersection, and has the authority to interfere with people who violate the rules of atiwa-tiwa (pengabenan), Banaspati, its place in the West and embodied in the form of Jin, Satan, Tonya (Barong Landung), river guards, ditches, and sacred places, Banaspati Raja, place in the north which is realized as Barong, guards of large timber such as Kepuh (taru rangdu) The bigger a Bunut, Beringin, and others “.

So Hindus in Bali, especially the city of Denpasar, already believe Bhuta Kala, which is in the direction of the wind that will interfere with human life. Because in truth these spirits come from God with various manifestations, including humans and plants. Hence the harmony between Man and God, Man with man, and Man with the Environment must be kept harmony. So as to create a safe and peaceful life.

3. Conclusion.

From the above description and related to the issues raised during the nyepi holy day is to control Rajah, Tamas, to become Satwam. All this is rooted in budhi. Then spread into good deeds and bad deeds. Good deeds are called the realm of divine, the nature of the Gods. Bad deeds are the nature of Bhuta Kala or the coercion. If observed the activity of holy day nyepi associated with ogoh-ogoh at the time pengerupukan is a human effort to change the bad thoughts that are entangled by egoism, arrogant, cruel, disomyakan to be a thought wise. In the effort menyomyakan is required upakara. Upakara requires funding, so it can be concluded in accordance with the above questions that; Is Sacralization Ogoh-Ogoh a source of funding for the people of Denpasar City ?, It can be answered explicitly that Sacralization Ogoh-Ogoh is a source of funding for the people of Denpasar, especially those who have expertise in the field of making banten.

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IDEOLOGY TRI HITA KARANA FOR BUILDING RELIGIOUS BEHAVIOR GRHASTHA ASHRAMA

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Abstract

The Balinese people feel fortunate to be able to inherit one of the local wisdom of Tri Hita Karana, which embraces the principle of harmony of the God-given life, by preserving and caring for its beautiful nature, and supported by its magical religious society still strong in maintaining and living the religious traditions. The people of Bali make Tri Hita Karana as the main capital for Bali's tenacity. Bali will be established if its human beings are educated, grown, and developed based on Tri Hita Karana, namely to be able to: (1) mobilize Balinese man to think critically, responsible in managing Balinese cultural capital, tradition, environment, information, and knowledge; (2) maturing Balinese human emotions, morals and morals to cooperate with one another, to manage and solve problems of life-scale; (3) select and use new technologies in an integrative, effective, efficient and responsible manner; (4) cultivate the quality of individual self of Balinese man as a whole; (5) building entrepreneurial culture and spirit, work culture, learning culture, and productive culture of serving; (6) is contextual in accordance with the village, kala, and patra (place, time, and real conditions in the field).

Keywords: Tri Hita Karana, Religious Behavior, Grhastha Ashrama

I. Introduction

The era of globalization is very influential on the weakening of the joints of the old life together has been preserved in a society, and the impact on the shift of moral values society. Maintaining the moral values or character of the nation a top priority as one of the principles of education is to form a whole person, in the sense of "Build Body and Build His soul", no matter how small the morality crisis that occurs in society, indirectly will be able to embrace the values life of nation and state. According to Danim (2003: 63), his true education is a process of moral formation of civilized society, a society that appears with a normal human face and humanity. That is, education is meant here is more than just a school (education not only community network) but education as a network of community (education us community network). To build human consciousness of Tri Hita Karana hence, maintaining Balinese culture and civilization should be a common goal, to achieve this goal will be more effective through education approach.

Education is expected to provide a positive contribution in shaping people who have a balance between intellectual ability and morality. By aligning these two components in the right position, it is expected to lead individuals to find a straight path, a path that will open the eyes of the heart and awareness of humanity. To help Grhastha Ashrama or mankind find a way of humanity consciousness or virtue and happiness, one of them can be found in the book of Wrhaspati Tattwa 25, as follows.

*Silam yajñās tapo danam
prabryja bhiksu hyevaca
yogasicapi samasena*

dharmasya eko vinirnayah

Sila ngaraning mangraksa acara rahayu, yajñā ngaraning manghanaken homa, tapa ngaraning umatindriyania wineh ring wisayanira, dana ngaraning weweh, prawryja ngaraning wiku anasaka, bhiksu ngaraning diksita, yoga ngaraning magawe samādhi. Nahan pratyekaning dharma ngaranya.

Meaning:

Sila means to perform good deeds, yajña means to carry out the sacrifice (homa), tapa means turning off the senses, not given enjoy the object, the fund means giving alms, prawryja means wise priest (like to develop spiritual knowledge), bhiksu means to perform the ceremony diksa (purification personally), yoga means practicing samādhi.

Given the environmental conditions in which individuals grow and develop are polluted and contrary to religious values and moral values it can affect the behavior of individuals to be less good. Religious values need attention because religion also integrates with good-bad behavior. According to Piaget and Kohlberg (in Suasthi & Suastawa, 2016: 24), moral development in childhood is at the heteronomous stage of understanding, in this phase the child does not yet have his own moral views.

According to Sudira (2014: 7) that, the ideology of Tri Hita Karan builds micro awareness, that every human being has three basic capital for a happy life: (1) atman or soul; (2) prana or power of word - bayu - eep; and (3) sarira or bodies (wadag). Lost or weakening of one element of Tri Hita Karana in human beings then the happiness will be lost as well. Angga sarira or body without atman or soul is corpse, atman or soul without angga sarira or body is spirit or ghost, atman or soul with angga sarira or body without prana or power of word equal to sick human being.

The order of Balinese family life (Hindu), known as Ghrastha Ashrama is the stage of married life, now the orientation value is very different. There are indications of divorce cases, infidelity, and domestic violence (KDRT), still rampant cases of corruption, fighting for positions / powers that affect the family life. There are several symptoms of the influence of modernization on attitudes and behavior of people in Sukawati Village such as consumerism behavior, pragmatism, and hedonism. Appearances to the temple appear impolite, just follow the fashion trends, as well as banten or devotion dedicated to highlight the serimonial or contestation, regardless of the essence / meaning of the offering. There is even a phenomenon of expenditure for everyday needs should be more saved in order to make the same banten as other neighbors.

The above phenomenon encourages the community, especially the Grhastha period to work hard, careers or pursue material that can meet the needs of appearance and make the ceremony (banten). The old man or Grhastha's time will ignore his main duty to guide and nurture his sons and daughters. From the results of this observation can lead to new problems in family life, children in the Brahmacari period received less supervision of parents or other adults (older siblings, uncles, grandparents). Therefore they tend to seek their own world into negative environments to avoid loneliness, such as busy playing online games, motorcycle gangs, drug cases, stealing, free sex.

II. Tri Hita Karana's Essence, Doctrine, and Essence

2.1. The Nature of Tri Hita Karana Building a Learning Society Throughout Life

In accordance with the programmed UNESCO, United Nations Agency (UN) in charge of education has programmed life long learning (lifelong learning). Life-long learning or lifelong learning has begun since people are born to die. Lifelong education means a holistic learning process that is learning all the things that aim for the refinement of life. According to Sulo (2005: 243) that, this world is the largest and most complete book that can not be studied to be understood and taken for life's benefit. This statement suggests that life is actually a lesson, human interaction with others and with the natural environment is the most impressive and meaningful lesson (lesson). Because learning is already started from within the family, in the family takes the process by taking the largest portion of education, called informal education. After that just entering formal education start kindergarten, elementary, junior high, high school, and PT with a very limited time compared to time with family and society.

Therefore, Balinese development strategy begins by building the spirit of Balinese people to always learn and understand about the need to maintain the sustainability of Bali based Tri Hita Karana. Bali has the spirit of Tri Hita Karana that must be maintained with the principle of Green Building, which is environmentally friendly building, the building must meet the green or leave the green / open area, and there is environmental conservation in it, thus making Balinese people healthier, more productive and harmony. The ideology of Tri Hita Karana possesses the elements of the soul, body or ari sarira, and the power or prana are systemically integral, having a relationship with each other and a unity to achieve happiness. In the human soul or atmanadalah element parhyangan, prana (word, bayu, idep) is element of pawongan, and body or body function as palemahan.

Within the family and society the grhastha ashrama have the opportunity to apply the theories and skills they can get from school. In the smallest community such as banjar (in Bali) grhastha ashramaakan interact with various characters and various kinds of interests and educational background, social, economic. Therefore grhastha ashramabisa learn something that is actual in society, can through various sources of information as learning materials. Local wisdom in the form of regional songs (Bali) which illustrates that the inexhaustible individuals are always learning, as follows.

Eda ngaden awak bisa, depang anake ngadanin, geginane buka nyampat, anak sai tumbuh luhu, ilang luhu ebuke katah, yadin ririh, enu liu pelajahin.

Meaning

Do not consider yourself to be able, let others who judge, just as sweeping, garbage is always there any time, rubbish sidah cleaned but the dust is still left, although it is smart, there are still many things that need to be learned.

The meaning of the song above gives a moral message, that in living human life should not feel satisfied with the results of learning obtained at the level of formal education, because learning in the community is still much to be taken from any activity or event. This is in line with the so-called ethnic learning that learning can be done anywhere, anytime, starting in the family, workplace, in the community. The process of lifelong learning according to the concept of the teachings of Hinduism is called Tri Pramana. By Suardana (2018: 230) Tri Pramana can be said is a conception there are three ways / ways to know the true nature of a real and abstract

thing. Tri Pramana includes Pramana Religion, Anumana Pramana, and Pratiyaksa Pramana.

The religion of pramana, a way of getting truth related to religious teachings as an element of parhyangan, is diligently listening to advices and stories of teachers, panditas, or believers for their purity and nobility. Just as in today's grhastha ashrama can learn and learn from people who are deemed to have expertise in their field. Through this learning model the grhastha ashrama are free to choose the study material and determine who is considered to master the field. Learning from what happens everyday grhastha ashrama can understand, understand, and pluck the deep meaning of all life events. This learning process will raise awareness of grhastha ashrama to critically address the phenomenon of social and religious life that is taking place in the community.

Anumana Pramana, which is a way to get the truth based on events that occur and can be observed significantly. This phenomenon fosters awareness and beliefs grhastha ashrama associated with natural law or in the teachings of Hinduism called Rta. Rta or natural law as the element of palemahan teaches the law of cause and effect. Just as the natural phenomenon of the earth revolves around its axis around the sun as well as the moon circulating around the sun on its spinning line never collide very regularly and in harmony. Seeing the phenomenon such as flood natural disaster, landslide, the cause factor is the lack of care of the community due to littering or the utilization of green open spaces that have not been controlled. Both examples of this natural phenomenon can be used as a learning to try to keep the natural environment in order to avoid the disaster.

Pratiyaksa Pramana, which is a way to get the truth by jumping straight or taking real action as an effort to foster belief and awareness of an object. Ashrama grhasthas can feel directly from this learning, the power of reasoning will develop so that there arise a critical attitude, to the phenomenon in terms of pawongan there is a tendency to carry out religious rituals that prioritize the shades of exhibition by ignoring the meaning or essence of the ritual. Therefore it is necessary to construct a structure of insight or knowledge of grhastha ashrama concerning the understanding of the function and meaning of the yadnya offerings to fit the text and context. This illustrates that the knowledge and skills acquired in schools are not necessarily appropriate to the needs of the community.

2.2. Teachings of Tri Hita karana Containing Character Education

Education according to Hinduism is expected to have the character of morality and culture based on the ideological values of tri hita karana. According to Sudira (2014: 19) that building human resources characterized learning culture (jnana), work culture (karma), serving culture (bhakti), and bermental learning person, that is education aimed at producing character output and cultured tri hita karana has nine intelligences (wiweka sanga) based on harmony and balanced values, between man and his God (parahyangan) as spiritually, inter-human beings (pawongan) as social beings, and between man and environment (palemahan) as nature creatures. Wiweka sanga or multiple intelligences include spiritual emotional intelligence, ecological social intelligence, intellectual intelligence, kinesthetic intelligence, economic intelligence, political intelligence, technological intelligence, cultural arts intelligence, and learning intelligence.

The purpose of character education is to shape individual self-improvement and self-training in order to lead to a better life. Character education is an important aspect of successor generation. An individual is not enough to be given only intellectual stock but must also be

given moral and spiritual learning. Therefore character education must be given along with the development of intellectual which in this case must be started early in particular in educational institution. Character Education according to Kemendiknas today is required to be able to change the students to a better direction. Therefore, the Ministry of National Education has formulated 18 Character Values that will be instilled in the students as an effort to build the character of the nation. (Fathurrohman, 2013: 19): Religious, honest, tolerant, disciplined, hard work, creative, independent, democratic, curiosity, nationalism, love homeland, appreciate achievement, communicative, love peace, love to read, care about the environment, social care, and responsibility.

This is in line with the hope of the President of the Republic of Indonesia Joko Widodo during the inauguration of Presidential Regulation no. 87 of 2017, it is expected that central, provincial, and regency / municipal governments have a clear legal umbrella for strengthening character education. There are five character education that become emphasis: the value of politeness, the value of politeness, integrity, honesty, respect for parents, teachers, kiyai, ulama / clergy, and the Ustad.

2.3. The Nature of Tri Hita Karana Teaches Environmental Education

The Vedic scriptures suggest that human beings do real to protect the earth with all the wealth within which it contains elements of minerals and metals as the source of human life.

Mantra Rg Veda III.51.5 explains:

Indraya dyava osadhir utapo rayim raksanti jirayo vanani.

Meaning:

Protect natural resources such as atmosphere, crops, and medicinal plants, rivers, water sources, and wilderness.

In Ayurveda XVIII.13 Explain:

*Hiranyam ca me yasca me
Syamam ca me lokam ca me
Sisam ca me trapu ca me*

Meaning:

May we acquire the metals contained in the earth: gold, iron, copper, steel, red metal, lead, zinc and lead.

Environmental-oriented behavior emphasizes the dimensions of human interaction that harmony, both vertically, the harmony of human relations with God and maintaining harmony of human relationships with nature, as well as harmony of horizontal relationships that is human relationships with humans, so that the environment can be saved from damage increasingly years. The same has been revealed by Emil Salim (1992: 169), that awakening environmental morality becomes important in the process of sustainable development, so that the development will not damage the nature and still pay attention to the continuation of natural resources. The principles of natural resources to consider are: (1) maintaining ecosystem functions, (2) controlling the negative impacts of development and developing positive impacts;

(3) maintaining the quality of natural resources; and (4) keeping environmental changes in sustainability.

Based on the above discussion, it can be drawn a conclusion that the behavior of environmental insight is the behavior of grhastha ashrama in interacting with the environment of doing business that is: (1) arranging the environment of shrine / parhyangan, residence / house (pawongan), and green open space (palemahan) include: efforts to maintain the sustainability of ecosystem, cleanliness, harmony, beauty and cultural preservation such as pelinggih building houses, pens, family income support buildings, and building life support facilities such as shops, shops and businesses, (2) adjusting, obeying the earth ugerasta and asta kusala-kusali with development so as not to harm the surrounding environment to create safety, health and environmental comfort of pakrmanan village, (3) utilizing controlled natural resources through efficient utilization, reuse activities, reducing the use of potentially damaging goods and recycling, (4) selecting and maintaining environmentally friendly technologies by using and maintaining equipment that is not feasible to use, (5) not exploiting the environment, and (6) maintaining the natural resources for present life, which will come in right and continuous ways.

As long as humans use nature by referring to the religious teachings mandated in the concept of tri hita karana, ensured that nature will never run out and cause disaster. The utilization of forests and crops that are balanced by replanting implies mutualistic symbiosis between humans and the natural environment including animals. This pattern can be said to have implemented the teachings / elements of palemahan.

III. Closing

Hinduism and Balinese culture are very rich in local wisdom both in the form of concepts and in expressions, symbols, with beautiful appearance, interesting, and full of the meaning of spiritual values. Tri hita karana is one of the local wisdom of Hindu religion, by Balinese (Hindu) people have the awareness and belief that the three elements contain very basic, deep, and universal meaning.

This path of consciousness affirms that Grhastha Ashrama is destined to be a dynamic being to live and thrive, according to her dignity and dignity. As social beings, human beings are able to gather together with other individuals in the form of friendship, kinship, gathering and organization (non-formal and formal) to achieve common life goals based on faith and piety. This is the power to believe and follow the command and prohibition of IdaHyang Widhi Wasa (God Almighty). So it can be said of the existence of Grhastha Ashrama, that is, as a rational, creative, constructive creature promoting itself, with religious behavior, not only to fulfill its biological instinct impulses, but also motivated to carry out social responsibility, since Grhastha Ashram's behavior is controlled by factors outside of himself when interacting with his environment.

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ON WOMEN AND THE PRAXIS OF INTERRELIGIOUS DIALOGUE THROUGH THE ARTS

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Abstract

This paper seeks to bring to the foreground the praxis of interreligious and intercultural dialogue through the arts in the field of Interreligious Studies. In particular, it looks at the unfolding of collaborative artistic offerings made by women from diverse cultures and faiths of Indonesia from 2000 to 2015 at the local level during cultural events held in Bali to the international level of the Parliament of the World's Religions and the United Nations World Interfaith Harmony Week. By doing so, it hopes to show how the arts can embody the centuries-old principle of *bhinneka tunggal ika* (unity in diversity) today to support interreligious and intercultural dialogue, understanding and cooperation for world peace.

Key words: interreligious dialogue, praxis, women, the arts, Bali, Indonesia, world peace

Introduction

Thinking about what to contribute to the theme of Bali Hinduism, tradition, and interreligious studies for this international seminar has been an opportunity to further reflect on my dissertation (Butler, 2011) about religiosity in art and my experiences as a dance-movement artist, teacher and cultural program director who has resided in the villages of Bedulu and Tejakula in Bali for seventeen years and engaged in creative dialogue with traditional and contemporary artists from and in the Americas, Europe and Asia for thirty years. One of the main insights has been that the language of art fosters a common field for people of varied cultures even when their art forms and spoken mother tongues differ (see Butler, 2014) and also how this is related to the *genius loci* or spirit of a place. An equally important insight is that the seminal deliberation for interreligious creative conciliation among the Bali Aga and nine Hindu and Buddhist faith groups circa CE 989 to 1011 at Samuan Tiga in the village of Bedulu (see Patera et al, 1999) and intercultural egalitarian innovations since the seventeenth century dialogue of indigenous and migrant mountain and maritime cultures in the village of Tejakula in North Bali (see Yayasan Tejakulus, 1998) – constitute a model for furthering the Indonesian ethos of *bhinneka tunggal ika* (unity in diversity) in the world today.

This seminar also feels timely given that since the first World Day of Prayer for Peace on 27 October 1986 in Assisi attended by over 160 leaders of the world's religions; the modern Parliament of the World's Religions first held in Chicago in 1993; The Contribution by Religions to the Culture of Peace meeting convened by UNESCO in Barcelona in 1994, and the Millennium World Peace Summit of Religious and Spiritual Leaders opening at the United Nations in 2000 – the field of Interreligious Studies has gained currency as an academic discipline (see, for example, Banawiratma and Bagir, 2010 and Leirvik, 2014). Yet, as Dunbar (1998) noted, few

scholars have written about the place of interreligious dialogue.

I had hoped to have a conversation with two colleagues who have been involved in the field of interreligious dialogue on an international scale for many years and also in several cultural events in Indonesia and abroad since 2000 inspired by the creative interreligious spirit of Samuan Tiga. Though the time was too brief to do so, Professor Emerita of Religious Studies at St. Francis College in New York; member of the Board of Trustees of the Council for a Parliament of the World's Religions, and Vice President of the Committee of Religious NGOs at the United Nations, Kusumita Pedersen (pers. comm., 2018), suggested that I look back at the history of events held in the theme of sharing in the arts and religiosity and focus on collaboration, partnership and convergence of visions. UN Representative of the United Religions Initiative (URI) and former Chair of the Committee of Religious NGOs at the UN, Monica Willard (pers. comm., 2018), pointed out that this seminar at Universitas Hindu Indonesia coincides with the sixty-second session of the Commission on the Status of Women (see UN Women, 2018) at the UN Headquarters in New York from 12 to 23 March 2018 and recommended including the place and value of women within traditions especially as the theme for the CSW62 is the empowerment of rural women and girls.

So, this paper seeks to bring to the foreground the praxis of interreligious and intercultural dialogue through the arts in the field of Interreligious Studies. In particular, it looks at the unfolding of collaborative artistic offerings made by women from diverse cultures and faiths of Indonesia from 2000 to 2015 at the local level during cultural events held in Bali to the international level of the Parliament of the World's Religions and the United Nations World Interfaith Harmony Week. By doing so, it hopes to show how the arts can embody the centuries-old principle of *bhinneka tunggal ika* (unity in diversity) today to support interreligious and intercultural dialogue, understanding and cooperation for world peace.

Sharing Art & Religiosity: the Prayer of Women for the Beauty and Peace of the World

Numerous thematic *Srawung Seni/*Sharing Art events in cultural and heritage sites in Indonesia and other countries since 1986, which originated from the efforts of the non-formal arts educational institution *Padepokan Lemah Putih* based in Solo, Central Java; have contributed to the growth of intercultural and interreligious dialogue through the arts. One such event in Bedulu, Bali, inspired by the local genius of the Samuan Tiga temple – since the international festival Sacred Rhythm to pass from the second to the third millennium – was *Sharing Art & Religiosity/Pasamuan Seni & Ketuhanan* (2001–2004) and then in the theme of *1,000 Years Wisdom of Samuan Tiga* (2011). While other publications sited in the reference section can be consulted for a fuller picture of the many artistic offerings made by hundreds of artists, educators and interreligious leaders from villages and cities of Indonesia and several regions of the world; here I would like to feature just a few made by women.

Actually, during the third *Sharing Art & Religiosity* event at the *Mandala Wisata Samuan Tiga*, it was the late theorist and initiator of the first *Kajian Budaya* program in Indonesia, I Gusti Ngurah Bagus, who offered a discussion on *The Prayer of Women for the Beauty and Peace of the World*. Bagus (2003) simply said, 'In Bali, it is already ordinary for women to create for God; creating the art banten offerings ... Now there is a new trend of playing gamelan. But originally they wove the banten offerings for creating the beauty of humanity'. He then recited from the book *Sastra Yantra* (Granoka and Bagus, 1989) which is a compilation of devotional calligraphy by the mid-twentieth century East Balinese poetess *Anak Agung Istri Biang Agung*

(1922–1979). Her geguritan poetry composed of classical Balinese script inscribed in aesthetic drawings, such as upon the petals of lotus flowers or the feathers of a peacock, were visual yantra for meditation and also a form of sung sadhana yoga ‘for her soul to be freed and to meet with true beauty, God’.



Figure 1. I Gusti Ngurah Bagus reading geguritan poetry by Anak Agung Istri Biang Agung from the book *Sastra Yantra* for 3rd Pasamuan Seni & Ketuhanan/Sharing Art & Religiosity at the Mandala Wisata Samuan Tiga in Bedulu, Bali. 26 March 2003. Photos by the author © Yayasan Dharma Samuan Tiga and Dharma Nature Time.

*Changed by the fragrant flower known as padma sari
surrounded by bees spread with aromatic essence of pollen made by a fragrant flower
truly awakening love.*

*Given an invisible strength in creating sacred poetry
midday and evening contemplated imagined within thought
if fulfilled becomes a base adhering to the foot-dust
at the feet of the Great Creator.*

(trans. of geguritan by A.A. Istri Biang Agung,
see Granoka and Bagus, 1989)

In turn, the Women’s Seka Gong Bedulu sang the Kidung Wargasari prayer. Bagus (2003) also articulated that, ‘every nationality, every ethnic has their own ways or related arts and literature. ... Religiosity in art is the realization of an aesthetic art expression that is created for the great authority Yang Maha Kuasa – the Great Creator’.

The year before, during the second Sharing Art & Religiosity event at the Mandala Wisata Samuan Tiga, Solonese movement artist Suprpto Suryodarmo offered a collaborative piece titled *Kidung Kalayoni* (The Song of Woman Time). In the synopsis, Suryodarmo (2002) wrote that ‘at the dawn of the third millennium in these times of mounting discord and destructive wars in many nations, the superiority-based conflict laden tendency of male time needs to be balanced with female time. [So,] I worked with the sense of nature like the Hindu-Buddhist idea of the turning of the wheel of the cosmos, mandaragiri. Then joined it with the Islamic idea *kun fayakun* meaning ‘it is to be’ (also not to be) and *Inna Lillahi wa-Inna Ilahii Roji’un* like God

created human beings from clay and at death our body returns to dust. These I combined with the idea that the door to heaven is in the sole of the feet of the Mother. ... I am buried in clay; then I am born connecting with three characters of woman: Holy Ghost, Mother Home, and Public Woman. Then I am buried again. This is just an embryo of the life and death process'.



Figure 2. Kidung Kalayoni by Suprpto Suryodarmo of Solo, Central Java with Wahyu Widayati 'Inonk'; Sri Lestari 'Cempluk'; Rini Endah Sulistyowati and musicians Yayat Suhiryatna and Ade Kholiq for 2nd Pasamuan Seni & Ketuhanan/Sharing Art & Religiosity at the Mandala Wisata Samuan Tiga in Bedulu, Bali, 20 March 2002. Video

Women from other faiths and provinces of Indonesia also made artistic offerings; especially during the fourth Sharing Art & Religiosity event in the theme of Offering World Peace Barong, which was one of six programs worldwide partially supported by the 2004 UNESCO International Fund for the Promotion of Culture. For instance, the Osing people from the village of Olehsari, Banyuwangi region of East Java brought the Seblang dance ritual for peace, safety, fertility of the land, and to ward off calamity or epidemics. Guided by an elder woman and man, gamelan music and pesinden women's chorus, the seblang, adorned with an omprok crown hand-woven from leaves and flowers, circled the space. As she offered flowers, the public



Figure 3. Seblang dance ritual by the Osing people of the village of Olehsari, Banyuwangi region, East Java for 4th Pasamuan Seni & Ketuhanan/Sharing Art & Religiosity at the Mandala Wisata Samuan Tiga in Bedulu, Bali, 26 March 2004. Video stills by the author © Yayasan Dharma Samuan Tiga and Dharma Nature Time

gave alms to benefit others. The Kaili people from the Donggala district of Central Sulawesi held a Balia customary ceremony with music, dance, and ritual food offerings attuned to the ancestral realm for prosperity, healing illness, and well-being.



Figure 4. Balia customary ceremony by the Kaili people from the Donggala district of Central Sulawesi for 4th Pasamuhan Seni & Ketuhanan/Sharing Art & Religiosity at the Mandala Wisata Samuan Tiga in Bedulu, Bali, 26 March 2004. Video stills by the author © Yayasan Dharma Samuan Tiga and Dharma Nature Time

What emerged from sharing art and religiosity inspired by Samuan Tiga was a participatory space generated from traditional and modern art offerings by people of diverse cultures and faiths and a common field for intercultural and interreligious creativity. In 2004, this spirit of unity in diversity was furthered by these and other offerings to create the Barong Pa-Hayu Buwana/World Peace Barong, a mythical animal figure that makes a dancing pilgrimage for peace.



Figure 5. Barong Pa-Hayu Buwana/World Peace Barong after 4th Pasamuhan Seni & Ketuhanan/Sharing Art & Religiosity at the Mandala Wisata Samuan Tiga in Bedulu, Bali. Pictured here with Balinese dancer Ni Wayan Sekariani, 15 April 2004. Photo by Wayan Sudiarta © Yayasan Dharma Samuan Tiga and Dharma Nature Time.

Initiated on 26 March 2003 and blessed on 26 March 2004 at the Mandala Wisata Samuan Tiga in Bedulu, Bali; Barong Pa-Hayu Buwana/World Peace Barong was adorned with initial materials gifted by fifty-six individuals and societies from villages and cities of Bali; East, Central, and West Java; South and Central Sulawesi; Kalimantan, and Sumatra, Indonesia; Italy, France, Germany, United Kingdom, United States, Mexico, Columbia, Argentina, Venezuela, Puerto Rico, Netherlands, Switzerland, Israel, Greece, Poland, Ireland, Canada, Australia, Philippines, Japan, Taiwan Province of China, and India. As Balinese painter Wayan Sudiarta (2003) expressed, 'Whoever wishes can offer materials every year. This barong will never be finished. It will accompany humankind's journey with a heartfelt spirit for togetherness with

all of our differences by our offerings to beautify the Barong Pa-Hayu Buwana/World Peace Barong’.

A new intercultural ritual dance: Sesaji Tri Yoni Saraswati

Another artistic collaboration that features the role of women in fostering world peace is Tari Sesaji Tri Yoni Saraswati – a new intercultural ritual dance offering to Saraswati the Goddess of knowledge, the arts and wisdom. For the Bugis people of Makassar, South Sulawesi, she is known as Colliq Pujie Arung Pancana Toa, author of the world heritage literature I La Galigo. The dance stems from the local genius of three ethnic traditions – Solonese, Balinese, and Bugis – receiving the radiation of Dewi Saraswati’s compassion, combined with the concept of *bhinneka tunggal ika* (unity in diversity), and breathing with a manner of bowing to the ancestors, nature, and the Great Oneness of God. A collaboration of Yayasan Dharma Samuan Tiga, Padepokan Lemah Putih, Yayasan Pawiyatan Kabudayan Karaton Surakarta, and El’s Tari Makassar, the dance and music was developed in Solo, Central Java and candi sites on Mount Lawu and offered for the 2004 Parliament of the World’s Religions in Barcelona, Spain at the Universal Forum of Cultures.



Figure 6. Tari Sesaji Tri Yoni Saraswati with Ni Wayan Sekariani (Bali), Gusti Koes Murtiyah (Karaton Surakarta), Nurlina Syahrir (Makassar, South Sulawesi) and Barong Pa-Hayu Buwana for filming at Pendopo Ageng, Institut Seni Indonesia Surakarta in Central Java, 4 July 2004. Presented 13 July 2004 for 3rd Parliament of the World’s Religions in Barcelona, Spain at the Universal Forum of Cultures. Video stills by the author © Yayasan Dharma Samuan Tiga, Padepokan Lemah Putih, and Yayasan Pawiyatan Kabudayan Karaton Surakarta.

Three divine strengths of women in Tri Yoni Saraswati are manifested through:

- Rejang, Legong Keraton, Gambuh Putri dances, and Barong Pa-Hayu Buwana with an attitude of bowing in praying toward nature and God danced by Ni Wayan Sekariani from Batuan Village, Gianyar Regency, Bali
- Pakarena with an attitude of offering ones soul to humanity, nature and God danced by Nurlina Syahrir from Makassar, South Sulawesi
- Bedhaya Duradasih stemming from fully experiencing and appreciating by a feeling of bowing toward Father and Mother, the ancestors and God the Great Majesty danced by G.R.Ay Koes Murtiyah daughter of the late King Sri Susuhunan Pakubuwono XII of Karaton Surakarta Hadiningrat

The dance is accompanied by Solonese macapat composed by Pakubuwono IV, Bugis-Makassar royong prayer, and Balinese kidung with Javanese gamelan and kemanak, Makassarese gendang and puik-puik, and Balinese Gambuh suling, ceng-ceng, and gender played by I Wayan Sadra, Waluyo Sastro Sukarno, Misbach Daeng Bilok, Galih Naga Seno, Subjha Ilham and Suprpto Suryodarmo. Eddy Supriono Wirabhumi supervised the costume design.

Weaving a Fellowship Feeling of Religiosity: Unity in Diversity at the 2009 Parliament of the World's Religions

In one sense, the new ritual dance Sesaji Tri Yoni Saraswati can be seen as a deepening of art and religiosity that had been shared since 1986 during Srawung Seni events in Indonesia and a spirit of togetherness with Sharing Art events in other countries carried in materials offered to beautify the World Peace Barong. It is also notable that the creation of Tri Yoni Saraswati naturally came into contact with other movements in the fields of cultural heritage and interreligious dialogue. For the fifth Parliament of the World's Religions, held at the Melbourne Exhibition & Convention Centre in Australia from 3 to 9 December 2009, from Indonesia a delegation of Suprpto Suryodarmo from Solo, Java; Gusti Koes Murtiyah, Eddy Supriono Wirabhumi, and Eko Kadarsih from the Karaton Surakarta, Ni Ketut Arini, Bali Hindu high priest Ida Pedanda GK Sebali Tianyar Arimbawa and Istri Pedanda Ketut Tianyar Arimbawa from Bali, Nurlia Ruddin from Makassar, South Sulawesi and Diane Butler of USA/Bali with the World Peace Barong offered a series of intercultural arts programs.

The 'Parliament', convened by the Council for a Parliament of the World's Religions based in Chicago and inspired by a world religion's conference held in 1893, was revived in 1993. This event, based upon respectful dialogue among diverse religious and spiritual traditions to achieve a peaceful and sustainable world, is offered every five years in a different locale: 1999 in Cape Town, Africa, 2004 in Barcelona, Spain and the fifth Parliament in Melbourne, Australia was themed Make a World of Difference: Hearing each other, Healing the earth. About 6,000 participants from 80 countries attended, 700 programs were offered, and 4,000 people attended the International Plenary. The delegation offered:

4 December 2009

8:00–9:00 The Prayer of Women for Giving Peace on Earth I
Kidung Gayatri sung by Ni Ketut Arini (Denpasar, Bali, Indonesia)

16:30–18:00 Joged Amerta: the Gardening of Mandala Salam
workshop with Suprpto Suryodarmo (Solo, Central Java, Indonesia)

- 5 December 2009
16:30–18:00 Movement Mudra of Traditional Solonese Dance, workshop with Eko Kadarsih (Karaton Surakarta, Central Java, Indonesia)
19:30 Tari Sesaji Tri Yoni Saraswati (excerpt) with the World Peace Barong performance for the International Plenary
- 6 December 2009
8:00–9:00 The Prayer of Women for Giving Peace on Earth II
Macapat sung by Gusti Koes Murtiyah (Karaton Surakarta, Central Java, Indonesia)
Royong Bugis sung by Nurlia Ruddin (Makassar, South Sulawesi, Indonesia)
9:30–10:15 Tari Sesaji Tri Yoni Saraswati with the World Peace Barong performance
16:30–18:00 Offerings for Barong Pa-Hayu Buwana/World Peace Barong interactive exhibit
- 7 December 2009
16:30–18:00 21 Moments of Stillness
workshop with Diane Butler (USA/Bali)
- 8 December 2009
8:00 Rejang sacred dance offered by Ni Ketut Arini (Denpasar, Bali, Indonesia)
Opening Ceremony of the Convocation of Hindu Spiritual Leaders
12:45 Prayer for the Nature offered by Ida Pedanda Arimbawa (Indonesian Hindu Council)
Closing Ceremony of the Convocation of Hindu Spiritual Leaders
14:30–16:00 Unity in Diversity through the Arts & Religiosity of Indonesia panel discussion



Figure 7. Tari Sesaji Tri Yoni Saraswati [l. to r.] Nurlia Ruddin (Makassar, South Sulawesi), Gusti Koes Murtiyah (Karaton Surakarta), World Peace Barong, Ni Ketut Arini (Bali), Suprpto Suryodarmo (Solo, Java), Ida Pedanda Arimbawa and Istri Pedanda (Bali), Diane Butler (USA/Bali) for the International Plenary of the 2009 Parliament of the World's Religions in Melbourne, Australia, 5 December. Photo by Steve Rohrbach © 2009.



Figure 8. Tari Sesaji Tri Yoni Saraswati [l. to r.] Gusti Koes Murtiyah and Eko Kadarsih (Karaton Surakarta), Nurlia Ruddin (Makassar, South Sulawesi), World Peace Barong danced by Ni Ketut Arini (Bali) for the International Plenary of the 2009 Parliament of the World's Religions in Melbourne, Australia, 5 December. Photo by Steve Rohrbach © 2009.

During the International Plenary, after the excerpt of the collaborative artistic offering Sesaji Tri Yoni Saraswati featuring women from diverse cultures and faiths of Indonesia and a presentation by the Chairperson of the Coalition in support of the initiative for a UN Decade of Interreligious and intercultural Dialogue, Understanding and Cooperation for Peace – Istri Pedanda Ketut Tianyar Arimbawa was invited to join seven other women faith leaders from across the earth in a Sacred Chant for the World.



Figure 9. Sacred Chant for the World by eight women faith leaders: Joy Wandji Murphy (Wurundjeri people of the Kulin alliance, traditional land-holders of area now called Melbourne, Australia); Istri Pedanda Ketut Tianyar Arimbawa (Bali Hindu and wife of the chief priest of the Parisada Hindu Dharma Indonesia); Ines M. Talamantez (member of the Mescalero Apache tribe and professor at University of California Santa Barbara); Rosita Worl (Tlingit of the Shangukeidi Clan of Alaska); Jessiie Kaur Singh (Sikh of Melbourne, Australia and Global Trustee URI-United Religions Initiative); Lally Lucretia Warren (Baha'i of Botswana); Vajra Chan-Ying (Chinese Han Transmission Tantrayana Buddhism nun and lecturer at Tasmanian Chinese Buddhist Academy of Australia); and Dé Bryant (Afro-Caribbean: Haitian Vodun and professor at Indiana University) for the International Plenary of the 2009 Parliament of the World's Religions in Melbourne, Australia, 5 December. Screen capture from video edited by Campfire Film Festival and Image Control © Council for a Parliament of the World's Religions.

Sharing Creating Offering Art at Goa Gajah and UN World Interfaith Harmony Week

As a continuation of this creative spirit, Srawung Cipta Seni Sembah/Sharing Creating Offering Art at Goa Gajah in the village of Bedulu, Bali is a community-based public participatory intercultural event held every six months on Tumpek Krulut/Compassion Day since 2014. To quote from my article (Butler, 2017):

Sharing Creating Offering Art is a gathering based on srawung (sharing) between artists, culture specialists, religious leaders, market vendors and the public actualized by traditional and contemporary art forms stemming from the value of persembahan (offering) presented in the Goa Gajah handicraft market, cultural heritage site, and temple gardens as the stage. What is shared is the ways and the fruits of creating offering art. Convening this event at Goa Gajah – a Bali Hindu temple and cultural heritage site that attracts over 250,000 visitors a year – intends to be an actual effort to give meaning to its rich cultural values. While Goa Gajah is a sacred site precisely because it functioned as two hermitages where Hindu and Buddhist monks resided side by side from circa the ninth to eleventh centuries; in this era, it can also function as a creative source for offering art in the context of humans, nature, and their Creator.

During the second event at Goa Gajah, for instance, traditional and contemporary offering art was contributed by 465 artists and religious leaders from Bali; East, Central, and West Java; West Sumatera, and Jakarta, Indonesia; Singapore, USA, UK, Japan and disciples of Sri Chinmoy from 30 nations. Another result of collaboration, partnership and convergence of visions is that the event was associated with the United Nations World Interfaith Harmony week (see World Interfaith Harmony Week, 2015) and twice been a Pre-Parliament of the World's Religions event (see CPWR, 2015). Moreover, the program opened in the handicraft market with Rejang Rentang danced by the Bedulu Women's Association followed by a tumpeng rice offering prayer by interreligious leaders and public figures from varied provinces and nations. Also, three photos were featured in a video titled World Interfaith Harmony Week Celebrations around the World (see United Nations, 2015a) aired during the Multi-religious Partnership for Sustainable Development Conference convened by the President of the UN General Assembly in cooperation with the Committee of Religious NGOs at the UN held at the UN Headquarters in New York on 6 February 2015.



Figure 10. Rejang Rentang danced by Bedulu Women's Association guided by Ida Ayu Made Diastini of Singapadu for 2nd Srawung Cipta Seni Sembah/Sharing Creating Offering Art at the Goa Gajah handicraft market in Bedulu, Bali, 31 January 2015. Photo by Handoko Kartika.



Figure 11. Tumpeng rice offering prayer by Ida Pedanda Gde Wayahan Bun (Griya Sanur, Pejeng); Suprpto Suryodarmo (Padepokan Lemah Putih); Naen Suryono (Assembly for Sublime Faith in the Great Oneness of God); Kusumita Pedersen (trustee Council for a Parliament of the World's Religions); Hari Untoro Drajat (Senior Advisor on the Protection of Creative Diversity, Ministry of Tourism); Al Busyra Basnur (Director for Public Diplomacy, Ministry of Foreign Affairs); Bhikkhu Dhammasubho Mahathera (Sangha Theravâda Indonesia) for 2nd Srawung Cipta Seni Sembah at Goa Gajah in Bedulu, Bali, 31 January 2015. Photo by Handoko Kartika.

Conclusion

Each of these events, as well as others, in the theme of sharing in the arts and religiosity involved artists – both tradition-bearers and contemporary practitioners – from several Indonesian provinces and countries and religions such as Bali Hinduism, Buddhism, Islam, Christianity, Judaism, Confucianism, and ethnic faith groups. Women played a key role throughout. So, here let us take notice of insights by two women – one who is an artist and one who is a professor of religious studies.

From the perspective of dancer-choreographer and lecturer at Universitas Negeri Makassar, Nurlina Syahrir (see Butler, 2011: 444), after offering prayer and dance with Balinese dancer Ni Wayan Sekariani for the 2004 Parliament of the World's Religions in Barcelona:

What was interesting were the participant's comments, like what a Spanish woman expressed, who asked how we could collaborate together from different backgrounds? Like, how is it that a Hindu and a Muslim person can carry out prayer together or collaborate in performance. Ni Sekariani answered because of the belief that there is one God, even though people use many names. Sekar said it is like when we wish to go to a place and there are many ways to reach that place. The Spanish woman's question arose because her community had never had a gathering from different faiths to pray together.

Trustee of the Council for a Parliament of the World's Religions and religious studies scholar Kusumita Pedersen in her "Reflection on Interfaith & the Arts" (see Butler, 2011: 305–306) asks:

Why are the arts so necessary to interfaith understanding? Because religious meaning and spiritual truth are never only verbal and conceptual. Words and ideas are essential, yet, are only one aspect of this meaning and truth. A human being is not only a speaking and intellectual being, and truth exists in all parts of life, outer and inner. Meaning and truth are not to be merely 'explained', but displayed and expressed by symbolic images and actions. ... embodied and enacted in physical form, color, sound, movement, fragrance and taste. ... apprehended by seeing, touching, hearing, gesture, dance, smelling, eating and drinking. Only in this way can the meaning and truth of a religious and spiritual tradition be embraced in an integral way by the whole person. When all these dimensions of experience converge in a total sacred environment ... we can have an awakening to the deep meaning of a religious tradition that we cannot receive from study or verbal dialogue, much needed as those also are.

Finally, the arts have the power to reach the heart and soul, bypassing the mind with all of its ideas and biases that create division and barriers to expanded understanding of one another and communion, which can eventually manifest as deeply grounded and lasting harmony among religions. Those involved in interfaith work at all levels have known for a long time how important the role of the arts is. This role will continue to increase in importance in the years to come.

Thus, let us foreground the praxis of interreligious and intercultural dialogue through the arts in the field of Interreligious Studies. In particular, let us give more presence to collaborative artistic offerings made by women from diverse cultures and faiths. Let us convene more Sharing Art & Religiosity programs so that humanity can embody the centuries-old principle of *bhinneka tunggal ika* (unity in diversity) today to support interreligious and intercultural dialogue, understanding and cooperation for world peace.

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THE POWER OF THE GLOBAL ERA IN THE TRADITION OF GENGONG ART IN BATUAN VILLAGE

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Abstract

The village of Batuan is known as a storehouse of traditional arts that exist among the traditional community and global culture. One of the rare art traditions is the a cappella vocal art form called genggong. Maintaining this art form is a struggle in the global era as there are a variety of dominating powers which makes it marginalized. If this goes unnoticed than an artefact of cultural art will disappear. The role of cultural practitioners is needed to re-enforce it so that the value of locality is not eroded and actually can become 'glocal'. This study was conducted by applying qualitative methods based on data from interviews and related documents and records analyzed by cultural theories such as Bourdieu's on power and also postmodern aesthetics. The aim was to find a clear connection about why genggong art has become neglected by the community in the global era and also how the form of power has occurred in the circle of genggong art of Batuan Village.

Key words: power, Global Era, genggong art, Batuan Village

I. Background

Some studies that preceded the analysis of the art of Genggong in the village of Batuan were derived from some local writings that essentially saw Genggong from an aesthetic approach as written by Rai, S. (1998) who tried to peel the Genggong Art of the barrel system that was played. Summing up the art of Genggong has Salendro barrel which is in accordance with Angklung gamelan. Includes data recorded by Budiarsa (2014) which discusses the art of Genggong from Balinese dance science approach. Strengthening Genggong art writing is also present in the Gamelan record on the Stage History (2013). In that note, Bandem compiled based on documentary evidence and reliefs including the lontar which explores the existence of Genggong art. In a different note Bandem (2004) in "Kaja dan kelod dance Bali in Transition" also alludes to the art of Genggong Batuan as a karawitan art in Bali with a touch of pendramaan in the show. Including Sudarsono in "Dramatari Indonesia and continuity and change" (2011), by looking at the role of tourism in the context of the development of Genggong Bali art as a very close supporting capital in the development of Bali tourism. The above data review is not a single note that alludes to the facts that occurred in the art of Genggong in Batuan where the current existence of Genggong art activity no longer serves as entertainment art as early as its birth.

As told in the interview with Artawa (Agutus 2017) explained.

"The presence of Genggong art in Batuan around 1973 is inseparable from the spirit of artists in Batuan to respond to Bali's growing tourism conditions. Tour visits to see Bali as a cultural tourism have given artists a stimulus to work more than timal. The presence of Genggong art is

not terlepas also from the readiness of the actors owned as the owner of capital in art work. “

The musical art of Genggong Desa Batuan relies on instruments derived from wood (Pugpug) which is formed in such a way that it can be a unique sound source. In one Genggong art ensemble as an instrument then combined with flute instruments, drums, cengceng, and gong blades. Barungan Genggong then played by following the principles of the Balinese gamelan that is characterized by rhythm technique of rhythm (rhythm interwoven) presents the strains of percussion or gending Genggong. Top tourist services including art critic Walter Spies suggested later on artists in Batuan to incorporate dances in Genggong musicals so that Artawa's show (Interview, August 2017). The emergence of art Genggong performances are accompanied by stories and typical dance Godogan (frog) make art Genggong over time given the term Frog Dance.

The presence of Genggong art in Batuan Village around 1973, in entertaining the society and also functioned as entertainment art of hotel give positive development to existence of artist in Batuan. It can be seen from the emergence of art gangs in the Village Batuan Genggong. At the beginning There are about six studios that have Genggong performing arts that are active in hotel show performances. After some time to date, the reality in the middle of the development of Bali tourism world is growing in fact the existence of art genggong in Batuan even not get a favorable position. Precisely one by one Genggong studio that mushroomed in Batuan began to lose its function even more unheard of existence. Whereas in theory the rapid world of tourism seems to be opening wide opportunities Genggong art just survive in the global era should still have a chance. In fact precisely the art of Genggong in the village of Batuan even suspended animation.

By examining the facts found, it seems that the power of global culture has a close relationship to the exclusion of the art of Genggong in the current Batuan Village. By providing an analysis focus on the form of power occurring, this study hopes to find results that can help re-awareness of local communities in addressing traditional culture in the global era.

II. The power of global culture behind the art of Genggong Batuan Village

Globalization is a condition that is present throughout the world affecting the cultures of society before. In the economic system applies singularly on the global level so that the world undergoes capitalization. The main purpose of capitalism is to gain profit by applying imperialime cultural. In the framework of seeking profit as much as possible capitalism includes cosumenrisme, hedoisme, materialism, and glamourisme so that gave birth to market society.

Postmodernism is characterized by the massive dismantling and reversal of values and meanings. It goes on and on even progresses to the point that passes the boundary thus creating relativity of value. As a result humans have no right or wrong grip, no good or bad reference, no moral or immoral limits.

At the sociotechnological level of global society is characterized by the development of global technology that is cyberspace. Cyberspace is a space filled with information on entering (TV, telephone, computer, it implies radically changing people's understanding of space, community, body, reality, fantasy, and value system (Piliang, 2004).

The globalism of capitalism, postmoderism and cyberspace overlap causes madness or ecstasy. Ecstasy becomes the paradigm of almost all social phenomena. There are various forms of ecstasy economic, social, body, sexual, information. Economic ecstasy occurs when

converted into commodities, social ecstasy occurs when the social component sinks in mass hysteria and becomes a silent majority. Body ecstasy occurs when the body consumes anything so it becomes fat. Sexual ecstasy occurs when reproduction is exploited so that no body secret exists. The boundary between truth and falsehood or reality and fantasy vanished Piliang (2004: 103).

According to Selo Sumardjan globalization is a process of the formation of organizational and communication systems between the world community the goal is to follow a particular system and goals, the tendency of the city community together especially in the field of knowledge, technology, tourism and communication. Globalization is derived from the word "globalization or globalize" ie global means universal is the process of widening new elements either mind lifestyle information, technology with no borders of the country or the world. (www.dosenpendidikan.com).

Understanding of globalization above shows the tendency that the impact of people's lives lead to the blurring of right and wrong values. The data obtained about the extinction of life activity Genggong in Batuan in globalization related to the condition of the global era shows the economic power, technology, mass media, tourism, lifestyle, and postmo aesthetic power that hit some people and artists Genggong in Batuan Village make condition Genggong Rocks become marginalized. Initially the value of togetherness and social relations is considered as a noble value that benefits the lives of village people such as Batuan. Initially artists still have a long time in the process of work. In addition, the form of togetherness is often biased in positive activities without regard to the value of money that can control the behavior of the community. Changes are then seen in the art process.

The pride of artists can show their ability before the villagers can no longer be found sincerely. The economic orientation of the Genggong artist continues to grow and ultimately finds disappointment when the expected value of the unrest does not occur. It then affects the mental defensiveness of Genggong artists. The difficulty of collecting unsecured actors of money capital as a driver has become a habit. So the economic side as a symbol of the power of the global cultural traits has changed the artists and the public in the face of Genggong artwork in the village of Batuan began to calculate every action in the concept of profit and loss economically.

In addition to the economic, information and technology media that hit the cultural life of people, including those in the village of Batuan also not side with the existence of art Genggong in the village of Batuan. The important data that shows it is the dominance of the internet virtual world. Until now there are several professional uploads that circulate in cyberspace, but has no significant followers. Data from interviews with Genggong Batuan Suwida actors (Interview, August 18, 2018) explained that.

"The presence of Genggong on the internet financially does not give a direct influence on the perpetrators of Genggong. However, in the long term it may be that the information has benefited the uploader. It's just that for now there has not been a real impact on the revival of Genggong art in Batuan Village by the presence of technology and information. "

Likewise with other mass media such as radio and television that characterize the global community while still being controlled by government, politics, law, sport, economy, and socio-cultural activities. Regional art almost can be said there is no data found TV programs that appear in favor of local artistry especially in Genggong art. Advances in information technology has reached a digital level where all information has been clasped on a device called a mobile

phone. The presence of mobile phones in addition to a positive value also became the practice and contamination of ownership rights that are not taking sides more deprived of traditional Genggong art life. Financially uploading records Genggong art files that can be accessed easily via mobile phone has changed the culture of village people to be lazy to appreciate the art of Genggong.

The lifestyle of the global community that is very close to the information technology and also the fulfillment of the desire for an imaging style also does not support the existence of Genggong Batuan art. Aesthetic characteristics that are considered not clean and still smelled old fashioned is not in accordance with the taste of the present. The presence of Genggong art in hotels as a traditional cultural identity is also not sustainable because the competition and regulations applied by the hotel is also not partial to the existence of Genggong art from the village of Batuan to be able to work together. The improved function makes Genggong Batuan's artwork also thrown at a position that is not noticed anymore.

Initially the art of Genggong Batuan really got place in some hotel as entertainment art tour. Gradually there is a problem that arises, the first regulation applied by regional autonomy in which the hotel was established break the chain of cooperation for reasons of regional autonomy. Both the entry of territorial power with artists from the nearest region as a result of regulation made Genggong art easily eliminated by the traditional arts that developed around the hotel location.

Thus the global cultural power that affects the life of the village community in Batuan as a whole will ultimately have an impact on the exclusion of Genggong art not only by the hotel co-operation but for the artists themselves have no ability to survive due to global economic influence as well as political regulation, and information technology that is not taking sides affirm the art Genggong lose mass.

III. Conclusion

The form of power that is in the global era culture resulted in Genggong's art position in Batuan Village being marginalized. Hope can rise in the era of cultural tourism even eliminated by the regulation of regional autonomy as the reason for termination of cooperation with the hotel. The life of a society that has changed from the social world to the individual world has resulted in all actions being calculated on the market economy so that artists become difficult in the process of work. The world of information and mass media that are more likely to accommodate the principles of global markets make the art culture Genggong tradition is not as worth talking about. Technology and the world of hanphone communication as a symbol of global culture also do not place the art of Genggong as a positive impact even benefit only a handful of actors. With such circumstances it can be said that the power of the global era on the art of Genggong can only be followed in it when the element of Genggong has gained new creativity from the involved artists so as to produce new and more innovative works. Novelty is the hallmark of the global community so to be able to be in it the art of Genggong from the village of Batuan requires new creativity unceasingly. Under these conditions, it is required by the owners to understand the conditions that arts intellectuals are able to accept and make Genggong a capital that can be packaged in the global era.

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PURA LANGGAR: REPRESENTATION OF HINDU AND ISLAMIC RELATION IN BUNUTIN, BANGLI

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Abstract

Pura Dalem Jawa, or it is commonly called Pura Langgar, located in Bunutin Village in the Bangli District is a unique temple. Although a holy place for Muslims called Langgar has not been recorded, the main pelinggih shrine located in the utama mandala of this temple is believed to resemble the shape of a mosque and if Muslims visit they do sholat prayers in a bale pavilion in the jaba outer courtyard. Actually, this temple is similar to other temples in Bali, however, it cannot be separated from its history to commemorate the relationship of Java and Bali in the past. Another unique aspect of Pura Langgar is that it is not a public temple for the customary village of Bunutin; rather it is a place of worship for descendants of the royal family and ksatria class of Blambangan who are scattered throughout Bali. To maintain their historical relation in East Java, they perform dharmayatra holy water pilgrimage to Blambangan at a certain time. Thus, Pura Langgar is a place for them to understand their roots as 'Javanese' identified as Islamic and as 'Balinese' identified as Hindu even though in their social world, these two identities are not exchanged. Pura Langgar is also a place for them to represent a good relationship between Java and Bali or between Islam and Hinduism.

Key words: Pura Langgar, representation, identity, historical relations

Introduction

Down the road straight into the city of Bangli, from the south (Gianyar), the nameplate of that temple looks striking. It is large enough, dark yellow with bright blue inscription. The atmosphere of the street is also quite beautiful because on the left and right besides the homes of residents and the typical sanggah, also overgrown with green plants. Apparently, the Bangli Regency government program arranges along the road is quite successful, even from entering the Sidan area, Gianyar to the middle of Bangli city. The large, rocky black archway as the district boundary is just one of the many architectures that is familiar to travel to the city of Bangli.

From the west side of the road or on the left if from Gianyar, it will be seen a small road extending eastward, splitting the house of the inhabitants of all the large families of Puri Bunutin. The temple is right at the end of the road. After passing through the river, a small bridge connecting the path with jaba sisi of the temple. Bunutin village itself is a slope area with an altitude of 900-960 meters above sea level. The total area is 258 ha divided into 6,5 ha residential area, 65 ha of rice field and 2 ha of grave. The boundaries of Bunutin Village is the northern border directly with Ulian Village, South side with Pausan Payangan Gianyar Village, West side with Mengani Village and Belang Sidan Petang, and East side with Langgahan Village.

If you go back to the nameplate on the edge of the street in Bunutin Village, ordinary eyes, let alone the first time to see it will frown the forehead, then wondering. The name of the temple on the board reads Pura Dalem Jawa. Uniquely, said Langgar in brackets reinforce the curiosity of anyone who visited. In fact, the name of Pura Langgar becomes more famous, even if searching for this keyword in online media. Not until there, at the end there is a writing that is

not less conspicuous mind: Tourism Object.

The above narrative in the layman's mind will soon imagine in the temple there is langgar, one of the holy place of Muslim. Moreover, the frills of tourist attraction will strengthen the allegations that the temple is also a sholat place of Muslim. This perception is certainly not wrong, considering Bali also has a similar place, one of which also exist in Bangli District is Pura Balingkang in the village Pakraman Pinggan, Kintamani, Bangli. Considering its history in the past, the temple was "considered" as a cult for Hindu and Buddhist. Some local cultures have also experienced acculturation between Hindu and Islam, call it making ngejot each other (giving parcel each other during the ceremony), such as in Pakraman Kapaon and Serangan Village, or doing ngayah each other (mutual cooperation) in Keramas Village, Gianyar. In Karangasem, in Sindu Punia Village, Muslims and Hindus held a megibung (eating together) event during Mauludan. Even in the village of Pegayaman, Buleleng, Muslims have called themselves indigenous Balinese, and this can be read from local Balinese names combined with typical Muslim names (see back Barth 1993).

Some forms of encounter between Hinduism and Islam in Bali can be seen in Pura Langgar although in this temple there is no langgar in the real sense, but is symbolic in the main palinggih in the innards of the temple. So for Muslims who visit and want to do sholat, the Pengempon Pura has provided one wantilan on jaba side. The naming of this temple as a tourist attraction is due more to the history of its development and to strengthen the issue of harmony, tolerance until the acculturation of these two great religions. These themes are quite interesting to date so not surprisingly, the name of this temple managed to take up high enough tourists especially domestic tourists visit. Several times this temple is also covered by mass and print media, and become the object of research, although in the form of scientific journal or other scientific paper are very few. This article is a section developed from I Nyoman Yoga Segara's research titled Pura Langgar: Sejarah, Dinamika dan Komodifikasinya (2017).

Discussion

Pura Langgar: Unification of Hinduism and Islam in Architecture

Special research on Pura Langgar in the form of scientific papers for academic interest is not much to be collected. But news, especially for the consumption of tourists about the temple with this unique name, both from newspapers and online media are very much readable. The only serious scientific paper discussing Pura Langgar seen from the architecture can be found in a thesis entitled "Konsep Bentuk Arsitektur Pura Langgar pada Komplek Pura Penataran Agung Dalem Jawa di Desa Bunutin, Bangli-Bali" (The Concept of Architectural Temple Formation In The Temple Complex of Pura Penataran Agung Jawa In Bunutin Village, Bangli-Bali) compiled by Stephanie Arvina Yusuf (2014).

Stephani successfully explained in detail about the architecture of the temple that can be seen from various angles. Many depiction of the buildings that have been captured and especially how the foundation of thought which is to be the main background of Pura Langgar. Unfortunately indeed, the details of all images in the form of the photograph are not equipped with an explanation of aspects of Hindu philosophy, for example from the voice of palm or other scriptures. But this can be understood because the concerned view Pura Langgar pure from the science of architects. But Stephani's ability is sufficient enough that this essay is very good and interesting. Methodologically, it is certainly not to blame if the "insiders" sound is not much portrayed. As the primary source of this article, the discussion of temple architecture issues and other aspects of this article will be processed from Stephanie (2014).

If noticed at glance at Pura Langgar, do not look different from other Hindu temples. The shape,

ornaments and layout follow the traditional Balinese architecture. Similarly the mandala issue, this temple has three mandalas like most temples in Bali (see Lansing 1983). In the north is utama mandala or jeroan consisting of several meru and pasimpangan. In the middle of the south and the west is the madya mandala or jaba tengah and the southernmost is the nista mandala or jaba sisi. In this section there is great wantilan other than as a place to prepare the ceremony. In the east there is a pool or also called beji containing many myths.

The main palinggih in the form of meru buildings located in the middle of jeroan, is believed as the embodiment of mushola or langgar in Islam. Stephanie (2014: 45, 61) states that the tajug roof on the main palinggih is usually used for mosques on the island of Java, which has 12 columns surrounding the inner wall of the palinggih and has four pillars that support the roof structure. Similar buildings can be juxtaposed with the form of Demak Mosque and Sunan Ampel Mosque in Java. According to Jero Mangku Ida I Dewa Gede Klungkung (interview October 20, 2017) this palinggih has four small doors in all sides of the left end of the building clockwise so it is very similar to the building langgar. But at a glance this palinggih will not seem like a langgar for Muslim because all the ornaments of palinggih dominated Balinese ornaments, such as materials used, statues contained in it, and carvings.

Jero Mangku also stated that not everyone should enter this palinggih except pamangku. According to him, once there is a group of domestic tourists who try to enter without permission of pamangku but then experience kerauhan or trance. Jero Mangku is trying to maintain the sanctity of this palinggih also because in it there are inscription Puri Bunutin and black stone which in the past used as mihrab for imam in leading sholat. Stephanie (2014: 46, 47) based on his search tells that in ancient times when the construction of this palinggih supposedly inner space zone is used to carry out sholat for the adherents of Islam but this space does not accommodate jamaah much like a mosque. The location of the black stone is on the western side of space in the palinggih and is believed to be the direction of kiblat.

Over time, it is now regarded as a symbol of a mixture of Hindu and Islamic influences with historical evidence. If Muslims who visit Pura Langgar and want to do sholat are given place in the form of bale on the west side. It seems that the naming of the langgar as the name of the temple to recall the past history and strengthen Hindu relations in Bali and Islam in Java which is annually treated by performing tirtha yatra just before doing upacara titimamah to Blambangan, East Java.

Pura Langgar: Historical Evidence of Hindu and Islamic Life

The relationship between Hinduism and Islam in Bali is pretty much researched. Call it Barth who intensely research on Islam in Pagayaman, Buleleng (1993). This study described the life of the Islamic community in Pegayaman which takes place in a harmonious atmosphere. Even distinguishing it with Hindus is quite difficult and the order of their names also use the name of Bali, for example I Putu Ahmad. The same atmosphere can also be seen in the village of Blimbingsari, Negara where the Christian congregation maintains the Balinese idioms both for Balinese church house ornaments and everyday life, such as ngelawar and pork batches to the surrounding community just before Christmas.

Similar research but with ngayah issues conducted I Nyoman Subagia (2016) which states that the relationship between Hinduism and Islam in Keramas Village runs very well. Even Muslims in Keramas participate as members of the traditional banjar, something that is not common in some places in Bali. Suwindia, et al (2012) stated that the interfaith life relationship in Bali can be peaceful because it is built on local wisdom, one of them is through the term of menyama braya (kinship). Even in the area of Serangan, South Denpasar, intermarry among

them also have long been happening. Give each delivery cakes and snacks during their usual ceremonies, especially on religious holy days such as Idul Fitri and Idul Adha for Islam and Nyepi and Galungan for Hindus.

Based on the traces of the relationship, Hindu and Islamic relations in Bangli generally have long been established. Many sources reference to re-read the relationship. Between one source and another there may be a difference, but there is still the same history. Stephanie (2014: 40-43) completely states that the existence of Islam in Bangli generally existed before independence. For example, there is a Muslim from Aceh named Tengku Hasan who fled to Bangli because it was pursued by the Dutch colonists, and then gradually formed a community of Muslims. Likewise, the existence of Pura Langgar also cannot be separated from the history of Islamic relations in Java, namely Blambangan Kingdom. Even the ancestors of Puri Agung Bunutin as Pengempon Pura Langgar derived from the descendants of the king of Blambangan. Pura Langgar is also revered by those who come from a descendant of Balambangan Kingdom spread in Bali.

The matter of the existence of Pura Langgar and the relationship between Islam and Hinduism in Bali is mostly told in Summary of Babad (chronicle) Puri Agung Bunutin (2000) translated Ida Idewa Ketut Gde (Panglingsir Puri Agung Bunutin). In this babad (chronicle) is explained:

“Narrated when the power of King Majapahit began to collapse due to the outbreak of war and rebellion in various regions, the momentum of Islamic process (Islamization) on the island of Java gained more strength. Nevertheless among some kings and their families and people who are still faithful who cannot accept the incident just like that. One of them on Isaka 1380 (± 1458 AD) in Bali was crowned Dalem Sri Waturenggong as ruler based in Puri Gelgel and separated from Majapahit power. Along with the process of Islamization and warfare on Java, some Kings and their followers periodically performed large transfers (exodus) accompanied by the King’s family, the guard of the King and the loyal people to Bali. For the sake of maintaining security and the things that are not desirable to disguise (nyineb kaprabon), among others by using brahminical attributes, among others, Empu, Dang Hyang and others. Recorded kings who migrated to the island of Bali, among others, in 1520 AD King of Daha, King of Singosari and King of Lasem came to Bali overlooking Dalem Sri Waturenggong, in 1560 AD Pasuruan Kingdom fled to Bali facing King Dalem Bekung, 1597 AD. Kingdom Balambangan fled to Bali where at that time Bali was controlled by Dalem Segening king, and in 1647 AD a massive refuge from Blambangan due to an attack carried out by Prince Mangku Ningrat I” (2000: 1).

From the exposure of the chronicle shows that Hindu and Islam relation, in Bali and especially in Bunutin have been established for a very long time, although the development of Islam in Bangli is generally not as fast as compared to Buleleng, Negara and tourist areas like Kuta, Badung. The existence of Pura Langgar itself if re-read the history is a blend of two great cultures between Hindu and Islam. In addition to establishing the temple by incorporating elements of Islam, the two-staircase, had four the door and two-story roof. “It is said that the two levels of the roof and the two steps symbolize the syariat and tarekat in Islam. Syariat is the law that governs the life and worship of the people, while the tarekat is the way to God” (Stephanie 2014: 43). To honor the relationship of these two religions, Jero Mangku states in every yajna ceremony and piodalan titimamah not using pork but using veal or godel, chicken and duck. The item of upakara or banten is intended as a tribute to nyama selam because the item is haram. The Banten also called banten selam (interview October 20, 2017, see also the same term in Suwindia, et al 2012).

Pura Langgar as the “Monument” of Hindu and Islamic Harmony

The religious relationship between Hinduism and Islam in Bali is actualized into many forms and shapes. If the research of Barth (1993), Suwindia, et al (2012) and Subagia (2016) harmonious relationship is seen in the form of behavior, values, and norms, then the relationship between

Hindu and Islam in Bunutin, Bangli physical form, the temple. The legacy of history can be seen from various forms and forms and on the system of values and systems of ideas. Re-reading the thoughts of Indonesian anthropologist Koentjaraningrat (2005) on culture, the whole work of man is one of the forms of culture. Historian Soekmono (1973) also distinguishes the culture in two forms, the material and spiritual aspects. Referring to the opinion of the two experts, then the heritage of Hindu and other religions in the form of holy places in Bali are many, for example Pura Dalem Solo in Peguyangan, Denpasar and Pura Mecca in Karangasem. The physical relics of Hindu and Buddhist relation can also be found in Gianyar, Pura Pagulingan, Tampak Siring (Cokorda Agung Semara Dalem Pemayun 2018). Still in Bangli region there is also Pura Balingkang, Kintamani as a form of heritage unification between Hindu and Buddha.

The physical form of a cultural heritage always attracts the attention, especially the abandoned generation. Historical scientists and archeology also make it as one of the most important study centers because there is always meaning and valuable lessons. Traces of history that inherit civilization and knowledge can also be observed from the physical relics. Pande Renawati (<http://sinergi.radarmalang.id/>) managed to uncover the meaning behind the relationship between Hinduism and Islam in Pura Mecca in Denpasar. According to him, the relationship is done on shared values without coercion, for example some chosen pangempon willing in sunat as a form of ngayah to the ancestors. They also respect their Muslim brothers by not offering pork-based banten. There is a totality of sacrifice that they do. A similar study was conducted by I Ketut Gunarta (2016) in his article stating the existence of a joint veneration building, the five religious places of worship in Kuta, Badung has produced a new strategy to maintain harmony both internally and among religious believers.

Pura Langgar, is undoubtedly a sacred place, yet in the cultural perspective of this temple has become a historic “monument” that teaches people and the present generation to learn how their older generation build mutual consciousness in maintaining harmony. Pura Langgar is a living symbol whose value will continue to live as long as the temple continues to be maintained. About how this temple became a symbol of harmony between Hinduism and Islam, is told in babad (chronicle) Puri Bunutin:

“Told, now existence of I Dewa Mas Willis or Wong Agung Willis, has two wives and five sons. From the first wife has two sons named I Dewa Mas Blambangan and I Dewa Mas Bunutin from the second wife has three sons named I Dewa Wayan Mas, I Dewa Made Mas and I Dewa Nyoman Mas. I Dewa Mas Blambangan, so the time of the King, he was sick for about three years, so far ill with various efforts to cure the illness to heal, there is no change at all. Finally he (I Dewa Mas Blambangan) offered ngastiti Ida Sang Hyang Widhi Wasa with Dewasraya in Penataran Agung by doing Yoga Samadi. From the results of samadi there was pawisik (vision) that the temple in the form of Langgar which is Palinggih Bhataras Dalem Blambangan to actualize bhakti (devotion) toward kawitan. If not made palinggih in Langgar, then the illness will not heal and still will suffer, but if made temple in the form of Langgar, his illness will soon heal without medicines, will be prosperous, happy, nothing less. Furthermore affirmed, for those who do not agree or refuse to build the Temple Langgar, will not survive and even because of a thing will slipping down his wangsa Ksatria. On the worry of I Dewa Mas Blambangan due to illness for a long time, then it is discussed with the family. From the results of the deliberation, it turns out that three brothers from another mother named I Dewa Wayan Mas, I Dewa Made Mas and I Dewa Nyoman Mas disagreed with the construction of Pura Langgar and refused and dared to accept all the risks that will befall them, on the grounds that Bali does not need make Pura Langgar. Although three of five siblings disagreed and did not build Pura Langgar, but because it had got the approval from Dalem Segening then I Dewa Mas Blambangan and I Dewa Mas Bunutin kept building Pura Langgar. After Pura Langgar was completed, directly holding ceremony according to the level of ceremony from start to finish. Finally I Dewa Mas Blambangan soon recovered as before without medicine. About the construction of Pura Langgar in Pura Penataran Agung Bunutin was previously known by King Dalem Segening in Gelgel. To avoid undesirable strife in Puri Bunutin, the three brothers I Dewa Wayan Mas, I Dewa Made Mas and I Dewa Nyoman Mas were summoned to Puri Gelgel. After being in Puri Gelgel, all is told about the

circumstances as well as incompatibility with his brother in Puri Bunutin. Because of this circumstance, then Dalem Segening (Dalem Gelgel) ordered that three brothers stay together in Puri Gelgel" (2000: 8-9).

Based on the brief description above, Pura Langgar is not just be a holy place as well as a union of brotherly ties between Hindu and Islam. In the past, pura became the most powerful medium for self-strengthening, even a place to empower the people who live around it. In the research Center for Research and Development of Research and Development Agency and Education Ministry of Religious Affairs (2008) is mentioned of mosque management, especially with regard to various efforts to empower the people must be done comprehensively. Even in some large mosques in Indonesia have run modern management. Empowerment of people through the management of temple is also done in Denpasar. I Nyoman Yoga Segara (2015) found Hindus in the city of Denpasar already have a close way to modern theory although in practice it is combined in traditional ways. In this way, the temple in Denpasar directly affects people, but the temple is also successfully empowered by the community itself and cooperation with the government. Likewise with Pura Langgar become famous and get donation from tourist visits and pamedek. The result is managed for the needs of great ceremony.

Although Pura Langgar is also called one of the attractions and by the unity of financial gain, this temple remains a symbol that is highly respected by warih or descendants of the Blambangan kingdom. They consider that profit is only the impact and does not reduce the sacredness of the temple and this condition applies also to the temple in general in Bali. Picard (2006) has long observed this social fact, not just pura also the Balinese art and culture that has undergone much change and co modification and even questioned the term cultural tourism or tourism culture.

The acculturation between Hinduism and Islam has been a strong representation of the relationship between the two religions since the past to the present. The acculturation is bound and united by rescue history factors as told in babad (chronicle) and the inscription treated by the family of puri. Pura Langgar is a manifestation to embody a historical monument used as a reminder of the past that occurred in about 1500s years ago.

Conclusion

The relationship between Hinduism and Islam in Bali has lasted a long time. The arrival of Islam also began around the 1500s for various reasons. There are several areas that became the goal of the coming of Islam. The most dominant are Buleleng, Negara, Karangasem and Badung. In this area, Islam is growing rapidly, unlike Islam in Bangli which began to develop around the 1980s. As in other areas, Islam in Bangli has also mingled with Hindus and some of them inherited the physical culture, one of them Pura Penataran Agung Dalem Jawa or better known as Pura Langgar.

Pura Langgar is located in Bunutin village, not far from Bangli town. For people who have never visited, the name of this temple will feel strange. Another of the uniqueness in this temple there is no langgar because Muslims make it one of the places of worship. But if tracing the long history of these two religious meetings, Pura Langgar has represented a good relationship between Hinduism and Islam since the 14th century ago.

Representation of relation between these two religions symbolically symbolized in Pura Langgar, the first, from the architectural aspect, the main palinggih found in the utama mandala is a combination of aesthetics with the touch of Balinese and Javanese ornaments. For example, rooftops and staircases, four doors on each end of the building and the presence of black stone and inscription are treated by Puri Agung Bunutin. Secondly, Pura Langgar is a real trace

of good relationship between Hindu and Islam. The long history of the relationship is written into a sacred babad (chronicle). The big families of this puri who are the guards (ngempon) of this pura believe to be the descendants of the Blambangan kingdom. In honor of the historical bond, ceremonial ceremony is not presented with the element of pork and before the ceremony titimah, performed tirtha yatra to Java. Third, Pura Langgar is an important monument that became a milestone in maintaining harmony. The presence of this temple has succeeded in becoming a reminder of the past history as well as the bonding of kinship and brotherhood between Blambangan's royal descendants and Muslims, especially in Bunutin, Bangli.

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COMPARING RELIGIOUS CONVERSION IN THE FILMS AYAT-AYAT CINTA AND TANDA TANYA: A COMPARATIVE LITERATURE STUDY

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Abstract

This research aimed to describe binary opposition comparisons of the figures who converted to another religion in the films *Ayat-Ayat Cinta* and *Tanda Tanya* produced by Hanung Bramantyo. It also compared patterns of the syntagmatic and paradigmatic relationships. Based on comparative literary theory and Levi-Strauss' theory of structuralism, it sought to find out the similarities and differences in the sequence patterns of the narrative elements in both films and to reflect on the structures upon which the narrations were built. The results indicate that both films have a number of narrative similarities in terms of the characters who underwent religious conversion. The film *Ayat-Ayat Cinta* was inspired by the novel with the same title written by Habiburrahman El Shirazy. On the other hand, the film *Tanda Tanya* ('?') was based on reality by the producer himself, Hanung Bramantyo. The religious conversion from a follower of Islam to Christianity was presented as an emotional, abrupt, decision and without careful consideration. In contrast, characters who converted from Christianity to Islam were presented as making rational decisions on the basis of careful consideration.

Key words: comparison, religious conversion, film, comparative literature

I. INTRODUCTION

Film as a form of art, has many intentions and purposes which are contained in the process of creating it. This is also influenced by the moral message from the filmmaker that they want to be conveyed. Although films have different approach, it can be said that every film has a target, which is to attract people's attention to the content of the problems which are contained in the film. In addition, the film is designed to serve unlimited public and limited public purposes (Sumarno, 1996: 10). This is due to the existence of ideological elements of filmmakers such as cultural, social, psychological, language used in film, and elements that attract or stimulate the imagination of the audience (Irawanto, 1999: 88).

Film is a transformation of human life, where the value that exists in society is often used as the main material of film. The existence of film has been created as a medium of mass communication that really liked by people, even until now (Liliwari, 2004: 153). In this connection, the film of *Ayat-Ayat Cinta* which is lifted from a novel with the same title directed by Hanung Bramantyo has some similarities to his another film entitled *Tanda Tanya*. The most interesting equation of the two films is the matter of comparative conversion. This topic is interesting because the issue of conversion is rarely presented in Indonesian cinema or Indonesian literary works. The

issue of converting is seen as something sensitive to talk about. Therefore, this issue is very interesting to be researched.

Both films are probably the first films in the latest cinema which address this issue. It is interesting to see and compare the two films. How consciously or unconsciously the filmmaker has a logical and reason in explaining religious conversion through the narratives of film. Moving from the background above, then the main problem in this research is; how is binary opposition, syntagmatic structure and paradigmatic of narration contained in *Ayat-Ayat Cinta* and *Tanda Tanya* directed by Hanung Bramantyo? The purpose of this research is to find out the sequence equation of the two films compiled. In addition, the purpose of this research is also to find out how the binary opposition, the construction of syntagmatic and paradigmatic structures.

Comparative literary theory is used to analyze the above problems and is supported by the theory of Levi-Strauss structuralism. The word “bandingan” comes from the word “banding”, which means balancing. Bandingan can also be interpreted as to compare from various aspects. The comparative literature can also be understood as an attempt to compare two or more works (Endraswara, 2011: 2). Meanwhile, according to Damono (2005: 1), comparative literature is an approach in literature that produces its own theory. In general it can be concluded four basic assumptions of the most important literature. First, the presence of additional elements or reductions in literary works, second, the occurrence of creativity crosses in the author’s brain, there are often ‘collisions’, until the emergence of interbreeding in a work, third, consciously or unconsciously, the author is a person who likes to concoct the reading of the past, fourth, the author is not free from reading and past experience (Endraswara, 2014: 22).

Based on the statement, it can be concluded that the comparable work can be studied by any approach. Remak (1990: 1) suggests that literary studies are outside the boundaries of a country and the study of relationships between literature with other disciplines and beliefs, such as: art, culture, science, religion, philosophy, history, social (politics, economics, sociology) ideology, and so forth. In short, comparative literature compares literature with literature itself, as well as with art or other disciplines. The meaning of comparison here means aligning, finding, seeking, and identifying the similarities and variants.

On the other hand, the theory of structuralism Levi-Strauss analyzes stories and cultural phenomena in general. A narrative can be seen as a relation between elements. According to Levi-Strauss, the structure of a narrative can be divided into two parts, namely the external structure (surface structure) and the deep structure. Surface structures are the relationships between the elements we can construct based on the outer features we build on the birth structure we have succeeded to make. The deep structure can be constructed by analyzing and comparing the various surface structures that have been found and constructed. This deep structure can be used to understand the narrative discourse studied. Through this structure the researcher can then understand the various phenomena that are studied. Each phenomenon is considered to have its own surface structure or deep structure. Structure that exists in a narration or story is surface structure. This structure is different with deep structure. Surface structure can be easily known but deep structure is unconsciously known (Putra, 2013: 60-68).

II. DISCUSSION

2.1 Description Ayat-Ayat Cinta and Tanda Tanya Film

Ayat-Ayat Cinta (AAC) is about Fahri (Fedi Nuril), a student from Indonesia who is studying at Al-Azhar University of Egypt. He is loved by four girls at once. The four girls are Maria Girgis (Carissa Putri), Nurul (Melania Putra), Noura (Zaskia Adya Mecca), and Aisha Greimas (Rianti Cartwright). Maria is a Coptic Christian, a neighbor of Fahri's apartment, who has been amazed by Fahri's intelligence and friendliness since she first met. Nurul is a college friend and fellow activist at Indonesian student association. Fahri actually liked Nurul, but he did not dare to express his feelings because Nurul is a daughter of a great Kiai in Java. Noura is a woman who ever being helped by Fahri from the cruelty of her stepfather. Fahri's kindness and sincerity made Noura fell in love but Fahri's choice fell to Aisha, a devout German-Turkish woman.

Fahri's choice to choose Aisha made three other women got a heartbroken. Nurul lost his temper, Maria was seriously ill. While Noura is hurting and slandering Fahri has impregnated her and she asked Fahri to marry her. That defamation makes Fahri threatened with severe punishment in Egypt. In order to be free from punishment, Fahri needed help from Maria as the only person who was with Noura during the night of the incident. The film then showed the marriage between Fahri and Maria, with Aisha's blessing. Maria's statements then set Fahri free from all charges. The narrative of the religious conversion took place at the end of the film. The process of religious conversion is not depicted in the film. In the novel version, Maria was guided by Fahri to recite the shahadah as a sign of an Islamic being. The film only shows the wishes of Maria to pray together in congregation with Fahri and Aisha. After the congregational prayer, Maria passed away by the serious illness.

If in AAC film only show scenes of conversion from Christianity to Islam. However, Tanda Tanya (TT) showed two events of religious conversion, from Islam to Christianity and vice versa. TT film is about family life and religious pluralism in Semarang. The film focuses on the life of Menuk (Revalina S. Temat) and Rika (Endhita). Menuk is a Muslim who works in Tan Kat Sun's (Hengky Solaiman) restaurant. In the film depicted how Tan honored Islam by separating halal and haram food, the holidays in Idul Fitri (holy day of Muslim), and giving enough opportunity to Menuk for pray. Tan's attitude is different from his son, Hendra (Rio Dewanto) who wants to keep the restaurant open, even during fasting Ramadan and Eid. Hendra once dating Menuk, but they did not married because of religious differences.

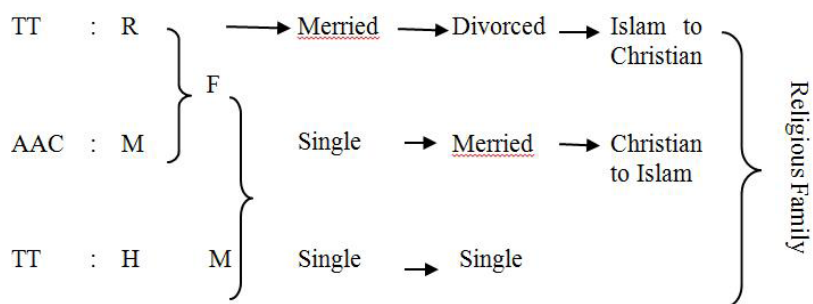
On the other hand, there is the story of Rika, a mother with a child who faces the scorn of a citizen as she converts to Christianity. Rika converted after divorce, because her husband wanted to polygamy. The choice to convert the original religion makes the child and his parents angry. Her parents no longer want to admit her as a child. Rika's neighbors and colleagues also got away from her because of her decision towards the religious conversion.

In the TT film, the conflict occurred when Hendra who replaced his father's position, opened the restaurant on the day of Eid. Menuk had to go to work. Menuk's husband, Sholeh (Reza Rahardian) was mad then brought his friends to destroy the restaurant belongs to the Tan's family who were considered not respecting Islam. Sholeh's actions disappointed Menuk. Sholeh at the end of the story made a dramatic sacrifice by throwing a bomb at the church, which made him die instantly. At the end of the story, Hendra met the religious teacher and converts to Islam.

2.2 Binary Opposition of Comparative Religious Conversion

It was recorded that there were three people from the both films converted their religion, namely Rika (TT) who converted from Islam to Christian, Maria (AAC) who converted from Christianity to Islam, and Hendra (TT) who converted from Christianity to Islam. Interestingly, all these figures are described as being in a religious family. Maria's family is a devout Christian Coptic, likewise with Rika's family and Hendra. Their families regularly perform religious activities. However, these two films are not clearly depicted how religious devotion of each character, except of Maria (AAC) who was showed along the film as a devout Christian. Maria's room is full of the images of Jesus Christ, and always wearing a cross on the neck. When faced with problems, Maria always holds the cross and statue of the Jesus's mother (Bunda Maria). Meanwhile, the figures of Rika and Hendra (TT) were not showed activity and religious adherence before converting. Besides to the identification of equations, (coming from religious families), there are also differences. Figures who converted from Islam to Christian (Rika) are married, while the figure who converted from Christian to Islam (Maria & Hendra) are not married.

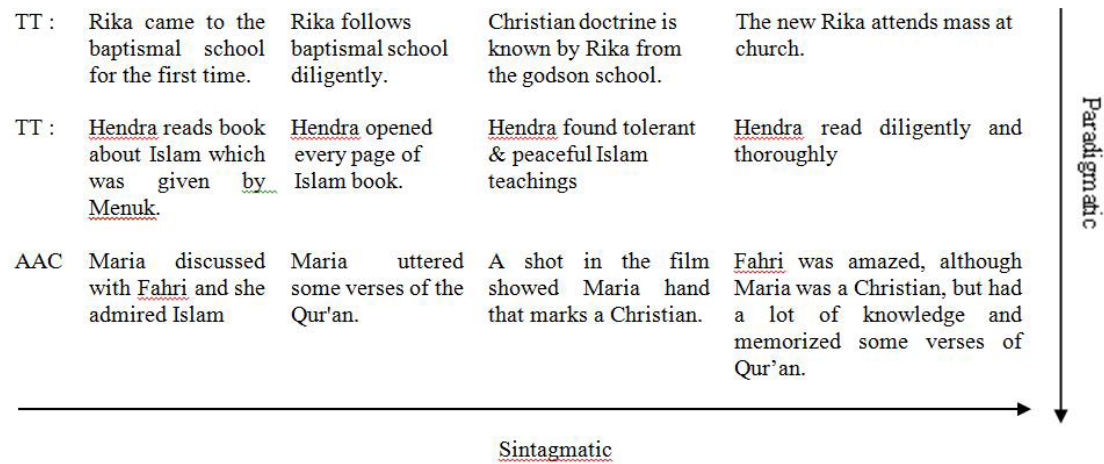
The interesting thing is the status of these figures when they convert, especially for female characters (Rika and Maria). Rika converted after her divorce with her husband. While Maria, converted after marriage. When married to Fahri in the AAC film, Maria was still a Christian. After marriage, Maria then converted. The Christian Maria loves Fahri (in the AAC film) who is Muslim. This religious difference does not hinder their marriage. In contrast, the Christian Hendra loves the Muslim Menuk (in the TT film). The relationship of both is not followed by marriage. Menuk married Sholeh because they have the same religion. The binary opposition of comparing the religious conversion of the characters in two films can be illustrated as follows:



Description: AAC (*Ayat-Ayat Cinta*), TT (*Tanda Tanya*), M (Maria *Girgis*), R (Rika), H (*Hendra*), F (Female), M (Male)

2.3 Synagmatic and Paradigmatic Comparative Process of Religious Conversion

There is a sharp opposition between a religious conversion from Islam to Christian (Rika) with the figure who converted from Christianity to Islam (Maria & Hendra). Miteme or sequence of narration taken and analyzed is in the form of scene cuts. How Rika knows Christianity and how also Hendra and Maria know Islam. Viewed from the syntagmatic and paradigmatic process scheme in the narration of both films, the relation between scenes in a narrative produces the equations and differences (opposition) between each scene. This is seen in the scheme as follows:



The above scheme illustrates how the pieces of scenes in the film were arranged syntagmatic way and paradigmatically. Miteme in scenes how Rika knows Christian found, among them: (a). Rika came to the baptismal school for the first time; (b). Rika follows baptismal school diligently; (c). Christian doctrine is known by Rika from the Godson school; and (d). The new Rika attends mass at Church. Those scenes happened when Rika had converted to Christian. On the other words, she learned Christian right after she converted to Christian.

Hendra recognized the teachings of Islam in the scene as follows: (a). Hendra reads book about Islam which was given by Menuk; (b). Hendra opened every page of Islam book; (c). Hendra found tolerant & peaceful Islam teachings; and (d). Hendra read diligently and thoroughly. All of these scenes occurred before Hendra decided to convert from Christianity to Islam. Through the movie scene can be concluded, Hendra has known or learned Islam before converts to Islam.

The miteme scenes of Maria recognized the teachings of Islam are as follows: (a). Maria discussed with Fahri and she admired Islam; (b). Maria uttered some verses of the Qur'an. (c). A shot in the film showed Maria hand that marks a Christian; (d). Fahri was amazed, although Maria was a Christian, but had a lot of knowledge and memorized some verses of Qur'an. Similar to Hendra, this scene described before Maria converts to Islam, she knows Islam well.

2.4 Reaction of Religious Conversion

The acceptance of the family members and community against religious conversion was reaction or acceptance of family and community related to the displacement of the three characters in the two films are different. The following miteme or narrative sequences related to the reaction and acceptance of family and society can be described as follows.

FILM	FIGURE	SCENE
TT	Rika	a) Rika called her parents telling that she had been baptized. The old man hung up Rika's call. b) Bad relationship between Rika and her daughter. c) Her daughter did not want to talk to her. d) Rika is considered cynical by his colleagues and neighbors. <i>(It can be seen that Rika was not well received by family members and residents due to converting from Islam to Christianity).</i>
TT	Hendra	Hendra's conversion from Christianity to Islam was well received and joy by the people.
AAC	Maria	a) Maria said she wanted to pray with <u>Fahri</u> and Aisha. b) Maria followed <u>Fahri</u> and <u>Aishah's</u> prayers. c) Maria prayed together with <u>Fahri</u> and <u>Aishah</u> . d) <u>Fahri</u> and Aisha cried over the death of Maria. <i>(It can be seen that Maria's conversion from Christianity to Islam was well received by <u>Fahri</u> and Aisha).</i>

Through paradigmatic arrangement of scenes, opposition was found to be related to the acceptance of family and community members in religious conversion. A figure who converted from Islam to Christian (Rika) is described as being hostile and shunned by family members and members of the community. In contrast, figures who converted from Christianity to Islam (Mary & Hendra) were described as being accepted by members of the family and society.

After decided to convert to Christian, Rika became an enemy for her daughter and her parents. His daughter did not want to talk with Rika, although finally her daughter can accept her mother's decision. Rika's parents also no longer regard her as a child, although at the end of the film showed Rika's parents visit circumcision event of Rika's daughter. However, this film (TT) does not clearly describe whether Rika's parents could finally accept Rika as Christian or not. Friends and neighbors around were also hostile to Rika. They are cynical and got away from Rika.

The picture of family and community reaction as experienced by Rika (TT) was not found in other figures who converted from Christian to Islam, Hendra (TT) and Maria (AAC). Maria was cuddled and cried by Aisha and Fahri after the congregational prayer, signifying the affection of family members. While Hendra (TT), accompanied by joy and feelings of gratitude by the villagers.

The filmmaker of those films (Hanung Bramantyo) may not be aware of the difference. When creating the film, he may not tend to make contrasts or comparisons among religious conversion. The difference in depiction reflects the narrator's way of thinking in seeing a phenomenon, in this case the phenomenon of conversion.

III. CLOSURE

3.1 Conclusion

Based on the results of the analysis there are several things that can be concluded. In both films, those who converted from Islam to Christianity were presented as emotionally, suddenly, and without due consideration. On the contrary, those who converted from Christianity to Islam were presented as rational decisions, and on the basis of careful consideration.

From the perspective of reaction and acceptance of family members, colleagues, and society, those who have converted from Islam to Christianity are shown to be hostile and shunned by society. They experience rejection and become enemy of their family, friends, and society.

On the contrary, those who converted from Christianity to Islam were shown to be received by family members and the community with joy. Their religious conversion had seen as the founding of consciousness, having gained right guidance, therefore the community felt so grateful and they celebrated it.

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THE PEACEFUL MEANS OF TRI HITA KARANA IN BALINESE CULTURE

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Abstract

Bali Hindu culture consists of many philosophical branches that originated from teachings on peace. One set of teachings that undisputedly fits this criterion is *Tri Hita Karana* (*tri* three, *hita* happiness, *karana* causes) as it refers to three causes of happiness in life which involves *parahyangan* relations between humans and God, *pawongan* between fellow human beings, and *palemahan* between humans and nature. These three kinds of relations reflect the cosmology of Bali Hinduism which underlines the relations between the micro-cosmos with the macro-cosmos. In sum, human beings must seek balance between these three relations in their daily life to bring about peace in their lives. This article will try to capture the influence of the *Tri Hita Karana* philosophy of peace in Balinese culture by analyzing it based on concepts from peace studies and a cultural approach. In particular, concepts from peace studies developed by Johan Galtung aim to portray the fundamental causes of peace in human society such as the structural and cultural forms of violence in addition to the more traditional approach of direct or physical violence. A peace studies approach seeks to present a bigger picture in analyzing conflict by finding the root causes of conflict in a society from the values and beliefs practiced in people's daily lives. Conflict, thus, can be seen as a consequence of a disruption in people's values and beliefs. So, any disruption to *Tri Hita Karana* can be understood as an alarm for preventing conflicts in Bali.

Key words: *Tri Hita Karana*, peace, harmony, Balinese culture, conflict

A. Introduction

Tri Hita Karana is arguably one of the most influential Hindu philosophical branches that very fundamental for Balinese people. It underlies many aspects in the life of Balinese, from the daily lives, rituals, architectural, and even education in Bali. The practice of *Tri Hita Karana* is one of the main factors that shaping the uniqueness in Balinese culture, especially in creating the balance between human, God, and the nature.

The popularity of this concept is very high. Dik Roth and Gede Sedana's research show that, as per September 2014, they found 131.000 entries in Google that talking about it (Sedana, 2015, p. 158). Now, as per 23 February 2018 or about four years later, I already found 180.000 entries about *Tri Hita Karana*. On the other hand, Roth and Sedana also underline the popularity of this concept in the tourism sector with the awarding of *Tri Hita Karana Awards and Accreditation*. This award goes to spas, hotels, resorts, or other tourism services that considered meeting the criteria of sustainable tourism. *Tri Hita Karana Awards* have been awarded for 17 consecutive years with last year's participants reached 150 in which 116 of them were hotels that already practicing *Tri Hita Karana*.

Tri Hita Karana is one of the basic philosophical backgrounds behind Ajeg Bali program in Bali. Ajeg Bali is a terms that popularized by Bali Post Media Group in Bali especially after the calamity of Bali Bombing 2002. It is believed that the suffering of Bali Bombing 2002 happened because “the Balinese had forgotten themselves and had abandoned their true nature, due to the physical and spiritual exploitation caused by tourism. This exploitation in turn was identified as the main cause of the economic crisis that Bali was facing, particularly after the bombings” (Palermo, 2005, p. 243).

Facing with the calamity and desperation of Bali Bombing 2002, Balinese people sought to bring back the peaceful condition of their land. The solution lies on the teachings of Hindu as a majority religion in Bali which crystallized in the terms of “Ajeg Bali”. “Ajeg Bali” sought to bring back the balance in Balinese people’s life that destroyed by bomb and also the negative effect of tourism. In the search of “balance”, Balinese people—promoted by the government and the media especially Bali Post group—found that Tri Hita Karana would be the best solution for their problems. In sum, the “Ajeg Bali” campaign is the one who brought the significance and needs for Tri Hita Karana concept as a spiritual guidance to bring back peace in Bali.

The history of Tri Hita Karana itself originated before the terms “Ajeg Bali” coined. It is first introduced in Konferensi Daerah I Badan Perjuangan Umat Hindu Bali that been held in Perguruan Dwijendra Denpasar. This event took place on 11 November 1966. Roth and Sedana argued that Tri Hita Karana is originated from the philosophy of an organization called Prajaniti Hindu Indonesia back in 1960s (Sedana, 2015, p. 164).

This paper will try to look at the philosophy of Tri Hita Karana in influencing Balinese people’s life. Tri Hita Karana urges Balinese people to live peacefully and creating a harmony with their neighborhood. This paper will approach the philosophy of Tri Hita Karana with peace studies perspective. The peace theory will seek a bigger picture in analyzing conflict by finding the root causes of conflict in the society from the value and beliefs which they practiced in daily life.

B. The Philosophy of Tri Hita Karana.

“Tri Hita Karana” consisting of 3 words = “Tri” (three), “Hita” (happiness/welfare), and “Karana” (causes) hence it means “three causes of happiness”. This teaching believe that human can pursue their happiness through three harmonious ways: harmony with God (Parahyangan), harmony with fellow human (Pawongan) and harmony with nature (Palemahan). The key to seek happiness through Tri Hita Karana is a balanced relation within these three spheres.

The concept of Tri Hita Karana originated from Bhagavadgita III.10 (Mantra, 1981, p. 42):

“In the past, when Prajapati created human with Yadnya and said; with Yadnya, you will rise and will be the Kamadhuk [Dewa Indra’s holy cow that can fulfill any desires] of your desire”

From this Sloka, we can find two main elements of Tri Hita Karana: Prajapati (God) and Praja (human). The core of the Tri Hita Karana lies in three aspects: anthropocentrism ethics (human-based), ecosentrism ethics (nature-based), and teopocentrism ethics. The ethics thus leads human being to one word: self-restraint. Balinese people always told not to become a greed man (Lobha) because it will automatically trigger many conflict. If someone acting greed within its community, they tend to overtake what is not his/her rights and undoubtedly inviting negative respons from those whose rights being taken. Same goes in human relations with God and nature. If someone acting greed and exploiting nature beyond the limits, it will result in disaster. On the other hand, human must realize their vertical relation with God, as human

is a “lesser” entity below the Parahyangan.

Tri Hita Karana underlines the “balance” in lives of the Human. The main question is: how will people place themselves in between the “World” (macrocosm – mother natures, the neighbourhood and God itself) and “world” (microcosm/his and her existence as human). The balance between these factors will lead human into the condition of moksartham jagadhita ya caiti dharma or the holistical happiness both from spiritual and material side of the human beings.

The relation with God creates the Parahyangan or spiritual relations between Creators and creation. The Parahyangan (Hyang = God) contains a horizontal relation in which humans must show their “Bhakti” (willingness to obey) to the God. Parahyangan also become the foundation of Hindu’s rituals which function as a symbol of their obedience towards Creators.

Pawongan (Wong = human) originated from the philosophy of Tat Twam Asi which literally means “I Am You”. This teaching taught that all human beings were equally same so that men must treat others like how they want to be treated or. In sum, Tat Twam Asi means “humanizing human”. The relation with neighborhood creates Pawongan or social relations between fellow human beings. The Pawongan later can be practiced by conducting Tri Kaya Parisudha or “three good habit” which consist of Manacika (thinking good), Wacika (talking good), and Kayika (acting good).

Lastly, the relation between human and environment creates Palemahan (Lemah = soil) or ecological relations between men and natures. Balinese people often describing the relations between human and nature with the saying of “sekadi manik ring cecupu” (like baby in the womb of mother). Hindu teachings describe nature as “Mother” who gives birth to life (Sukadi, Februari 2007). On the other hand, Nature also supporting human with their daily needs to survive in this world, just like a mother raised her child.

Tri Hita Karana underlines the importance of respect between human and Creators, nature, and fellow human beings. Human cannot live without the role of these three relations as a life-supporting system. These three parts cannot be taken for granted, as human survival will be decided from it. The late Ida Pedanda Made Gunung—one of the most prominent Hindu priest in Bali—elaborated that Tri Hita Karana will result in three ideal relations: relation with God creates bhakti (respect); relations with human create tresna (love); relations with nature create asih (compassion). All of them should be considered as integral and must be fulfilled as one.

Tri Hita Karana also related with the concept of “Cakra Yadnya” from the Bhagavadgita III. 16:

“Those who are not join spinning the Wheels [Cakra] of Yadnya, in reciprocal, is considered evil in their nature, satisfy with just his sense [Indria], and, O Arjuna, will live in vain” (Mantra, 1981, p. 44)

This quotes emphasize that Nature has already sacrificed itself for the human. In sum, it creates ‘debt’ between human and Nature/God itself that only can be paid with “Yadnya” (unconditional sacrifice). Those who do not pay their debts can be described as sinful.

The concept of Tri Hita Karana later crystallized in several practices in Balinese people life. For example, the rituals and offerings in Balinese holiday is a practice of Parahyangan. Balinese people show their bhakti to Ida Sang Hyang Widhi and Gods through upacara, banten, and piodalan. When they prepare the rituals, Balinese people take it as a community works through ngayah and gotong-royong as a reflection of Pawongan philosophy. The conducts of

Parahyangan thus strengthen the social bond in Pawongan.

The Pawongan practice lies when Balinese people becoming member of desa pekraman in their neighborhood. Desa pekraman is not just a legal-formal body, but also a cultural and spiritual entity. Pawongan based on a custom law called awig-awig which functioned as a protector (pamikukuh) of traditional and moral values in desa adat. Awig-awig is a foundation of not just social relations, but also spiritual relations with God and ecological relations with nature. In the context of Pawongan, the social relations in desa pekraman can be seen in the practices of suka-duka and concept of Menyama Braya (all men are brothers).

Lastly, we can find the concept of Palemahan in Subak or Balinese traditional irrigation system. Subak system seeks to balance between the human needs to maximizing the soil and water to support the farming system, and the sustainability of both. Farming sector is a basic for economic sector in Bali (beside the tourism). Moreover, Palemahan also reflected in the practice of Tumpek Uduh—a Balinese holiday to respect the plant—and Tumpek Kandang—a Balinese holiday to respect the animals.

Tri Hita Karana reflecting the commitment of Balinese people to create the harmony between all existences that surrounds them. I Wayan Sukarma then concluded that (Sukarma, 2016, p.86):

If the welfare becomes a society ideal, therefore, every an individual obligates to attempt it. The first effort is to create harmony by order realizing, regulation, harmony, and social balance. Therefore, when the tri hita karana describes a harmony to the fellow human beings, nature, and God is really the force, command, and moral exhortation. Remembering the social harmony cannot be created without certain rules and moral firmness of control mechanisms. The rules and moral control are what guarantees an individual freedom in the societies. a freedom is given the opportunity to participate to the more creative, productive, and responsible for the welfare and happiness. In this context, Tri Hita Karana is unlike the basic and moral Hinduism doctrine become an important and relevant discussion to the Hindus needs, either now or later.

C. Tri Hita Karana and Peace Concepts

In this section, I will try to elaborate the concept of Tri Hita Karana in terms of its peaceful means. I will use the peace studies approach to seek the correlation between Tri Hita Karana—as part of traditional values—with peace studies approach that represent the Western values. I will not try to compare which concept is better. Rather, I will show that both concepts can complete each other since the complexity of peace problems requires the holistic approach.

C.1 The "Cultural" Side of Peace and Conflict in Bali

The first approach in peace studies stemmed from liberal perspective or known as "Liberal Peace". The Liberal Peace which 'assumes the threefold transformation to peace, democracy and market economy is a self-strengthening process leading to sustainable development' (Kurtenbach 2007: 6) and presumes that 'democratisation and market liberalisation are themselves sources of peace' (Sriram 2007: 579). The liberal peace approach has its own critics: it is too depends on material side of human. Liberal peace thinkers are too relying on the fulfillment of economic needs, political rights, law-based justice, and democratic procedures

as precondition to peace. On the other hand, they are heavily misconceived the influence of culture and values in creating the situation of peace. Birgit Brauchler concluded that :

Both liberal peace and the reconciliation toolkit usually go together with Western notions of concepts such as justice, truth, democracy, or peace that may fundamentally differ from cultural values and worldviews in other regions.

In the region who still regards cultural influence highly like Indonesia, especially Bali, it will be a great mistake if we are not admitting the role of culture and traditional values in maintaining peace. In her research about Balinese reconciliation after Bali Bombing 2002, Birgit Brauchler underlines the importance to broaden the definition of reconciliation from the human-based and material/tangible realms of conflict, but also giving an understanding about cosmological and religious beliefs that prevalent in the area that shaping the perceptions of people about conflict, peace, and reconciliation. He added that :

In the Balinese context, it was not an allegedly global ethos, but rather local (religious) perceptions of conflict and peace that contributed to the re-establishment of harmony and thus fostered 'reconciliation'.

Brauchler emphasized that Balinese traditional values and Hinduism had a great contribution for maintained peaceful condition in Bali after the Bali Bombing 2002. When Balinese people confronted with the misery and calamity of Bali Bombing 2002, they were not trapped in violent circle through blaming the Moslem minority for the bomb. Balinese people chose to perceive that the Bali Bombing 2002 was a warning from God because the balance in Bali's spiritual cosmology had disturbed. The disturbance came from the negative aspect of tourism that brought greed to Balinese people.

Balinese people interpreted the Bali Bombing 2002 not as a war between "Good" versus "Evil" (such as the discourse of "war on terror" that brought by US President George W. Bush) but it is a path for Balinese cosmology to bring back its balance. On the other hand, Balinese people admitted that they were not just the "victim" and the Moslem bombers were the "perpetrator", rather they perceived that they also responsible for the bomb itself, especially in the spiritual/transcendental dimension. In sum, Annette Hornbacher concluded that :

This interpretation of human conflict, not solely in moral terms but in the context of a cosmic power play, has far reaching consequences for the Balinese idea of individual responsibility; from this follows that for the restoration of balance, not only the perpetrator but also the victim has to take responsibility, because he is also perceived as an active part of a disturbed balance and can prove his agency only by strengthening his constructive power and so by overcoming his role as a victim.

C.2 Tri Hita Karana and the Needs of Self-Restraint

From the case above, we can conclude that Balinese belief about peace and Western perspectives have a difference. Western perspective tends to divide peace into two levels: individual means ("inner peace") and societal means ("social/structural peace). Moreover, Balinese perspective adds one more dimension: the cosmological level or also known as Niskala. Niskala is a transcendental evel which completed the individual and societal means that belonged to the material world or Sekala. However, the balances between the Sekala and Niskala can be found in the philosophy of Tri Hita Karana. Tri Hita Karana includes both the individual and societal (Pawongan) meanwhile also admits the cosmological dimensions

(Palemahan and Parahyangan).

Aside from the differences of Balinese and Western perspectives towards peace, both of it shares a common belief: peace and conflict is not antagonistic. Balinese and Western perspectives shares the same thought that conflict cannot totally disappear from human life. The Balinese view of conflict has already been described in the section above. However, the Western philosophy of peace also reach same conclusion. Conflict is a natural side that inherent in the life of human beings. Related to that thought, Charles Webel concluded that (Galtung C. W., 2007, p. 8):

The antithesis of peace is not conflict. Conflicts appear historically inevitable and may be socially desirable if they result in personal and/or political progress. Conflicts may, perhaps paradoxically, promote and increase peace and diminish violence if the conflicting parties negotiate in good faith to reach solutions to problems that are achievable and tolerable, if not ideal.

From the explanation above, we can conclude that conflict has its own functioned. It may be bitter to have conflict, but it can open the grievances that one's hold beforehand. Conflict can trigger the latent interest that usually cannot be traced. However, clearly, conflict must be resolved. Once the conflict is resolved, peace may be prevails but another conflict may be arises even the same conflicts may be occurring again. Conflict and peace are part of circular continuum in human's life. In sum, we can say that peace is dialectical: something that is not static but dynamic.

The question then: what is peace? Does peace similar to happiness? Charles Webel argued that peace may identical with happiness in a sense of something that every human and community seeks but also seems far to be reached. He continued that (Galtung C. W., 2007, p. 5-6):

Perhaps 'peace' is like 'happiness', 'justice', 'health' and other human ideals, something every

Person and culture claims to desire and venerate, but which few if any achieve, at least on an enduring basis. Why are peace, justice and happiness so desirable, but also so intangible and elusive? But perhaps peace is different from happiness, since it seems to require social harmony and political enfranchisement, whereas happiness appears, at least in Western culture, to be largely an individual matter.

Peace also can be seen as precondition for the emotional condition. Moreover, this emotional condition tends to challenge by cognitive disruptions or aggressive eruptions. Peace may resemble happiness in our terms. It will be implicit in our psychological sense and also intermittently prevailed in the social behavior and cultural norms of men. Webel argued that (Galtung C. W., 2007, p. 6):

Eros and aggression, love and hate, are intermingled from birth to burial. Understanding and pacifying our conflicted inner worlds – our need for and flight from love of ourselves and others – is an intellectual and political project of the highest and most urgent order. This undertaking must run in tandem with the necessity of comprehending and transforming the conflicts rampant in our interpersonal and political realms of interaction and division.

The attitude towards conflict is the main factor behind peace condition. Moreover, the attitude towards conflict resides within two layers: the "inner peace" and "outer peace". The psychological backgrounds of a man—the "inner peace"—differs from each of person. It depends on the psychological factors, characters, and habit. On the other hand, the "outer peace" related to

the norms and values that influencing the human itself. The norms and values itself would internalized into human then shaped their psychological backgrounds.

The “inner peace” and “outer peace” will connect each other. Even the most stable people will find difficulties in keeping him/herself psychologically stable because it will depend on the environment. The environment—especially social environment—can be pathogenic. The social relations of human could suppress the existence of men for the sake of maintaining obedience and order. The outer peace then eroded the inner peace. On the other hand, if human perceived the inner peace with following their ego, it can also erode the outer peace.

Tri Hita Karana seeks to deal with the problem above. Human ego—the sources of conflict and violence—must be suppressed via “self-restraint”. We can learn the importance of “self-restraint” in facing our ego from one of the most famous quote from Mahatma Gandhi: “Earth provides enough to satisfy every man’s needs, but not every man’s greed.” Human must realize that ego can have a negative impact to their belonging and to their surroundings. However, other people and other Earth’s inhabitants also have the same rights for peace. If human realize that their greed may ‘consume’ other’s rights to live in peace, and then they must suppress it. Harmony is the key to the peaceful condition, and “self-restraint” is the keyhole for entering the peaceful condition.

D. Tri Hita Karana in Practice

The peaceful means of Tri Hita Karana cannot be fulfilled by just emphasizing the spiritual aspects through philosophical approach. It must be practiced concretely in the forms of rule and social norms. The harmony of social life cannot prevail without something that functioned as a control mechanism. Thus, a society needs rules and moral-based social control that can ensure individual freedom. Moral firmness should be the solution for this problem as a “gate” to invite the creativity, productivity, and responsibility from members of society to contribute their role for the sake of welfare and happiness of the society itself.

To fulfill the aims that mentioned above, Balinese people made the system of awig-awig and desa pekraman. Both of these rules shall be the protector (pamikukuh) and also “motivator” for the Tri Hita Karana. Desa Pekraman also functioned as the source of happiness and welfare (kasukertan) in the Balinese society. Wayan Sukarma underlined that (Sukarma, 2016, p. 86):

Its influence, in fact, is a real that illustrated on desa pakraman as a norms and values system that are shared to behavior guidance. Instead, the tri hita karana is a torso of awig-awig desa pakraman, rules and/or customary law binding religious social behavior in order to realize sukerta tata parhyangan, pawongan, and palemahan. Desa pakraman is a village for Hindus, i.e. the place for obtaining kasukertan (welfare).

Desa pekraman, awig-awig, and pararem (Balinese traditional regulation) mostly centered in the Pawongan since it arranges the relations between fellow members of the village or banjar. However, those three rules also contain the Parahyangan and Palemahan as a unity of Tri Hita Karana. The human sphere (Pawongan) always needs a support from the external sphere especially transcendental sphere (Parahyangan) and environmental sphere (Palemahan) to create the harmonious relations. The harmonious relations thus can be the source of welfare and happiness.

Desa Pekraman and awig-awig biggest role is creating the life-networking among the members

of society. The Balinese culture perceived human more of a social being than individual ones. It means that Balinese people are never alone, lonely, or secluded from the society, except if they breaking the custom law or criminal law. The rule binds Balinese people through obedience of a nature law/Palemahan, morality law/Pawongan, and the holiness of divine law/Parahyangan. Sukarma concluded that "...Through the three law types, the humans are forced to admit those laws and encouraged states freedom to determine the quality for their responsibilities. In order to achieve a freedom and responsibility, it is a core for all moral restraint".

The relations between human and Tri Hita Karana later be defined in the concept of dharma and karma. Dharma can be defined by "good conduct" and the definition of karma can be perceived as "the fruit of your deeds". If humans conduct good deeds, they will meet a good result. On the other hand, if they behave bad then the worst deeds will prevail. The concept of Dharma in Tri Hita Karana brings three dimensions: dharma palemahan, dharma pawongan, and dharma parahyangan.

Dharma palemahan means that human must follow the natural law. The Natural law is very strict and cannot be avoided since nature is coercive and have a bigger presence than human. This is what Hinduism call by Hukum Rta. The natural law consists of life, death, aging, to water movement, volcano eruption, and so on. Human cannot do anything to avoid it, so human must realizing their position and adapt with it (mawas diri). However, human can also exploited the nature with their greed. This condition thus resulted in disaster that endangered the human itself. It is not like the Nature is "anger" or "evil" that can seek revenge to human, but Nature has its own balance. If the intrusion of human's greed disturb this balance, then Nature will restore its balance through her way. Human thus can get the negative impact of this "re-balances" of Nature. To deal with this situation, human need to develop their "self-restraint" to stop their destructive greed.

Dharma pawongan based on the ideal behavior towards other human. It is called the moral imperative between the human relationships which dharma will be the obligation of good virtue. Dharma pawongan based on Tri Kaya Parisudha which involved right thinking (Manacika), right talking (Wacika) and good action (Kayika). Tri Kaya Parisudha also underlines the importance of "self-restraint" that includes (Sukarma, 2016, p.92):

First, the act of the mind, included (1) do not action, (2) not angry to all beings, and (3) believing in karmaphala law. Second, the act of speech included (1) not speak rudely, (2) not say a bad thing, (3) not say defamation, and (4) not tell a lie. Third, the body acts, included (1) not to kill, (2) not to steal, and (3) no indulgence a lust sex of fornicate.

Lastly, Dharma Parahyangan covers the transcendental side of human's life, especially the sincerity of God. If human have a sincere love towards God, they will surrender themselves to God's willing and act as their nature of God's creation. Parahyangan is a concretization of moral Hindu doctrine that arranges a human behavior in relation to the God of rituals and other religious ceremonies. The centre of Dharma Parahyangan lies on the concept of Bhakti :

Bhakti is central of moral doctrine, namely self-control that is needed to regulate a moral behavior. A behavior based on bhakti too far from selfish desires and violating moral commands and prohibitions. For instance, do not violate the God prohibits, i.e. "may not steal" or "may not do a violence" means has been done based on the bhakti principles

E. Conclusion

Tri Hita Karana covers a comprehensive and holistic approach in dealing with peace problems in Bali. It tackles not only the material or ideational side of peace, but also the transcendental and cosmological one. Tri Hita Karana seeks to portray Balinese people fully, not just from the perspective of individual and social, but also ecological and cosmological. Peaceful condition of human is not only depends on material, social, or psychological, but also the spiritual one. In sum, Tri Hita Karana seeks to “humanizing human” by putting them as a part of something bigger entity: the universe itself.

By humanizing human, we can avoid one of the main causes of conflict and violence: dehumanizing other. If human were being dehumanized or stripped from their rights-dignity-respect, they will fight back. Tri Hita Karana perspective can be solution to deal with this problem. On the other hand, Tri Hita Karana also can be guidelines in dealing with conflict in Bali, or even in the world. We can trace the roots of conflict within the Tri Hita Karana. The rise of conflict can be traced back as the disruption in the balance of Tri Hita Karana. In sum, Tri Hita Karana can complete the Western peace approach through its holistic view.

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INTERRELIGION SYMBOLIC COMMUNICATION OF SASAK ISLAM WITH BALINESE HINDU IN MAULID NABI MUHAMMAD SAW CEREMONY IN SEKARBELA SUB-DISTRICT, MATARAM CITY

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Abstract

Various religions, ethnic groups, races, and beliefs adorn the inhabitants of the Sekarbela sub-district of Mataram City. The existence of interactions between these groups is an aspect of communication that needs to be maintained and sustained in order to increase awareness and a sense of togetherness among them. The population is dominated by the Muslim community while the Hindu society is also a part of the pattern of religious creativity. Given these conditions, this paper seeks to show how the religious communities carry out ceremony activities. One such religious ritual performed by the Islamic community is the Maulid Nabi Muhammad Peace Be Upon Him ceremony, which is an expression of their gratitude, joy and enjoyment of the grace of Almighty God. In the Sekarbela sub-district of Mataram City, the implementation of this ceremony needs to be a sociological activity of communication among the Sasak Islam people with the Bali Hindu people. Based on data about the ceremony from a questionnaire, in-depth interviews, and documents analyzed in a qualitative interpretative manner, this research found that between the Sasak Islam and the Bali Hindu people there is: (a) interreligion symbolic communication that includes interpersonal communication and group communication; (b) communication through a process that includes ancestral relationship; (c) ideological closeness; (d) a sense of kinship and togetherness; and (e) a sense of humanity. Understandings fostered by the interreligion symbolic communication of the Sasak Islam and Bali Hindu people in the Maulid Nabi Muhammad SAW ceremony include the meaning of religion, the meaning of fellowship, and the meaning of unity.

Key words: interreligion symbolic communication, Maulid Nabi Muhammad, Peace Be Upon Him

I. Introduction

The city of Mataram is one of the cities in the province of West Nusa Tenggara, and is flanked between the regencies of West Lombok and Central Lombok. It lies between 08 '33' and 08 '38' South Latitude and between 116 04 ' - 116' 10 'East Longitude. The total area of Mataram City is 61.30 Km², which is divided into 6 Sub-districts. The widest sub district is Selaparang which is equal to 10,7653 Km², followed by Mataram District with area of 10,7647 Km². While the smallest area is Sekarbela District with an area of 9.4600 Km².

Based on the Regional Regulation of Mataram City; Number: 3 Year 2007, About Sub-district and Kelurahan expansion in Mataram City, Sub-district which previously amounted to 3 (three) Subdistricts was divided into 6 (six) with 50 (fifty) urban villages and 298 neighborhoods, one Sekarbela District consists of Kelurahan Kekalilik Jaya, Tanjung Karang Permai, Karang Pule, and Jempong Baru.

The existence of Sekarbela District is administratively located about 2 kilometers from the center of Mataram. The area is known as an industrial center that is jewelry craftsmen derived from various noble materials, such as gold, silver, and pearls. The profession is passed down from generation to generation in order to preserve and maintain its blood culture.

In terms of preservation of cultural traditions, the Sekarbela society is much opened to interact and communicate with other communities. This is indicated when the celebration of tradition, many other religious people come at once to make a friendship as a form of brotherhood and kinship; one of them through the celebration of the maulid of Prophet Muhammad peace be upon on him.

In improving social cohesion of Sekarbela community since the first has a culture of mutual visit through social cohesiveness ties. With the existence of the activity of the relationship indicates that there is a strong family bond between Sekarbela society with other people in Lombok. This is done in the form of the celebration of the maulid Prophet Muhammad. This celebration is done as part of the appreciation and respect for the Prophet Muhammad's struggle in spreading and maintaining the existence of Muslims.

II. Discussion

2.1 Background of Mauludan Prophet Muhammed PBUH Feast of the mauludan as part of the celebration of the birth of Prophet Muhammad SAW.

He was born in 570 AD (General Era) in Mecca City in the Arabian Peninsula which is part of modern Saudi Arabia. Her father died shortly after marriage. When Muhammad was twenty-five years old, he was employed by a woman named Khadijah to bring his wares to Syria. Khadija, a widow of Muhammad's senior fifteen years old, then proposed marriage to him, which he approved. They stayed together for almost a quarter of a century, until Khadija's death was about 8-9 years after the revelation of the Qur'an.

In the journey of Prophet Muhammad' life gives very much the pattern of development progress of Islam in improving religious understanding. With the journey undertaken can change and improve the view and understanding of the worship and knowledge of religion an-sich. The same thing in line with Koentjaraningrat's statement (in Wiranata, 2002) explains that belief (religion) is one of the most difficult elements to interpret, and even takes a long time and always happens throughout the development of human history. With that struggle, the Muslims appreciate and honor by celebrating the birthday with the term maulud of Prophet Muhammad PBUH. This is reinforced by Couldry (2005: 60) explains that rituals relate to voluntary patterned behaviors undertaken by society on a downward (customary) basis regarding patterned behavior.

2.2 The forms of inter-religion communication in the celebration of the maulid of Prophet Muhammad PBUH in Sekarbela Mataram

2.2.1 Personal Communication

In the course of his life the Prophet Muhammad continued to perform sermons to the Muslims in order to purify the teachings of Islam. In the sermon delivered to implement the true teachings of Islam. This is in line with the statement Carey (1992: 18) explains that the ritual activities of each person together gathered and fellowship (Fellowship and commonality). With the persistence and obedience of the Prophet in implementing the spread of Islam, then all Muslims

feel very appreciate for the effort and struggle of the Prophet during his life. For the struggle based on the sincere sense of sincere selfless, then on his birthday, Muslims celebrate Maulud of prophet with festive and solemn.

The sermons are performed by religious leaders (Ustad) verbally in order to convey the true teachings of Islam. It can be done at the time of studying or at the time of religious discussion with the santri or students so as to provide supplies and deep knowledge about the true teachings of Islam. With personal communication, it is hoped that familiarity relationship will come closer besides understanding values of the religion importance as part of the truth execution. The same thing emphasized Mulyana (2013: 61) explains that through conversation with others, we can better understand ourselves and also a better understanding of the messages delivered.

2.2.2 Interpersonal Communication

Lombok people are society that has a tradition and custom which is thick of ancestral tradition. This tradition is done in order to commemorate the persistent struggle of the Prophet Muhammad so that it gets support from various parties so that the celebration of the Prophet Muhammad's birthday is celebrated as a national holiday. It is still done by the people of Sekarbela as holding the ancestral culture closely.

To know the concern proof among religious people, then other people are invited to come together presenting in the activity of friendship in order to improve the sense of togetherness. Therefore, an adaptive and tolerant attitude is required in addressing religious adherence in communicating the importance of the celebration of the Prophet Muhammad. In this case it is expected that every invited guest is expected to come alongside congratulating the struggle of the Prophet in advancing the Muslim community. When other religious people come directly to congratulate is a part of brotherhood and unity among religious people in the city of Mataram.

2.3 Ceremony Process of Mauludan Prophet Muhammad SAW in Sekarbela District

2.3.1 Ideology Concept

The celebration of the Prophet Muhammad as part of the ancestral heritage that deserves a place and serious attention in improving the innovation and motivation of the people of Sekarbela Kota Mataram. The existence of ancestral civilization that needs to be maintained as part of the tradition that needs to be preserved as part to know the identity and self-actualization of Sekarbela community. The same thing is true based on acculturation theory (Ningrat, 2004: 24) which explains that the behavior of religious life has a form of religious coherence that interacts between two or more local cultures and ultimately embodies a form of acculturation. Therefore it is needed a deep understanding and view of the meaning and significance of ancestral heritage that should be preserved and maintained its existence.

The presence of the Prophet Muhammad as an ideology of Sekarbela society in maintaining the ancestral heritage as an expression of gratitude and happy towards the struggle of the Prophet has developed the true Islamic teachings. The essence of the celebration of the Prophet's struggle has given the pattern and color of the Muslims development especially in the District of Sekarbela Mataram City. For that we need an ideology that is loaded with the meaning and values of truth as part of the preservation of ancestral culture.

2.3.2 The Existence of Kinship Closeness

The mauludan celebration of Prophet Muhammad enthusiastically invites Muslims all over the world, even in Indonesia and Sekarbela in particular. Given the maulud as part of a large Muslim maiden, the maulud of Prophet Mohammad gets serious attention and is very enthusiastic for Muslims to celebrate it individually or communally. This has contributed positively to the creativity and the community activities in increasing the sense of unity and unity among Muslims in Sekarbela.

In reality maulud celebration of the Prophet Muhammad gives a special impression for the existence of Muslims in Sekarbela. Every celebration of the Prophet Muhammad is celebrated festive and full of solemnity. Sekarbela people do with a feeling of silence followed by mutual communication and interaction among Muslims and even invite other maiden to attend at the same time improve the relationship of kinship and togetherness. Thus created the feel of kinship and brotherhood among the people in Sekarbela Mataram City.

The presence of family relationships coupled with the fraternal attachment, then every celebration of the Prophet Mohammed community Sekarbela invite the surrounding community such as the Hindu community (environment Pagesangan Barat, Pagesangan, and pagesangan Timur) in addition to invite Christians as part of cultivate the ropes among religious people. This is evidenced in every celebration of the Prophet Mohammed, Hindus, and Christians and Buddhists present as part of raising the ropes of brotherhood among religious people.

In the presence of the Prophet Muhamaad celebration of each invited guest, they bring goods or other forms such as rice, sugar, coffee, bread, fruit, and others as a form to enliven the celebration of the Prophet Muhammad's maulud. From the luggage will be used to welcome the dishes of the guests in attendance so that the completeness of the materials served and treat can be enjoyed by others. Thus there is a symbolic communication between Muslims who celebrate the Prophet Muhammad with other people who are invited in the celebration of the Prophet's maulud.

2.3.3 Sense of Humanity

In the implementation, every invited guest is given dialogue by promoting the sense of brotherhood and kinship by upholding the values of the unity and the unity among religious people in the city of Mataram. The talks are limited to the family condition, the work, and the problems that can increase the adherence and unity and religious unity of Mataram. This is confirmed by Edkins and Williams (2013: 248) explains that each attitude is sincere and ready to carry out obligations for the sake of consensus everyone can understand each other through a process of dialogue.

After the conversation is done the greeting shake as part of fostering the sense of brotherhood and unity as a tradition of ancestral cultural preservation. This tradition is used as a forerunner in increasing unity and adherence among religious people in Sekarbela. Before the invitations come home is given a package of food, fruit, and other beverages to be given to other families such as children, grandchildren, and other neighbors so as to cultivate a caring attitude towards other people even though they are not present in the celebration. This is symbolic of a sense of brotherhood and unity among humankind.

After the celebration of the Prophet Muhammad finished, the places where food items used as food and beverage containers returned by his guests and filled with food and drink as part

of thanks. This is what indicates that the celebration of mauludan is a gathering event in order to increase the sense of togetherness and brotherhood among the people in Sekarbela sub-district Mataram City.

2.4 Meaning of Symbolic Communication Inter-religion Ceremony of Mauludan Prophet Muhammad in District Sekarbela

2.4.1 Meaning of Unity

The celebration of the mauludan is as part to celebrate birthday of the Prophet Muhammad, the day to remember and remember the struggle of the prophet in carrying out the mandate of the almighty God. To increase the celebration requires a deep concept and understanding of the meaning in order to improve understanding of the meaning of the Prophet Muhammad mauludan. With the same views and understanding that grows mutual respect among religious people.

Given the same view and understanding of the importance of the celebration of the mauludan, it can increase unity among religious maiden, the importance of the celebration of mauludan in order to increase unity among religious people. This is reflected when the celebration of mauludan can visit each other as the basis of hospitality in the framework of unity and among religious communities in Sekarbela Mataram.

2.4.2 Meaning of Togetherness

Mauludan celebrations conducted on the basis of religious beliefs in carrying out traditions and cultures. To raise awareness of each other requires the existence of a relationship to support and enliven the implementation of the Prophet Muhammad's maulud, thus requiring a sense of togetherness and brotherhood among religious people. The presence in addition is to enliven the celebration of the Prophet Muhammad's maulud as a part to enhance the sense of togetherness and brotherhood among religious people.

The reality of the celebration of the Prophet Mohammed has invited various religious people as part of interaction and communication in enhancing kinship relationships in the cohesiveness of religious people to create comfortable, peaceful and comfortable conditions among religious people. It is done by visiting each other and giving each other, support and also feel caring for the celebration which is done with feeling full of intimacy and kinship in framework of brotherhood and humanity.

2.4.3 Social Meaning

Humans as social beings need the help and attention of others. Activities undertaken as part of the awards and concerns of others. With the help of others to foster a sense of social awareness in order to improve social communication as individuals and the community. That is why self-awareness is needed in order to improve personal relationships and social relations of the community.

The existence of social conditions that are full of activity and social creativity indicate that people always need the help and attention of others. Therefore, social sensitivity is needed in order to create a conducive, comfortable, peaceful, and peaceful environment. Thus the celebration of the Prophet Muhammad is celebrated as part of increasing social cohesiveness and harmonious relationships with fellow individuals and communities in the city of Mataram.

2.4.4 Meaning of Cultural Preservation Area

The celebration of the Prophet Muhammad as part of the cultural preservation of the region will give its own color and style to the existence of the Sekarbela community. Since the celebration of the Prophet is quite lively and majestic, it is hoped community participation to provide new spirit for the creation of cultural preservation that has been passed down by ancestors. The celebration of the Prophet Muhammad was done in order to preserve the Prophet Muhammad's struggle to contribute to the Prophet's development and advancement in carrying out a noble task in order to establish Islamic civilization. With the celebration of the Prophet Muhammad as part of the preservation of local culture with the local identity of Sekarbela, it provides a characteristic of the growth and development of regional culture. This as the existence of Sekarbela community to preserve and maintain in understanding the vision of Mataram City for the creation of creativity and activity of civilized society for the realization of the advanced, religious and culturally advanced in Mataram.

III. Conclusion

In contrast to the background and discussion, it can be concluded as follows:

a) Form of symbolic communication inter-religion Local Islam with Balinese Hinduism in the Prophet Muhammad Maulid Ceremony PBUH in Sekarbela District Mataram City are: 1) Interpersonal communication is communication between individuals in learning and interpreting the meaning of Prophet Muhammad; and 2) Interpersonal communication is through communication between religious people in order to increase the adherence and brotherhood between religious people.

b) The process of communication is done through the processes: 1) The concept of ideology is to instill understanding and understanding of the importance of the Prophet Muhammad's maulud for Sekarbela community; 2) The sense of kinship and togetherness is the feeling of mutual respect and care for each other as part of brotherhood and kinship; and 3) The sense of humanity is the sense of concern that mankind has a sense and is sensitive to all things that are human.

c) The meaning of symbolic communication inter-religion of local Islam with Hindu Bali in the celebration of the Prophet Mohammed in the District Sekarbela Mataram is: 1) The meaning of unity and unity that is to increase the sense of unity and unity within the framework of multicultural society; 2) The meaning of togetherness is to increase brotherhood and caring for others; 3) The social meaning of requiring assistance and social sensitivity in appreciating the celebration of the Prophet Muhammad; and 4) The meaning of cultural preservation is to maintain the regional culture as part of identity and identity of Sekarbela community of Mataram City.

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IMLEK TRADITION OF THE HINDU COMMUNITY IN GUNUNGSARI VILLAGE, SERIRIT, BULELENG REGENCY, BALI

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Abstract

The purpose of this paper is to describe why a syncretism of Chinese culture into Hindu culture still exists seen from the belief system of the community of Gunungsari Village in the Seririt District, Buleleng Regency in Bali. This traditional culture of the Chinese people was derived from three streams, namely Confucianism, Taoism and Buddhism, yet, the most notable aspect is the ancient faith tradition of worship of the souls of the ancestors. In the village of Gunungsari, since forty years ago up to now, there are several Hindus who carry out this tradition from the Chinese culture of worshipping the ancestors. Comfort and safety has been provided for the lives of the dadia extended families involved since this tradition began. The existence of this tradition of worship to the Chinese ancestors can be seen from the presence of three sanggah family temples called Sanggah Hyang Cik within which there are pelinggih shrines that have the ethnic Chinese names of Hyang Kon Cho and Hyang Cik. In addition, the Hindus in the village of Gunungsari celebrate the New Year day of Imlek just as the Confucians do with ceremonial implements such as paper lanterns, candles, large incense, and red wrap-cloth for the pelinggih shrines. Also the ritual for the ceremony includes burning paper money, throwing kepeng coins, and eating together a meal of typical Chinese cuisine. From the lineage of these three sanggah in Gunungsari Village who are Hindus, none of them have Chinese ancestry.

Key words: tradition, Imlek, Hinduism, Desa Gunungsari

I. INTRODUCTION

People of Chinese descent in Indonesia regained the freedom to celebrate the Imlek in 2000 when President Abdurrahman Wahid revoked Presidential Instruction No. 14/1967. Then President Abdurrahman Wahid followed it up by issuing Presidential Decree Number 19/2001 dated April 9, 2001, which inaugurated Imlek as a facultative holiday (only applicable to those who celebrate it). In 2002, Imlek officially declared as one of the national holidays by President Megawati Soekarnoputri which starting in 2003.

In Indonesia, the celebration of Imlek is better known as Cap Go Meh. Cap Go Meh means "the 15th night" which is the 15th of the first month, which is called in the Hokkian dialect "cia gwee cap go". This celebration is the culmination of the celebration as well as the conclusion of a series of Imlek celebrations. For the Hindu community in the village of Gunung Sari, the tradition of Imlek (Cap Go Meh) is known as "Imlek Celebration" which is continuously performed when Tilem (death moon) (in 2018 is held on February 15, 2018 which falls on Tilem Kaulu .. Ten days prior to implementation Imlek, the chairman of Dadya convey information related to the celebration of Imlek. The meaning of Imlek comes from the Hokkian "Im" is the moon, then "lek" is the Chinese calendar known as Yin Li or the lunar calendar. This tradition or custom is a ritual that has been done by the Hindu community in the village of Gunung Sari

since 1977 continuously until now (Mewer, 2018).

Tradition is closely related to society. Melville J. Herskovits and Bronislaw Malinowski (dalam Mulder, 2007), argue that everything contained in society is determined by the culture of the society itself. The term for that opinion is cultural-determinism. The traditional Chinese culture is syncretic which is derived from three teachings, namely Confucius, Taoism and Buddhism. The most prominent thing of their religious activity is the worship of ancestral spirits as a very old form of belief and then reinforced by the patriarchal Confucian teaching. Syncretic synergism this is better known as Chinese culture (Pratiwo, 2010: 17). The mixture of these three religions can be explained in relation to the background of the Chinese in Southeast Asia. Their ancestors came from South China, where the three religions were accepted as a belief.

As social beings every human is destined to live with other people. They live in society; help each other in difficulties, respect each other's human rights, also tolerate each other. In addition, as a religious being, man will always fulfill his consequences for his beliefs. Someone tries to keep worshipping according to his beliefs, but at the same time he tolerates other beliefs, so that gradually the belief fades and integrates with what is in the social norm as harmony, peace, non-contradiction and some other very 'social' terms. Such things are meant as syncretization (Freddy, 2012).

The problem of syncretism has often been found in this region of Indonesia, for example, Shiva-Buddhism is a mixture (syncretism) of Hinduism and Buddhism in Indonesia (Sutiono, 2006). On Majapahit era, Shiva and Buddhism combined into one, and this can be seen in several literary works such as Kakawin Sutasoma and Kakawin Arjuna Wijaya. In the present day on the island of Bali and Lombok, the Shiva's Hindu Dharma teachings and the Buddhist teachings (Siwa-Buddha) are regarded as two distinct beliefs of the same religion (Titib, 2013). Other Syncretism problems that can be found such as Hindu-Tengger (Religious Ceremony at Mount Bromo East Java). The famous Tenggerese traditional ceremony is the Kasada Ceremony. This ceremony is performed at Mount Bromo. The integration between syncretism and Hindu religion produces the peculiarities of Tenggerese traditional traditions.

Referring from the problems of syncretism above, especially in the village of Gunung Sari Seririt Sub-District, Buleleng regency there was some problems about Chinese Culture Syncretism into the Hindu Culture. From the empirical results in the field, found that there are some Hindus (three Sanggah Skaa/dadya) in the village using Chinese Culture tradition, in the celebration of Imlek. Skaa Dadya has a palinggih called Sanggah Hyang Cik which is a form of shrine which there are several palinggih/shrines inside, named to ethnic Chinese such as Hyang Kon Cho, Hyang Cik (to worship the spirit of ancestor of Tionghoa) and place of worship Hyang Kompyang (to worship the ancestor spirit of Hindu dadya). Besides it can be seen that the three Hindus Skaa/dadya is celebrating the Imlek as the Chinese people did, by doing praying together in Sanggah Yang Cik. The series of ceremony is not much different from what is done by the Chinese, from the ceremonial facilities that are used there are some ornaments such as lamp lanterns, candles, large incense, and decorations/ red fabric for the shrine (wastra palinggih). The ritual of the ceremony of the general prayer is the worship of the ancestral spirits of Tionghoa and the Hindu ancestors, the burning of paper money, throwing Chinese coin (Kepeng coin), eating together with typical Chinese cuisine. From the third lineage of Sanggah Skaa/dadya was Hindus, none of them having Chinese lineage. Since the ritual celebration of Imlek celebration of Hindu society especially skaa Dadya feel the existence of tranquility, comfort and success/luck in life in society. This gives inspiration that every citizen who will study, seek work, and other activities always worship in Sanggah Hyang Cik (Matur

Piuning) for the safety and achievement of what is aspired.

II. INTERPRETING IMLEK TRADITION FOR GUNUNG SARI VILLAGE SOCIETY

Implementation of Imlek celebration in the village of Gunung Sari cannot be separated from less profitable life of skaa dadya, many people who are sick and there are family members whose behavior is not fair (like crazy) around 1974-1975, after traced it has something to do with the ancestors of skaa dadya also with the ancestors of the Chinese people and should be made a place of worship for the ancestors of the Chinese people at that place. On the basis of the dadya agreement, in 1977 the skaa dadya of the late I Wayan Natri established a shrine for the ancestors of the Chinese people, in that shrines there was also the worship of Hyang Kompyang (ancestor of the Hindus), the shrine was called Sanggah Hyang Cik (Mewer, 2018), since 1977 is the first celebration of the Chinese New Year until now. Since that time the celebration of Chinese New Year, Hindu communities have felt at peace, safety, tranquility and luck in community life. Comfort is perceived by the citizens is what ultimately led to Imlek tradition is done continuously until now.

For the Chinese, the Chinese New Year (Imlek) has existed since 4000 years ago along with the development of the era. The traditions practice by the Chinese community are: (1) house cleaning, (2) home decoration, (3) all in red, (4) Imlek special cuisine, (5) abstinence eating porridge, (6) is prohibited to reverse the fish while eating it, (7) firecrackers and fireworks, (8) performing liong and barong sai, (9) sharing ang pao, the tradition of sharing ang pao is a tradition of Chinese people who has already marriage by giving fortune to their children and their parents. The money given in the angpao should not be filled with number 4 in it because the number 4 is considered unlucky. In Chinese the number 4 sounds like a dead word. In addition, the amount of money given should not be odd because it relates to the cemetery. Sharing angpao is also believed to get more fortune in the future. The meaning of tradition to share angpao at the Imlek associated with the transfer of energy and welfare that is also believed to get better fortune in the future. (10) Visiting relatives, (11) Yu Sheng tradition, tradition of welcoming the New Year which associated with special dishes at the year change (Peather Stone, 2007).

Chinese Lunar celebration for the Chinese is understood as a duty to the Chinese. Chinese New Year is a meeting of all family members that should not be missed. Each family member can keep in touch with each other, sharing, and share stories of experience for a year. This celebration can strap a love line in the family and start a new life sheet better.

The celebration or ritual of Imlek conducted by Hindu society in Gunung Sari Village is more focused on the praying ceremony to ask for salvation in the life of the community or the relatives, also as a form of thanksgiving, prayer and hope that the community/residents get more fortune for the offerings to the ancestors. Hindu society does not conduct friendship and other activities as in the Chinese tradition in the celebration of Imlek.

III. THE IMLEK TRADITION OF SOCIAL COMMUNITY IN GUNUNG SARI VILLAGE

Imlek tradition in the community of Gunung Sari Village is done by stages: (1) decorate the shrine of Hyang Cik, (2) Praying, (3) endorsement of Imlek ritua;, (4) burning of gold paper money, silver paper money, and clothing, (5) closing ceremony.



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8

(1) Decorate the Hyang Cik Sanctuary

One day before the Imlek of Hindus in the dadya concerned to perform the decoration of the shrine (Hyang Cik) as in the Figure 1. The color used to decorate the offerings (offerings) and holy places with red. A Chinese researcher and culturalist, David (2010), explains the red color itself has a meaning happiness. According to him the red color is an element of “Yang”, the color of heat, the color of the sun, and the fire is expected to give an atmosphere of happiness. Also with lantern and sugar cane decoration. In the core building, there are buildings (palinggih) Kong Hu Cu and palinggih Hyang Kompyang.

Communities/residents Hindu Dadya Gunung Sari village who will carry out the Imlek worship/rituals using the prayer clothes to the temple, as the Hindu clothing in general when carrying out the prayers either at the Tri Kahyangan temple or Dadya temple, ie men wear udeng, baju (shirt), kampuh and fabric (kamben). For women wear kebaya, fabric and other jewelry such as clothes to the temple (Titib, 2013) as in Figure 2.

(2) Implementation of Imlek Ceremony

Not much different from the prayers performed on Hindu society, in the tradition of Imlek by the people of Gunung Sari first done with Nganteb by the ceremonial leader. Nganteb is intended that the ceremonial leader (*pemangku* (master of ceremony) of Hyang Cik) convey about the worship in the context of Imlek and ceremonial materials presented by the citizens both for Hyang Cik (Chinese ancestors) and to Hyang Kompyang (ancestor of Hindu society). After Nganteb continued with praying together, with incense and flowers. (Figure 3).

There are two forms/kinds of offerings used in the Imlek prayer, the offerings such as Chinese dishes such as betutu chicken, dumplings, spring rolls, glutinous rice cakes, sugarcane, and fruits dedicated to Hyang Cik (ancestor of the Chinese). And offerings to offer to Hyang Kompyang (Hindu ancestors) such as ajuman, canang raka, the offerings commonly used to Hindu ancestors. (Figure 4)

(3) The accepted Imlek Ritual

In the tradition of Imlek worship, after the worship of the endorsement by using 2 Kepeng coin (Bolong coin) is a coin made of Kerawang material or a kind of gamelan making material (alloy) (Figure 5). These two coins are shot upward to the top, when showing the same sign or symbol means the prayer done by the means offered has been received by the Chinese ancestors. Next nunas tirta (sprinkle holy water) performed by pemangku of Hyang Cik.

(4) Burning of Gold Paper Money, Silver Paper Money, and Clothing

One of the traditions performed at the Imlek ceremony in the Hindu community in the village of Gunung Sari is the burning of gold paper money, silver paper money, and Chinese clothes. Burning Gold money (Kim Cua) Figure 6, is destined to god and goddess in the human heavenly realm.

Burning silver Money (Gin Cua) Figure 7, destined to the human spirit in the afterlife. Silver money is also destined for the human spirit that haunts human nature or ghosts. Also carried out the burning of Chinese people such as, hats, clothes, pants, and shoes, as in Figure 8.

The meaning of burning tradition is still a kind of symbolization of the honor of the ancestors and goddesses. The goddess in Chinese culture is a humanized human being, considered alive and acting like a human being. This tradition is also implemented by Hindus in Gunung Sari Village. After the burning, ash burning from gold paper money, silver paper money and clothing subsequently dumped into the river.

(5) Closing Ceremony

At the end of the Imlek ceremony is done by Ngelungsur ceremonial facilities made by residents and ceremonial facilities prepared by the committee in general. After this event, the next is having meal together from the dish that had been offered to the Chinese ancestors in the form of various kinds of food which are entirely Chinese dishes such as the dumplings that symbolize the riches, the spring rolls that symbolize luck and riches, glutinous rice cakes that symbolize income or higher positions, sweet onde cake that symbolizes happiness and longevity, and fruits symbolize perfection and wealth.

IV. CONCLUSION

The celebration of Imlek in the Gunung Sari village, Serirt Sub-district, Buleleng Regency, the series of ceremony performed not much different from what is done by Chinese people, from the ceremonial facilities used there are some ornaments such as lamp lanterns, candles, big incense and decoration/red fabric for the shrine (wastra pelinggih). The ritual of the ceremony is the worship of Chinese ancestors and the ancestors of the Hindus, the burning of paper money and clothing, throwing Kepeng Coin (for the acceptable ritual of the ritual), eating with the ritual dadya dish in the form of Chinese specialties.

Hindu community in Gunung Sari village believes that since the celebration of Chinese New Year from 1977 until now, Hindu society especially skaa Dadya feel the peace, comfort and success/luck in life on society. Imlek celebrations or rituals performed by the Hindu community in Gunung Sari Village are more focused on the prayer ceremony of welcoming the Imlek to ask for safety, harmony, and success in life in society. In this celebration, Hindu society does not conduct friendship and other activities as in the Chinese tradition in the celebration of Imlek.

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HINDU COMMUNITY COSMOLOGY IN THE DEVELOPMENT OF LAKE BERATAN TOURIST DESTINATION IN TABANAN REGENCY, BALI

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Abstract

Attraction is a vital element in tourism as it functions to draw flocks of visitors to a particular destination. The major tourist attraction in Candikuning Village is Lake Beratan, which traditionally serves as fresh water reservoir which supplies surrounding areas in the Tabanan and Badung regencies as well as Denpasar. Recently, the lake has also become a tourist destination. For Hindu communities, the existence of Lake Beratan implies not only economic viability, but also high religious values in such a way that it is considered a sacred lake. Its sacredness is marked by the building of several temples around it such as Pura Penataran Agung, Pura Lingga Petak, Pura Dalem Purwa, Pura Prajapati and Pura Taman Beji. These temples are places for venerating God manifested as Tri Murti for the fertility, welfare, and prosperity of the people and the world. In Hindu cosmology, a lake is viewed as the center of a fresh water source. The Hindu community's belief in this cosmology has resulted in local wisdom practices to preserve balance in the natural environment, including the lake. It is hoped that this local wisdom can preserve the pristine natural environment of Lake Beratan. Likewise, cosmological knowledge is still preserved in the lives of local people and is expressed in their mythology. Therefore, if the Hindu community's cosmology is not manifested in tourist attraction development, than threats to the environment and the local people's lives are imminent.

Key words: cosmology, Hindu community, tourist attraction, Lake Beratan

Introduction

In the last two decades, there has been a shift in travel orientation. Tourist orientation no longer refers the conventional products which offer recreational activities, yet it has shifted into special products which emphasizes the element of experience, uniqueness, authenticity, respect the environment and local culture (Damanik, 2006). This trend has brought about impacts to increase the interest of tourists in order to visit the area which offers tourist attractions in the countryside.

The research by the Ministry of Culture and Tourism (2001) on "The Study of Special Interest Tourist Development Planning" indicates that the main interests of foreign tourists during their visits to Indonesia are to see the local people's original lives (20 percent), to follow rituals and ceremonies (15 percent), to see and learn about local industry (12.5 percent), and to enjoy local culinary (10 percent). It is also affirmed that the motivation of foreign tourists visit Indonesia is to witness different culture (67.5 percent). The same thing also happened in Bali where the motivation of foreign tourists visiting Bali are for witnessing cultural attractions and its traditional ceremonies (71.17 percent), and 53.83 percent for domestic tourists (Bali Tourism Office, 2011).

Implications of the shift in tourist orientation demand a shift in the orientation of tourism product development from tourism products with the concept of mass tourism emphasizing the quantitative aspects to the concept of quality tourism which inclines towards environmental conservation and cultural values of the community, the development of local communities including to provide great benefits for local people and long-term profit. The shift in tourist orientation, therefore, demands a reorientation in tourism development.

The development of rural areas as a tourism attractions need to be followed up as an anticipation of a shift in tourism patterns today. One of the programs in the field of tourism taken by the Government of Bali in anticipating the tendency of tourist orientation is through the development of tourism villages. Logical consequences of the development of tourism villages required revamping the main tourism products, especially the tourism attraction and the quality of service according to the wishes of tourists. Such improvements require the involvement of local communities. Local people play an important role in the development of tourism attractions, because resources and uniqueness of local communities in the form of physical and non-physical elements (traditions and cultures) inherently attached within the community is the main driving force for the development of tourism attractions.

Tourism attraction is one of elements in tourism that can encourage the presence of tourists in a particular tourism destination. As a tourist destination, Candikuning Village which is located in Tabanan Regency has a diversity of charms, both natural and unique cultural attractions. This attraction is suitable for the development of the main tourism attraction, Lake Beratan. Beratan, which is believed as the source of water for some areas in Bali, even subak in Bali believes that Lake Beratan, Lake Buyan, and Lake Tamblingan are the main sources for suppliers of irrigation water. The area around Lake Beratan is highly sacred by the Hindus living in the island of Bali. Moreover, the surrounding area is also very rich of sacred values where efforts have been made to protect natural resources in accordance with the concept of *rwa bhineda*, *nyegara gunung* and *purusa predana* (Candrawan, 2015). This is reflected in the cosmological presence of Hindus in Lake Beratan area in the preservation of the environment which leads to the development of tourism attractions.

The existence of mythology as the ideology of society has supported the preservation of the environment as supporting facilities in the development of tourism attractions, such as *kayu larangan*, mythology of *soan*, mythology of *Gombang Dragon*, *Rakrik Dragon* which encourage people in order to maintain and preserve the sanctity of the lake as always. Fundamentally, the main principles of tourism attraction development are to prioritize the process of involvement of local people in the exchange of ideas, actions, decision-making, and controls in the development of rural tourism, the development of tourism attractions are based on the nature of traditional culture or the nature of attraction close to nature. Thus, the development of tourism facilities is directed into a small-scale, so that it can be owned and run by local communities (Fandeli, 2003). However, in reality, these principles have not been well implemented in the development of Lake Beratan attractions. In the future development of tourism attractions requires human resources with good understanding in the complexity of tourism development.

The Meaning of Water in Hinduism

Water is inseparable from living things and life on earth. It is the source of life for all living things without exception as well as the land to stand for all the living things whose function is as the motherland where the return of all things to melt and destroy all *kelelahan* which exists in the

earth and becomes a source of water. Consequently, water is everything for the living things, both plants and animals and also human beings who desperately need water, even to be more complete in the body requires a certain size, so that the organs of the body work well, because if the creatures live without water, then they will be suffered their lives due to drought.

For Hindus, water means fertility in agricultural activities, for healing the activity of treatment, and it also means the purification in Ruwatan, water is an important means of praying. There are two types of water used in prayers: (a) water for cleaning the mouth and hands, (b) holy water which is called the tirta. There are two kinds of Tirta, namely the tirta in the dapan by pleading to God, Ida Sang Hyang Widhi Wasa, and the one which is blessed by puja. The function of tirta is to clean up ourselves of dirt and impurity of the mind. There are various types of tirta which are used in religious ceremonies, some of which are; tirta pembersihan, tirta pengelukatan, tirta wangsuhpada, tirta pemanah, tirta penembak, and tirta pengentas.

Water also means the immortality for the Gods, the water purification cycle, the well-being of fulfilling the needs of the family and the happiness. The various important meanings may happen if the water cycle which comes from the heaven can be absorbed by the biological environment and cause fertility, all flowering plants, fruitful welfares the environment, then the absorbed water flows and united in the sea. The unity of water from the mountains to the sea is the unification of mountains and seas. The unification of purusa and predana raise the water core (amerta) which presents the cupu amerta (Rema, 2013).

Community Participation in the Paradigm of Community-Based and Sustainable Development

The community-based and sustainable development paradigm place people at a central position in development, which is emerging as a response to development policies that favor economic growth and often ignore the environmental, social, and community culture. In terms of tourism development as well as macroeconomic development also embraced the growth paradigm which refers to the theory of modernization with its trickle-down effect.

Tourism development has been directed to a large-scale tourism oriented to the capital intensive with the pursuit of high growth. It is not impossible to create negative impacts such as (a) dependence on industrialized countries, (b) deterioration in the quality of the natural environment, (c) the occurrence of an economic gap between local communities and capital owners, (d) the penetration of tourism and foreign capital intervention come into rural areas, which leads to the process of marginalization of socio-economic position of local communities.

Tourism is blamed as a part of neoliberalism which is only exploiting local communities, while the benefits of tourism development are mostly enjoyed by the investors. The income and welfare gap between layers of society will be greater, while local communities will be marginalized. One way to change the approach of large-scale tourism development which is oriented to the quantity and high growth is to emphasize the small-scale tourism of community-oriented.

In addition to the community-based concept, the concept of sustainable tourism is also becoming an important thing in the tourism development. In tourism, these two concepts are community-based and sustainable synergy. Sustainable development is a development which is able to fulfill the needs of the present, without sacrificing the future generations in order to fulfill their needs. Thus, the fulfillment of the needs of the current generation should not destroy a variety of resources, so that the welfare of future generations is assured (Cooper,

2008). Sustainable tourism is a process and system of tourism development which is able to guarantee the existence of natural resources, socio-cultural life, and economy until future generations. In essence, sustainable tourism is tourism which provides a long-term benefits to the local economy without damaging the environment (Dewi, 2014).

Cosmological Society of Hinduism

Cosmology is part of the science of philosophy, which believes its discussion as a comprehensive discussion of human philosophy with its structures and norms. Cosmology is an extension of human philosophy by itself which cannot be viewed out of the world. The position of the philosophical system is very close to general metaphysics, in which both seek fundamental structures and norms for a university, but limit themselves to the realm of the world (Bakker, 1995).

Cosmology can be defined as science which investigates the development of the universe as a regular system and the history of the macro-scale universe. In particular, this science deals with the origin and evolution of a subject which is studied in astronomy, philosophy, and religion.

Hinduism cosmology is the knowledge of all things related to the universe according to Hinduism philosophy. In Hinduism, the universe is built on five elements, namely water (liquid), fire (plasma), soil (solid matter), air (gas substance) and ether. The five elements are called Panca Maha Bhuta or the five elements of material. The difference in general is to enter intentionally the role of God as the forerunner to the creation and fusion of the universe. Nevertheless, it is generally explained that cosmologists do not deny the existence of God as the embryo of all things, but do not include it for the reason that in general. Other sciences also can not include God in their epistemological procedures. On the other hand, Hinduism puts God first and foremost as a *causa prima* (sangkan paraning numadi) of the universe. Hinduism views the creation of the universe is stemming from God, from within the body or the content of God (Hiraya garba), with God also this universe will be restored. Thus, the universe and its contents undergo the process of birth, life, and death repeatedly (Candrawan, 2015).

Hinduism cosmology is an understanding which is possessed by adherents of Hinduism about the origin and evolution of a subject which resides in Lake Beratan tourism attraction towards the surrounding nature. This will inadvertently impact on the conservation of nature and the development of tourism attractions. Some cosmological elements in Hinds are:

(a) Mythology

In the mythology about preserving trees (taru), Hindus believe that cutting the trees incorrectly without getting permission from the Desa Adat will get *pastu* from the ancestors, and even sanctions will be penalized when cutting down the protected trees. The existence of the myth of Gombang Dragon and Rakrik Dragon also gives a picture of people's belief that Lake Beratan area is a sacred area which must be maintained for its sanctity as well as the Hindus' believes on the sources of texts both oral and written, such as *guyon tuwon* which also encourages the importance of maintaining the lake as an effort to create religious climate in the development of tourism attractions.

(b) Awig-awig.

Awig-awig in Hindus does not only discriminate against rights and obligations, but gives

sanctions in the form of fines, physical, and psychological and spiritual sanctions, so that sufficient to be felt as suffering by the offenders (Aryawan, 2006). Indigenous peoples have the duty to carry out awig-awig and participate in taking wisdom through paruman which aims to ensure the preservation of unity by maintaining a harmonious balance based on tri hita karana, so that in case of violation of awig-awig will influence the occurrence of disharmony nature of sekala and niskala.

To sum up, the villagers of Candikuning Village have poured the rules of the conservation of lakes on awig-awig, so the community is obliged to comply all of the matters related to the preservation of Lake Beratan, such as requiring people who want to cut wood to ask permission to customary penglingsir and re-stir young shoots from the felled tree to the land. Besides related to environmental conservation, this model is also done as an effort of Hindus in order to actively participate in the development of Lake Beratan tourism attraction as a natural tourism rides that offer beauty of natural scenery to tourists.

(c) Religious System

The belief system is a guideline manifested through religious activity. For Hindus, the harmony between humans and nature is actualized through human efforts in religious action. Ritual offerings addressed to the Gods who dwell in mountains and lakes. For Hindus, Lake Beratan is considered as a sacred area. The sanctity of the lake is represented by the existence of temples around the lake. The temples are Penataran Agung Temple, Lingga Petak Temple which is located on the lips of the lake, Dalem Purwa Temple, Prajapati Temple, and Taman Beji Temple. The temples have a function as a place of worship of God's majesty in its manifestation as the God of Tri Murti in order to invoke the grace of fertility, prosperity, the welfare of mankind, and the preservation of the universe. Those temples have a high spiritual magic, so that the area around the temple and the lake is very sacred by the Hindus. To maintain the sanctity of the lake, it will be conducted danu kerthi ceremony every 5 (five) years.

Danu kerthi ceremony is interpreted as an effort to maintain the sanctity and preservation of fresh water sources, such as lakes, rivers, and several other freshwater springs. In the Hinduism cosmic layout, lake is the center of a freshwater spring. From the catchment of surface lakes and underground lakes came the source of the springs which flow into rivers. In sekala, danu kerthi is done with respect, preserving the purity of fresh water sources, so it will not be polluted due to bad behavior on fresh water sources as one of nature's most decisive elements of life on earth. In niskala, danu kerthi is implemented with various ceremonies related to maintain the sanctity and preservation of freshwater resources and preserving the Beji Temple and Ulun Danu Temple, the goal is to maintain a positive aura on fresh water sources.

Management and Development of Lake Beratan Tourism Attraction

Tourism attractions can be interpreted as a tourism attraction which includes all kinds of moving or immovable objects that have the appeal and worth offered to tourists. Tourism attractions can be distinguished into two forms, namely (a) attractions that can be enjoyed by the five senses, for example, dance performances, local culinary, typical buildings, following farming activities in the fields or picking fruit in the garden, and (b) attractions that cannot be seen by naked eyes, for example, listening to the narrative of the villager which tells the past of a village or listening to the mythology of the existence or origin that developed in a particular region.

Natural attractions in the form of Lake Beratan and cultural attractions of Ulun Danu Temple is

located on the lips of Lake Beratan which is believed by the Hindus as Dewi Sri stana who is the prosperity goddess, she is expected to attract the interest of tourist arrivals. The management of the tourist attraction is done in the following way. (a) the arrangement of parking facilities around Lake Beratan for fishing activities, camping, parasailing, boating, (b) arrangement of Ulun Danu Beratan Temple in the form of building Kurung Temple and Bentar Temple, garden expansion in temple area and lake edge, playground for children, (c) beautify the view by arranging the flower garden and planting 6000 begonian flower seeds to beautify the look of the garden which is often used as a self-made photo object by tourists.

The development of tourism attractions through the concept of diversification aims to create comfort and tourists' satisfaction. An example is to hold the Ulun Danu Beratan Festival for a whole month every July to August. This festival is expected to increase the quantity of tourist visit to Ulun Danu Temple and Lake Beratan. The festival which is held every Sunday and Wednesday presents various art attractions from the level of Candikuning Village area. Attractions which are displayed are okokan art, nguncang, baris dance, and so on. This is part of the preservation of local culture and as an effort to increase the number of tourist visits.

The management of Lake Beratan attractions should be oriented towards local ecological and cultural balance. Local Government as the manager must seriously implement it, if the management does not pay attention to the synergy of ecology and local culture, then there will be an environmental problem in Candikuning Village, such as activity around the lake by boat gives a physical impact in erosion which is caused by water waves in around the edge of the lake. The direct interaction between the boat propellers causes the lake water to become turbid. The turbid of water in a lake can disrupt the process of photosynthesis of underwater vegetation, such as algae. Loss of vegetation on the edge of the lake will lead to the increase water temperatures, reduced organic matter as a source of energy for aquatic living creatures that will lead to a decrease in the number of fish and other fauna (Bali Provincial Environment Agency, 2011).

Pollution in Lake Beratan occurred in addition to tourism activities, such as environmental degradation which is caused by piles of garbage, also due to agricultural activity in the lake area that produces pollution waste. Clearance occurs due to erosion in the catchment area of the lake. Erosion occurs due to cultivation activity around the lake and the high rate of land transfer function. The existence of changes in cropping patterns also affect the high rate of erosion. By the increasing tourism and agricultural activities, the potential for pollution is increased and quality of Lake Beratan attractions is decreased, whereas the quality of tourist products, such as good tourism attractions is a comparative advantage of a tourism destination. Tourism activities that do not take into account of the environment will be a threat to the sustainability of tourism as well as destroy the life of the human's future (Sumarwoto, 1997).

The development of tourism attractions in Lake Beratan needs to pay attention to the local ecological and cultural balance to avoid further damage. It requires planning and arrangement of tourism attractions comprehensively by prioritizing harmony with nature through the concept of tri hita karana for the welfare of the community. Communities need to take a role in the development of tourism attractions through the concrete participation of the embodiment of Hinduism cosmological values in the process of developing tourism attractions by maintaining a natural balance based on cosmological spirit which is still held firm by the surrounding community in the mythological portrait, awig-awig, and religious system become very important considering that in the last two decades that there has been a change of travel orientation.

The development of tourism attractions must maintain the authenticity in order to compete with attractions with other areas. Tourism attractions are the main attraction for someone to visit somewhere. Therefore, the authenticity of the tourism attraction which is served must be maintained through the reinforcement of the cosmological and local wisdom in maintaining the natural balance is expected to occur a symbiotic mutualisme relation between environmental development and tourism development.

Conclusion

To sum up, the cosmological understanding of the Hindus on the development of Lake Beratan tourism attractions is quite good. Some cosmologies are still held by people who are stained in mythology that has become rooted ideology. This good understanding, built on the local wisdom passed down by the hereditary villagers. Local wisdom which underlies the public understanding of tourism attraction is the philosophy of tri hita karana. Tri hita karana gives a guidance, so that people will live happy, safe, peaceful, and prosperous, they are obliged to maintain harmonious relationship with God (parahyangan), with fellow human (pawongan), and with nature (palemahan). Hindus' believes in the philosophy to form local knowledge to always keep the balance of nature and the environment including lakes, forests, rice fields. Local knowledge is expected to support the sustainability of natural resources and culture remain steady.

The existence of Lake Beratan tourism attractions which is understood by the Hindus is not merely mean about the economic, but religious meaning is high, so that the Lake Beratan area is sacred by the surrounding community. The sanctity of the lake is represented by the existence of temples around the lake, such as Penataran Agung Temple, Lingga Petak Temple, Dalem Purwa Temple, Prajapati Temple, and Taman Beji Temple. Those temples are served as a place to worship God's majesty with its manifestation as the God of Tri Murti to invoke the grace of fertility, prosperity, human welfare, and the preservation of the universe. In order for the sustainability of Lake Beratan tourism attractions to be maintained, the implementation of community values that put forward the Hinduism cosmological and promote the harmony in life needs to be actualized, purely, consistently, and purposefully. This concept is very much in tune with the concept of sustainable development.

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POLITICAL LEGAL PLURALISM IN THE SETTING OF THE SACRED SITE OF ULUWATU TEMPLE IN BALI

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Abstract

Political legal pluralism is a policy approach as a middle ground or intersection for solving the problem of differences about construction in the setting of a sacred site. This paper looks at this topic related to the Uluwatu Temple in Bali – both from state law in the form of regional regulations concerning spatial planning and areas of the Bali Province and the customary law of the village of Pecatu. Political legal pluralism aims to be an alternative way to unify the elements of state law, ethics, morals, religions, and society in order to achieve a sense of justice for members of the customary community of Pecatu who own land adjacent to the radius of the sacred site of the Uluwatu Temple. Issues faced and findings draw from an interpretive descriptive qualitative research from a socio-legal research approach with a constructivism paradigm of law based on data from field observations and documents analyzed in view of the legal theory of law and the theory of legal pluralism. Results suggest that political legal pluralism is a means for developing legal policy based on the values of Pancasila philosophy.

Key words: legal pluralism, Uluwatu Temple

A. Introduction

A.1 Background Issues

In the era of globalization of the island of Bali with its uniqueness to experience the rapid development of tourism. The development of tourism is in addition to contributing in the form of employment and investment, but on the other hand has resulted in high migration to the island of Bali, especially in the area of southern Bali, both originated from Bali and outside Bali. The development of Bali as a tourism destination can not be separated with the development of the existence of tourist destinations in Bali. One of the tourist destinations in Bali is the existence of Uluwatu Temple including the surrounding area which has experienced significant impact on the tourism development side, especially the spatial planning and the area of Uluwatu Temple.

As a holy place of Hindu Uluwatu Temple serves to worship God with all his manifestations. Therefore, Uluwatu Temple as a holy place needs to be kept holy both *niskala* (not real) and *sekala* (as real) as one of the biggest temple in Bali with the status of *Sad Kahyangan* located in *Desa Adat Pecatu*, South Kuta District, Badung Regency, Bali in particular guard against the onslaught of tourism development.

Although the development of tourism in Bali has made progress in various areas of life, but on the other hand has also led to various development problems, which have direct implications for the carrying capacity of space, such as: increased demand for land (both for settlements and tourism activities), increasing and rapidly agriculture land degradation, reduced vegetation cover, increased traffic congestion resulting in traffic congestion, increased number

of critical land, declining levels of regional facilities and infrastructure, social demography and employment problems, and waning of cultural values (including endangered the sacred value of the holy place) as a marker of the identity of society and the area of Bali.

The Provincial Government of Bali undertakes efforts to prevent the problem of spatial support capacity in Bali, namely by the enactment of Bali Provincial Regulation No. 16/2009 concerning Spatial Planning and Regional Province of Bali Year 2009-2029. One of the interesting things in Bali Provincial Regulation Number 16/2009 related to the existence of Uluwatu Temple is the arrangement of spatial layout of the temple area of Pura which adopt the Hindu religious norm namely *Bhisama Kesucian Pura*¹. Briefly it can be seen that Bhisama Kesucian Pura regulated on Article 50 Paragraph (2) of Bali Provincial Regulation Number 16/2009 stating that the area of holy place as referred to in Article 44 paragraph (1) letter b, is set to refer to Bhisama Parisadha Hindu Dharma Indonesia Pusat (PHDIP) Year 1994, with criteria:

1. a holly space around Sad Kahyangan Temple with a radius of at least 5,000 (five thousand) meters call of apeneleng agung (5,000) meters from the outer side of the walls penyengker of the temple;
2. the holly space around Dang Kahyangan Temple with a radius of at least apeneleng alit equivalent to 2,000 (two thousand) meters from the outer side of the walls penyengker of the temple; and
3. a holly space around Kahyangan Tiga Temple and other temples, with a radius of at least Apenimpug or Apengkengker.

The existence of the law of the shrine area also impact on the spatial planning of Uluwatu Temple. Uluwatu Temple because it has the status as Sad Kahyangan Temple hence its sanctuary radius that is with the apaneleng agung size that is equivalent to 5 (five) kilometers. It means a holly space with a radius of 5 (five) kilometers. There are consequences to the existence of the law of the holly space of Uluwatu Temple, where land owned by both government, private sector and society can not be used as a periphery. Utilization of land exposed to the radius of the holly space may only be used in connection with Hindu spiritual means only, prohibited to be used other than that prescribed, including also prohibited in constructing tourism supporting accommodation.

As a result of restrictions on the use of land affected by radius of the sacred area of Uluwatu Temple get resistance from people who have rights to the land affected by the radius of the shrine. The opposition came from members of the indigenous peoples of Desa Adat Pecatu who felt that access to justice over their land was restricted. Affected peoples demand justice to the state under the pretext that the state should guarantee human rights, especially the right to justice and economy to their lands.

The problem occurs because the 16/2009 regulation as a law is deemed inconsistent with the reality of local law in the community. The law as a reality, examines the implementation of law in society, the law becomes one of the sub-systems in society where the other sub-

1 To maintain the purity of the temple from the onslaught of globalization and the transfer of land, the Parisada Hindu Dharma Indonesia Center (PHDI Pusat) established Bhisama on the holly space temple Number: 11 / Kep / I / PHDI / 1994, on January 25, 1994 (Hereinafter called Bhisama holly space temple). In Bhisama the holly space temple divides the radius of the shrine into 3 (three) parts, namely, the apeneleng agung, apeneleng alit, and apenimpug or apengkengker

systems, such as economy, politics, culture, religion, etc. Thus, the law will be full of values that exist in society that is not free from the values of interest in it that can be positive or negative.

One of the legal consequences in the context of society, then the law will always be influenced by various factors one of them globalization. Globalization has changed society, including its laws have undergone changes in tune with the changing globalized society. The law in arranging the life of nation and state in Indonesia in the era of globalization has a very important role. Problems will arise when designing law in a global era in accordance with the values and social structure of Indonesia. Indispensable critical attitude and willingness to think open and holistic in this case. In accordance with the idea that the law should be considered not separated with the economic, political, social and cultural² fields after the reality in society.

Law in the reality of society is a system that works complement each other. To borrow Lawrence Freidman's³ opinion, to declare law as a system composed of structure as a real element in law as a permanent body framework in this case related to the structure of the shaper and enforcer of the radius of the sacred area of Uluwatu Temple. The substance is composed of rules and regulations on how the institution of legal structure must behave in relation to the regulation of the radius of the sacred area by both government and indigenous peoples. While the legal culture is a social force that continues to move the law which is an element of social attitudes and values associated with community awareness in the interaction associated with the radius of the sacred area of Uluwatu Temple.

The form of resistance against the provision of radius of holly space of Uluwatu Temple can be seen one of them at the resistance is also carried out by individual, group and unity of customary law community of Desa Adat Pecatu by juridical by conducting material rights lawsuit as much as 7 (seven) times to Perda 16/2009 to Supreme Court (MA). The main reason in the lawsuit because of the loss of income opportunity for their respective families on the land they own, resulted in the decline in the economic value of the land and also because it is not in accordance with the sanctity of Uluwatu Temple based on the customs they inherited so far. The birth of the public lawsuit because the public is aware that the law as part of the legal system is an instrument to protect their rights to obtain justice. If the law does not protect their rights, then they should sue the law⁴. However, the result of the petition was rejected through the Supreme Court Decision Number. 30,31,32,33,34,35,36 P / HUM / 2010 and Case Number 65 P / HUM / 2013 with the main reason that the law does not contradict higher laws and regulations. The material test related to the provisions of the holy sites of Uluwatu Temple in local Regulation Bali Province Number 16/2009 can be described briefly below.

Resistance of the community to the local regulation Bali Number 16/2009 if observed is caused by the difference of construction thinking about the radius of the holly space between the radius of the holly space of Uluwatu Temple determined by the Bali Provincial Government adopting Bhisama PHDI which is 5 (five) km with the perception of the indigenous peoples of Uluwatu Temple which is set in awig-awig (custom rule) with an area of not more than 1 (one) km which is called the pedestal.

This difference of perception raises a discourse between what is believed by the Government through local regulation Bali Number 16/2009 with what is believed by indigenous peoples about the pedestal. Borrowing Habbermas's opinion, in the discourse requires the

2 Yusriyadi, Tebaran Pemikiran Kritis Hukum dan Masyarakat, Surya Pena Gemilang, Malang, 2009, p.54

3 Lawrence M. Freidman, Sistem Hukum Perspektif Ilmu Sosial, Nusa Media, Bandung, 2009, p. 2-17.

4 Sulistyowati Irianto, Akses Keadilan dan Migrasi Global, Kisah Perempuan Indonesia Pekerja Domesik di Uni Emirat Arab, Yayasan Pustaka Obor, Jakarta, 2011, p.33.

removal of the constraints of action, removes all motives other than the desire to reach a rational agreement and suspend the validity of the claim. The consensus generated by the evidence and the power of the arguments contained in the arguments presented⁵.

Ideally, the development of spatial law in Bali, besides having to pay attention to local wisdom, should also be based on the legal ideology of Indonesia, namely the values of Pancasila which are then spelled out in the form of legislation, one of them in the form of spatial and regional regulation in Bali. Related to the effort to build spatial law of radius of holy space temple in Bali based on Pancasila it should be emphasized that spatial law of temple area of Pura should be framed with the spirit of the 5 (five) values in Pancasila. Ideally, the construction of spatial law of radius of the holly space based on Pancasila Pura Uluwatu is part of the Pancasila law system development in Indonesia. The role of government is needed in achieving it. In accordance with the nature of the government exists in order to achieve the goals of the nation and state⁶, the role of legislation is very dominant and essential because in essence the legislation is a set of norms that regulate and enable the state to perform its functions and protect the citizens⁷.

The existence of an unconnected relationship between the state law, the local wisdom of society as well as the moral, ethical and religious elements in the regimentation of the holly space of Uluwatu Temple as described above has become the background for raising the title "Political Legal Pluralism in the Regulation of the Holy Place of Uluwatu Temple in Bali".

This study raises 2 (two) problems based on the background of the above problems, among others:

1. What is the basic idea of the need for regulation of the holy space of Uluwatu Temple based on legal pluralism?
2. Political principles of legal pluralism whether as direction in the regulation of the holly space of Uluwatu Temple?

Novelty (research novelty) can be seen later on the form of mutually reinforcing relationship between the laws of the state, morals, ethics, and religion, as well as the community in the arrangement of the holly space of Uluwatu Temple in Bali. The relationship to these three elements is framed in the approach of legal pluralism. So far, the regulation of the holy sites of Uluwatu Temple in Bali is more emphasized on the enforcement of state law (Regional Regulation).

Specific Objectives of this study are in accordance with the formulation of the problems that have been conveyed above, among others: 1) to examine and analyze the foundation on which the need for regulation of the holy space of Uluwatu Temple based on legal pluralism, and 2) to examine and analyze political principles legal pluralism which becomes the direction in the regulation of the holly space of Uluwatu Temple in the future.

The targeted findings in this research are: the use of legal pluralism approach in regulation of holly space of Uluwatu Temple gives more sense of justice for people affected by radius of holly space of Uluwatu Temple. The approach of legal pluralism becomes the midpoint between the laws of the state, morals, ethics, and religion and society in the regimentation of

5 Thomas McCarthy, *The Critical Theory of Jurgen Habermas*, MIT Press, Massachusetts, 1982, translate from Nurhadi, *Teori Kritis Jurgen Habermas*, Kreasi Wacana, Bantul, 2011, p.377-378

6 M.Mas'ud Said, *Birokrasi Di Negara Birokratis*, UMM Press, Malang, 2007, p. 218.

7 S.F. Marbun, *dkk, Dimensi-dimensi Pemikiran Hukum Administrasi Negara*, UII Press, Yogyakarta, 2004, p.19.

the holy space of Uluwatu Temple. The development of science, especially the science of law at the point of emphasis on the use of socio-legal methods research, dengan legal pluralism approach is still rarely used by law researchers who in general still much struggling in the flow of legal positivism.

A.2 Literature Review

Menski⁸ provides an understanding of the importance of legal pluralism to understand law and order of law, the law in review not only examines the norms, but also must consider the values, facts, meanings, processes, structures, power relationships, personnel, and technology. Legal pluralism develops an interactive legal model between state law, values/ethics/religion and socio-cultural norms. The legal pluralism model puts forward the legal waters. Borrow Menski's thoughts on legal pluralism are very relevant to be used in discussing the research entitled Political Legal Pluralism in the Regulation of the Holy Place of Uluwatu Temple in Bali.

In addition, there are several other literature reviews used as a reference in this study, among others:

A review from Sudiarta in 2011 in the Journal of Legal Issues that raised the title of "Penetapan Kawasan Tempat Suci dan Kawasan Pariwisata dalam Penataan Ruang di Bali". This study discusses the overlapping of regulation regarding the area of the shrine as a protected area, or even as a tourism area that is set in the product of local law. The contribution of Sudiarta's study lies in the idea that the sacred area is a protected area that must be preserved. Legal arrangements are very important to be done in guarding the area of the shrine. However, the study of Sudiarta has not touched upon the discussion about the differences in the regulation of the holly space which is based on the different conditions of each region in Bali. Differences in the arrangement of the sacred sites studied in the framework of legal pluralism in this study have not been touched by Sudiarta.

Furthermore, Arniati in 2015 in Dharmasmrti Journal raises the title of "Bhisama Parisada Tentang Kesucian Pura: Pergulatan Interpretasi Atas Kawasan Suci Pura Uluwatu". The Arniati study discusses 3 (three) points, namely: the reason for the struggle of Bhisama Parisada's interpretation of the Uluwatu Temple Area, discussing the process of the struggle of Bhisama Parisada's interpretation of the Uluwatu Temple Area, and discussing the implications of the struggle of Bhisama Parisada's interpretation of the holly space Uluwatu Temple. Arniati's research contributes to the fact that there are 2 (two) arrangements regarding the holly space of Uluwatu Temple, but has not raised the issue of politics of legal pluralism as a midpoint or consensus on differences in the regulation of the sanctuary area either by the state or by indigenous local wisdom will be the topic of discussion of research that will be done this.

Further literature review from Sutrisna 2016 in Jurnal Lingkungan Binaan that raised the study about the "Pelanggaran Bhisama Kesucian Pura di Sekitar Pura Dang Kahyangan di Kecamatan Kuta Selatan, Kabupaten Badung". This study raises about the violation of the radius of holly space temple due to the development of tourism and economy. Sutrisna's research contributes particularly to the understanding that the development of tourism and the economy is one of the factors of violation of the regulation of the holy sites. However, Sutrisna's research is different from this study which raised specifically about the politics of

⁸ Werner Menski, *Perbandingan Hukum dalam Konteks Global, Sistem Eropa, Asia, dan Afrika*, Nusa Media, Bandung, 2008, p.795

legal pluralism in the regulation of the sacred area of Uluwatu Temple. Political pluralism that became the way out for the holy shrine area Uluwatu Temple remain awake in the future.

A.3 Research Methods

This research is qualitative research type. The method used specifically is descriptive interpretative, using constructivism research paradigm and socio-legal research approach. Focusing the topic of study on politics of legal pluralism in the regulation of the holly space of Uluwatu Temple with research location in Desa Adat Pecatu, South Kuta district, Badung regency, Bali province. Data source namely primary data obtained from conducting interviews and field observations, while secondary data can be from the primary legal materials namely legislation including the Regional Regulation Bali Province No. 6 of 2009 on Spatial Plans Bali Province Province Year 2009-2029 and secondary law material that is library material in the form of reference books related to research title.

Primary and secondary data that have been collected later in though with legal interpretation methods, both historically, philosophically, and sociologically. After done data processing, then do data deduction which lead to the use of legal pluralism method.

B. Discussion

B.1 The Law of the Sacred Site of Uluwatu Temple in Bali, Unlawful Law

Law in the global era must be able to stand in the middle between the economic interests and the interests of the ruler in exercising his power⁹ and the interests of society, including arranging the radius space of the holly space of Uluwatu Temple as one of the tourism destinations in Bali. Laws should be made as controls in spatial activities that take into account the values that exist. In the future, the construction of the spatial law of the radius of the holy space of temple in Bali is based on the values of local wisdom in accordance with the *desa, kala* and *patra* are framed by *Pancasila*, the spatial arrangement that considers the religiosity of a region, taking into account the rights of the local people to the space, ensuring the sustainability of the nation's integration in spatial planning, by applying deliberation if there is a difference of perception to achieve social justice in the utilization of space. This can not be separated from the purpose of law that is to stabilize the association of life, realizing order and peace and realizing justice, where there are certain values that must be held¹⁰.

Thus, when relativity or legal flexibility can be maintained in relation to the spatial arrangement of the holy site, each individual, group, and / or independent institution continues to actively 'construct' the law. Thus the democratization of the law can be safeguarded, through consensus or agreement continuously established among individuals, groups, and / or agencies. With the reduced state domination in arranging the sacred area of Uluwatu Temple by paying attention to local wisdom of local area, hence ideals of Indonesian state to reach religious welfarestate not impossible to achieve. Religious welfarestate associated with the arrangement

9The core elements of both economic and political activity -capital, labour, credit, and money, as well as public or private power and right – are legal institutions. Law is the link binding centres and peripheries to one another and structuring their interaction..... look, David Kennedy, *Leiden Journal of International Law* (2013), 26, pp. 7–48 C _Foundation of the *Leiden Journal of International Law*, 2013, *International Legal Theory, Law and the Political Economy of the World* <http://journals.cambridge.org>, access on 14 April 2016.

10 FX Adji Samekto, *Justice Not For All, Kritik terhadap Hukum Modern dalam Perspektif Studi Hukum Kritis*, Genta Press, Yogyakarta, 2008, p.9

of the sacred area of Uluwatu Temple can be interpreted, the government guarantees the people to use their rights including the right to land to achieve common prosperity while still referring to the spiritual values of the community, in this case the spiritual value of the holy space temple. In other words, to achieve prosperity while maintaining the sanctity of the temple which is governed by the government by still paying attention to local wisdom as a state organ having authority in regulation¹¹.

The integration of local wisdom, religious law and national law in a spatial law of radius of the sacred area of Uluwatu Temple in legal theory is referred to as legal pluralism. Legal pluralism will reduce the tension between universalism and localism so that social stability will remain intact¹². Pluralism is a legal concept whose contents are more than one principle and the substance of the law, as well as looking at the situation with different existing social facts¹³. State legal pluralism as called Gordon Woodman¹⁴, or weak legal pluralism like John Griffiths¹⁵. State legal pluralism emerges when state law comes partly from the body of the norm that was originally formed as a state law and the rest comes from non-state norms recognized by state law, such as customary law and religion. Thus, the legal basis of legal pluralism in the regimentation of the holy space of Uluwatu Temple in Bali departs from the perception that the law in Bali especially concerning the regulation of the holy space of Uluwatu Temple is a non-single law. That is, in Bali hegemony of state law through the Regional Regulation on Spatial and Regional Bali Province in which also regulate the area of holy space Uluwatu Temple based on the values of Hinduism in Bhisama was in conflict with the arrangement of the holy space of Uluwatu Temple through customary law Desa Adat Pecatu. The contradiction must be looked for way out, one of which is to put forward the political principle of legal pluralism in the regimentation of the holy space of Uluwatu Temple.

B.2 Political Model of Legal Pluralism in the Regulation of the Holy Space of Uluwatu Temple

Related to that in the study of legal pluralism, it borrows the thought of the triangular Menski¹⁶, which divides 3 (three) points of view ie the point of view of the state; society; as

11 The birth of new construction on the radius of the holy space of Uluwatu Temple in Bali at least reduces the tension of constellation between Nationality, Religiosity and local politics of society

12 ...such regionalism and pluralism alleviate the tension between universalism and localism associated with globalization and improve social stability throughout the world...Look James D.fry, *Pluralism, Religion, and Moral Fairness of International Law*, Vol. 3 Oktober 2014, Oxford Journal

13 ...legal pluralism is as much a social fact as normative pluralism. It is important to distinguish between state legal, legal polycentricity, autonomos and semi-auotonoms legal and social fact.....William Twining, *Normative and Legal Pluralism: A Global Perspective*, Duke Journal of Comparative and International Law, Vol.20:473, 2010, p. 488-489, Duke Law University,<http://scholarship.law.duke.edu>, access on 13 April 2016.

14 Gordon R. Woodman, 'Mungkinkah Membuat Peta Hukum?', on Tim HuMa, eds., *Pluralisme Hukum: Sebuah Pendekatan Interdisiplin*, Product of Perkumpulan untuk Pembaharuan Hukum Berbasis Masyarakat dan Ekologis (HuMa), Jakarta, 2005, p.152.

15 John Griffiths, "Memahami Pluralisme Hukum, Sebuah Deskripsi Konseptual, on Tim HuMa, eds., *Pluralisme Hukum: Sebuah Pendekatan Interdisiplin*, Penerbit Perkumpulan untuk Pembaharuan Hukum Berbasis Masyarakat dan Ekologis (HuMa), Jakarta, 2005, p.74-75. John Griffiths poses an understanding of the weak legal pluralism which refers to the ideology of legal centralism, which is a small part of the law of the state, which is valid as long as ordered (implicitly) by a ruler or by a basic principle mandate against a small group of people based on certain considerations, ethnic, religious, national or geographical factors

16 Modification from Sukirno, *Rekonstruksi Politik Hukum pengakuan Negara terhadap Hak Ulayat (Studi Pengakuan dan Perlindungan Eksistensi Hak Ulayat Masyarakat Hukum Adat Baduy dari Hegemoni Negara)*, Disertasi, Program Doktor Ilmu Hukum, UNDIP Semarang, 2014, p. 378. Next see. Werner Mensky, *Comparative Law In A Global Context, The Legal System IN Asia and Africa*, Cambrige University Press, United Kingdom, 2006, p,186-188.

well as morals, ethics and religion within the framework of legal pluralism. The State Corner (located in the left corner of the triangle), the state's recognition of the right to community land is based on the terminology of protecting, even though the state has the right to control land in Indonesia. In addition, the state must also be present with the responsibility of respecting, fulfilling and protecting human rights from people who have rights to land exposed to the radius of the holy space of Uluwatu Temple.

From a community standpoint (at the right-hand corner of the triangle), the state's recognition of the land rights of peoples affected by the radius of the sacred area should be protected also on the basis of social reality. This is in accordance with the direction of Law No. 26 of 2007¹⁷ on the compliance of space. The justice demanded by indigenous peoples as a customary law unity which has a law regarding the holy space of Uluwatu Temple or as a people who have the right to land properly with the government happens a bargain to achieve justice. This is in accordance with John Rawls's¹⁸ opinion, which states that the principle of justice is the result of fair agreement and bargaining. Due to the existence of the position situation, the relation of everyone becomes symmetry, then this initial situation is fair between individuals as moral person, that is, as a rational being with their purpose and ability to recognize the sense of justice. Equality of position between the community as a unity of indigenous peoples and as individuals with the state in determining the radius of the holy space of the temple is indispensable for achieving justice.

From a moral, ethical and religious point of view (located in the upper corner of the triangle), the state (regional government) in formulating legislation should be able to integrate ethical differences to the perception of the community about the radius of the sacred area of Pura, based on their beliefs which is moral by applying transitional social justice (the difference between one place and another). Any form of government policy concerning directly or indirectly with indigenous peoples should be communicated until the policy is acceptable without any party being harmed .

In its development the triangle model of legal pluralism of Menski has undergone a shift into legal pluralism of the kites model . This model of pluralism still refers to the earlier triangle theory of Menski Pluralism in which, 1) the upper corner of the kite is a moral, ethical and religious element, 2) the left-hand corner of the kite is the legal element of the State, 3) the right-hand corner of the kite elements of community law, as well as added with the bottom corner of the kite namely the principles of Human Rights. In relation to the political principle of legal pluralism in the regulation of the holy space of Uluwatu Temple in Bali, the principle of human rights should also be forwarded because it contains at least 2 (two) elements, namely the respect for the human rights of individual citizens in the economic field to utilize property rights land that has been owned according to the applicable law and the existence of respect for human rights institutionally to the existence of existence of Desa Adat Pecatu. Desa Adat Pecatu is a unitary customary law community that is still alive to date in Indonesia so it needs to be respected and protected existence. The form of respect and protection of the existence

¹⁷ Article 7 Paragraph (1) states that the State shall organize the spatial arrangement for the greatest prosperity of the people, then paragraph (2) In performing the duties as referred to in paragraph (1), the state shall give the authority of spatial arrangement to the Government and regional government, (3) The implementation of spatial arrangement as referred to in paragraph (2) shall be conducted with respect to the right owned by the people in accordance with the provisions of the law. Then in the explanation of Paragraph (3) Rights owned by people include also the rights of indigenous peoples in accordance with the provisions of legislation. Obviously this is different from what is set by the Bali RTRWP Regulation that ignores the rights of indigenous peoples and the rights that people have in arranging space and territory in Bali.

¹⁸ John Rawls, A Theory of Justice, The Belknap Press Of Harvard University Press, Cambridge, Massachusetts, London, England, 2005, p.11-12.

of Desa Adat Pecatu must be followed by the recognition of the existence of their customary law in arranging the holy space of Uluwatu Temple located in their area. So there is no longer expected tension between one element with other elements in legal pluralism. Just as the political model of legal pluralism of Menski in his kite theory keeps the existence of each element (co-existence).

The complementarity between customary law (local wisdom) and state law in arranging spatial law concerning the radius of the holy space of Uluwatu Temple in Bali can be termed as a symbiosis of spatial law in Bali. In another sense, spatial law is constructed by 2 (two) different types of law which then interact with each other to become an ideal force in arranging the spatial layout of Uluwatu Temple in Bali. It is necessary to avoid the political struggle of state law and cultural politics, due to the attraction of state (local government) through legal instrument with custom village which has the character of village law, *desa*, *kala*, *patra*, and *desa mawacara* .

C. Closing

C.1 Conclusion

Based on the above discussion, there are 2 (two) conclusions that can be submitted, among others:

1. That the need for political legal pluralism in the regimentation of the holy space of Uluwatu Temple in Bali is based on the existence of non-single law in Bali which regulates the holy space of Uluwatu Temple. Not single in the sense other than the law of the State in the form of regional legal products on spatial planning in Bali, there are also elements of moral values, ethics, and religion, as well as existing law in Desa Adat Pecatu community plus more then there human rights value in inside.
2. The politically relevant model of legal pluralism is adopted in the regulation of the holy space of Uluwatu Temple in Bali.

C.2 Suggestion

The suggestions that can be conveyed so that the future model of legal development in Bali associated with local wisdom Bali put forward the principle of legal pluralism.

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EDUCATION IN HINDU ACARA: BETWEEN TRADITION AND MODERNITY

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Abstract

Acara is part of the three basic frameworks of Hinduism, namely the dimension of religious rituality. In practice, *acara* combines religious texts and local traditions. The implication is that traditional character colors several of the ritual practices of Hindus. In contrast, the penetration of modernization and globalization has an increasingly stronger influence on the thought and actions of Hindus. Education, as a process of transmission and transformation of values, must be a struggle of traditional values and modernity in taking into account the design of education in Hindu *acara*. One way to do so is through an approach of transformational thinking that combines behavioral systems, thought systems, and belief systems. By that, education in Hindu *acara* can be directed toward the development of the morality, rationality, and religiosity aspects of learners. In this case, the learning and culturing of Hindu *acara* can be implemented holistically through three stages of contextual education, namely assimilation, accommodation, and equilibrium.

Key words: education, *acara*, tradition, modernity

1. Introduction

Hindu religion is built by three skeletons, namely *tattwa*, *susila*, and *acara*. *Tattwa* means the absolute nature of truth, morality means good behavior, and the event means religious ritual. Sudharta and Punyatmaja (2001: 5) likened *tattwa* as head, *susila* as heart, and *acara* as the hands of Hindu religion. These three skeletons can not be separated from each other and underlie all aspects of Hindu religious practice. In the Hindu religion of Bali, these three skeletons are practiced within and through Balinese culture. In other words, Balinese culture is an integral part of the practice of Hinduism so that between Balinese religion and culture is often difficult to separate (Wesnawa, 2004: 12).

Nevertheless, science and technology have significantly changed the mindset of Hindus in Bali. Hindus began to be critical of its teachings and practices of diversity. Various religious rituals that had been taken for granted (*mula keto*) for generations (*gugun tuhon*), are now being questioned. One of the excuses that a religion based *mula keto* and *gugun tuhon* will be easily wobbled, even collapsed when faced with critical thinking (Team Compiler, 2009: 5). The implication is that the excitement of Hindus to explore the sources underlying their religious traditions is also increasing. This dynamic according to Triguna (in Pitana, (ed.), 1994: 80), also marks the movement of Hindu thinking in Bali from ritualism to *tattwaisme*. That is, Hindus want that every religious ritual (ritualism) is based on the rules and philosophy of religion (*tattwaisme*) is clear, even raw.

Unlike the case of *tattwa* and *susila* that can refer directly to the holy texts of Hinduism, precisely the *acara* aspect is very thick with local traditions. This certainly provides a challenge

for the education of Hindu religious *acara*, especially in the struggle of traditional and modern values. On the one hand, local traditions and cultures in important *acara* practices are preserved because they have established a value system that underlies the religiousness of Hindus in Bali. On the other hand, modernization theories assert that modern values are forces that can erode traditional values, even modernity is a contrast of traditionality (Suhandji and Waspod, 2004: 19). This paradox hints at the importance of a new paradigm in the implementation of Hindu religious *acara* education especially to integrate traditional and modern values.

Law Number 20 Year 2003 on National Education System, article 4 paragraph (1) states that education is held in a democratic and fair and non-discriminatory manner by upholding human rights, religious values, cultural values, and national pluralism. This principle asserts that every religious cultural value is a learning resource for realizing the overall educational objectives. Based on these principles, Hindu religious *acara* education needs to be designed to maintain inherent cultural values with traditionality, as well as to develop the rationality of learners in line with modern values. One of them through transformational thinking approach combined with constructivist learning theory through three stages, namely assimilation, accommodation, and equilibrium. With the new paradigm, Hindu religious *acara* education is expected to develop a system of behavior, thinking systems, and belief systems of learners as a whole and comprehensive. This is an important dimension to be discussed in this paper.

2. Discussion

2.1 The Hindu Religion Education *Acara*

The word *acara* (*ācāra*) according to Sanskrit-English Dictionary (Moonier-Williems, 1872: 131) *inter alia* means: rules, actions, behavior, good behavior, habits, practices, and rules of conduct. *Acara* refer to the rules of behavior and custom (custom law) that grow in people's lives. In a number of Hindu texts, the *acara* is one of the sources of Hindu law as mentioned in *Manawa Dharmasastra* Chapter II sloka 6, below.

*Idanim dharma pramananyaha, wedo'khilo dharma mulam,
smrtisile ca tadvidam, acarasciwa sadhunam, atmanastutirewa ca.*

All the Vedic scriptures are the first source of dharma, then the customs, and the praiseworthy behavior of the wise men who deepen the teachings of the Vedic scriptures, as well as the ordinances of the life of the saints, and ultimately personal satisfaction (Pudja and Sudharta 2002 : 62).

From the sloka, the word of the event refers to the customs, customs, traditions, and way of life as a form of appreciation and practice of the Vedic scriptures. The notion of the *acara* is also found in the book of *Sarasamuccaya* (177), as follows:

*Nihan pajara mami, phala sang hyang weda inaji, kapujan sang hyang siwagni, rapwan wruhing
mantra, yajnangga widdhiwaidhanadi, dening dana hinanaken, bhuktin danakena, yapwan
dening anakbi, dadyaning alinganadi krida mahaputri-santana, kuneng phala sang hyang aji
kinawruhan, haywaning gila ngaraning swabhawa, acara ngaraning prawrtti kawaran ring aji*

This is what I want you to know, the use of Vedic scriptures studied, Siwagni should be revered, worthy of mantra and parts of the sacrificial offerings, *widhi-widhana*, and others. As for the usefulness of the treasures provided for enjoyment and charity, it will be for women to be wives

and continue the offspring of both men and women, for sacred literature to be known and practiced, acara are acts consistent with religious teachings.

Referring to some of these texts, the acara means custom or action that is in accordance with religious teachings. The acara as a habit approaches the meaning of the word drsta which means to look or see. Then, the word drsta has connotative meaning as tradition (Sudharma, 2000). Drsta is divided into five (panca drsta), namely: (1) drsta literature, a tradition derived from Hindu scriptures; (2) the village of drsta, a religious tradition that applies to certain areas; (3) loka drsta, the prevailing religious tradition in general over a larger area; (4) kuna or purwa drsta, religious traditions that prevailed from generation to generation and followed continuously for a long time; and (5) kula drsta, religious traditions that apply in the family (Subagiasta, et al., 1996: 8).

Thus, acara covers the whole practice of religion, whether derived from the Vedic scriptures of Veda or local traditions or cultures.

In general, Hindu acara appear in ritual practices, upacara and upakara. Upacara means a series of actions in ritual activities, while upakara means friendly service, and means of worship (Sura, et al., 2005: 139-140). Acara as a Hindu religious ritual system implies the existence of a number of elements in it, namely (a) the concept of rituals that are implemented in the teachings of the panca yadnya ; (b) rules concerning the place and time of ritual execution; (c) components of the ritual, such as the performer of rituals and ritual means; and (d) a culture of ritual support. These elements are then poured in detail in the curriculum of Hindu education at various levels of education, including:

1. The teachings of the Panca Yadnya (Dewa, rshi, manusia, pitra, and bhuta yadnya);
2. Wariga System (calculation of good-bad day / ala-ayuning dewasa);
3. Hindu religious holy days;
4. Hindu religious places;
5. Hindu saints;
6. The procession of religious ritual (upacara);
7. Means of worship and worship ceremonies (upakara);
8. Cultural arts supporting Hindu religious rituals.

Hindu religious acara education is a series of learning and learning activities to build the knowledge, skills and awareness of learners in the 8 (eight) domains. acara knowledge must be integrated with the knowledge of tattwa and susila to form a knowledge system as a whole and integrated. Skill in the implementation of ritual is also important, considering the Hindu religious acara is the domain of religious praxis. Meanwhile, the important awareness built is to internalize the values of Hindu religious acara as a guide in religious attitudes and behavior.

2.2 Transformational Thinking Approach

Transformational thinking is an approach that comes from the development of esoteric philosophy around the 1850s. At first this approach only correlates with the natural relationship between humans and society, but also gradually correlated with the transformation of the world

of work, school, and government (Izzan and Artyasa, 2013: 41). This approach considers that there is a close relationship between the behavioral system (behavior system), thinking system (think system) and belief system (believe system) (Gunawan, 2007: 15). The interactions of all three systems can be summarized as follows.

Behavioral system (behavior system) is the way we interact with the outside world, as well as interaction with reality as we understand that reality. Our behavior affects our experience, and vice versa. Experience will affect the thinking system. The thinking system becomes a two-way filter that translates the events and experiences we experience into a trust. Furthermore, this belief will affect our actions, thus creating reality for us. By learning new thinking skills, we can change our belief system and our system of behavior. The belief system is at the core of everything we believe to be reality, truth, value of life, and everything we know about the world (Gunawan, 2007: 16).

Behavioral system is the outermost layer, ie the way a person interacts with the world or the reality it faces. This behavioral system should be viewed as a conscious behavior, a behavior based on one's own way of thinking and trust. This behavioral system can change with the change of one's consciousness, namely the change of way of thinking and belief. Change occurs through the way a person translates and interpret the experience that is perceived in everyday life. This experience influences one's thinking, and with new thinking skills the belief system and its behavioral system can change. Building on this new thinking skill is the main emphasis in the transformational thinking approach.

Transformational thinking is based on the assumption that "we must influence change, not affected by the changes that take place". Therefore, continuous training and guidance is necessary to pass the transition phase from traditional thinking to transformational thinking (Izzan and Artyasa, 2013: 41-42). In this regard, Gould (2006: 17-18) shares his main idea to "11P", as follows.

"Increased perception parameters (perception) lead to a full and collective understanding of the potential (self). When potential is combined with principles and passions, we create the definition of our beliefs and can devote ourselves to nurturing them. When we understand the politics of relationships and other people are involved and involved in the issues that affect them, we have the same goals that will set goals and everyone hold fast to them. Then, we can formulate a plan that will lead us to the creation of processes that help achieve our goals. The final element is perseverance and pliability. Both provide the flexibility and strength necessary to ensure sustainable growth and improvement".

So, how transformational thinking works is how to develop the parameters of one's perception to fully understand his potential, both as individual and social beings. Potentials combined with the principle and passion build one's trust. Furthermore, one can manage the politics of relationships to influence others in order to have the same problem, and thus can be directed towards realizing common goals and goals. From here then, a plan can be drawn up in a work process. In order for this process to produce sustained growth and improvement, it takes persistence and flexibility in maintaining the maintenance of the process until a common goal really materializes.

In the context of Hindu religious education *acara*, the approach of transformational thinking can be developed especially in the transitional phase of change from traditional to modern society. The goal is that Hindus can influence the changes that occur, not even otherwise affected in the change. In this case, educators should be able to change their own

way of thinking and the way the learners think about the Hindu acara. How to follow the concept of "11 P" above, namely (1) develop perceptual perspective; (2) recognize self potential; (3) integrate potential by principle and (4) passion; (5) managing the politics of interaction; (6) influencing others to feel they have the same problem; (7) set common goals and objectives; (8) formulating a plan; (9) carry out the process; (10) tenacity and fortitude; and (11) flexibility. These eleven aspects can be developed in Hindu religious learning acara in order to build a system of behavior, thinking systems, and belief systems of learners.

2.3 Three Constructivistic Learning Stages

The transformational thinking approach suggests the importance of changing the thinking system that will affect the behavioral system (behavior system) and believe system. This change can occur when a person can translate the experience gained in his interaction with the environment so that it becomes a new knowledge meaningful to himself. In this case, the main function of education is to direct learners to be able to construct their own knowledge and optimize all their potential. That is, the approach of transformational thinking is in line with the basic assumption of the theory of konstruktivistik learning so that both are necessarily combined.

In constructivist view, learners should be seen as a subject that has perception, potential, principle, and passion within. The primary task of an educator is to optimize and develop these four aspects by integrating new information in the structure of his knowledge. For that, it takes a strategy (politics) interaction with students (peoples) so that the class can transform into a productive learning arena. Furthermore, the task of educators is to plan (plan) learning, set goals (goals) learning, as well as carry out the process (process) learning as planned and leads to the goal to be achieved. Finally, the integrity of the educator in the form of perseverance and pliability becomes the key in managing the entire process.

In relation to that, Budiningsih (2005: 23) asserts that constructivist learning theory rests on the basis of contextual thinking, which is knowledge that is built little by little, and the results are expanded through a limited and abrupt context.

Knowledge construction process can take place through three stages, namely assimilation, accommodation, and equilibrium, as the following explanation.

The process of assimilation is the process of integrating or incorporating new information into the cognitive structure that individuals have. The process of accommodation is the process of adapting the cognitive structure into a new situation. The equilibration process is a continuous adjustment between assimilation and accommodation. In order for a person to increase and develop his knowledge constantly and maintain mental stability, it is necessary to balance the external environment with the cognitive structure that is in him. This process is called equilibrium (Peaget in Budiningsih, 2005: 12-20).

Following the pattern of transformational thinking approaches and constructivist learning theory, Hindu religious event education in traditional struggles and modernity can be developed as follows.

First, the assimilation of knowledge through the integration of Hindu religious acara concepts, such as the panca yadnya, wariga, holy days, sacred places, saints, ritual processes, ritual means and infrastructure, and other religious cultures into the cognitive structure of learners. Strengthening these concepts is expected to bridge the gap between traditional and

modern values in Hindu religious education acara. On the one hand, conceptual reinforcement can provide a rational explanation for the various practices of the Hindu religion as well as the demands of modern society. Conversely, strengthening this concept can also change traditional thinking systems that tend *mula keto* and *gugon tuhon*. Thus, a rational (textual) explanation that can illuminate the practice of Hindu religious (contextual) acara should serve as a new thinking system in Hindu religious education acara.

Second, the process of accommodation knowledge is the adjustment of cognitive structures in new situations. This process suggests the importance of providing guidance and training to learners on how to practice Hindu religious events. Involving learners in the implementation of Hindu religious events can be used as an integrated learning effort. By exposing learners to real situations there will be learning transformation from *learn to know* ('learn to know') to *learn to do* ('learn to do'). Moreover, the Hindu religious event is the dimension of religious praxis so that the ability to perform is more important than to know it. The formation of technical skills in the event should also be the next system of thinking in Hindu religious education.

Third, the equilibration process is concerned with balancing between assimilation and accommodation on an ongoing basis so that learners can add and develop their knowledge, as well as maintain mental stability. This process can be done by developing the critical power of learners on the Hindu religious phenomenon in the surrounding environment. Understanding of changing Hindu religious practices which tend to be encouraged by modernity, such as the emergence of ritual markets, the differentiation of religious structures, the technologization of religious facilities and infrastructure needs to be introduced, but it should be accompanied by an explanation of its negative and positive implications. Thus, learners can position themselves in change, either as an effort to find the identity (*learn to be*) and understand the social reality as a learning step to live together (*living together*) in society.

The three stages must be run simultaneously so that the learners knowledge is not spaced with the reality faced. In line with the approach of transformational thinking, Hindu religious education acara must be able to build a behavioral system (behavior system) learners, namely the ability to understand the reality of the Hindu religion as a whole and make it a guide behavior. This behavioral system will be maintained and developed continuously if learners are able to change their thinking system (thinking system) by interpreting the experience of Hindu religious acara in the realm of praxis. That is, the current acara practice must be understood as a necessary reality, although it may have changed from the previous tradition. The thinking system that is able to respond to change is the essence of thinking transformation. Ultimately, this system of behavior and thinking must be based on the belief system and at the same time builds the trust itself that the Hindu acara is the value of life, truth, and reality that the Hindu people must live.

3. Closing

Hindu religious acara education in tradition and modernity reflects an educational challenge that must be answered. On the one hand, the Hindu religious acara with its traditional culture has become a system of behavior, thought system, and belief system of Hindus. On the contrary, modernity offers new values that necessitate change in the three traditional systems. Therefore, Hindu religious acara education should be designed to transform traditional ways of thinking by assimilating, accommodating, and integrating modern values into new systems of

thought in understanding Hindu acara. In this case, the approach of transformational thinking and constructivist learning theory can be applied in an integrated and sustainable manner in the realm of Hindu religious education education based on rationality, morality, and spirituality. Thus, the education of Hindu religious acara can transform change into a force to establish the sraddha and bhakti of Hindus in the present reality. The idea of transformational thinking at its peak requires a transformation of the thinking of every element of society including religious people, so as to mobilize socio-cultural transformations that provide greater benefits for life and civilization.

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EXTROVERT CULTURE FEATURE: THE SYMBOLIC VIOLENCE TO INTROVERT STUDENTS OF ENGLISH EDUCATION DEPARTMENTS IN BALI

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Abstract

This paper aims to investigate the cultural process of symbolic violence that takes place in the learning process of educational institutes in Bali and the consequences of that symbolic violence. Bali is considered to have an extrovert cultural feature which led to an emphasizing of this value in the educational process of the region. For instance, Model (1996) stated that Indonesia, especially Bali, is categorized as a 'multi-active' country meaning that there is a high tendency of communal and verbal activity. Yet, this adopted valuing of extroversion could threaten the emancipatory approach of learning as an ideal principle of education because it does not encompass introvert students. To address this problem, this study draws from books, research articles and news articles from the fields of culture, education and psychology and utilizes a critical qualitative, multidisciplinary, intra-disciplinary and trans-disciplinary approach. Through the lens of hegemony and deconstruction theory, it examines the concepts of symbolic violence, introvert students, and emancipatory learning.

Key words: symbolic violence, introvert students, educational institutes

A. Introduction

In the Law of the Republic of Indonesia (Undang – Undang Republik Indonesia) number 20 year 2003 on Indonesian National Education system mentioned that one of the principles of the education implementation is by implementing a democratic and non-discriminatory way by upholding human rights, religious values, cultural values, and national pluralism. However, in reality, the implementation of educational practice in Indonesia is increasingly distant from these principles, especially the principle of non-discrimination and in upholding human rights.

One of the examples of educational practices which is far from the principle is that educational institutions are engaged in the practice of symbolic violence on their learners through the system and habitus (habitus) that is applied. The practice of symbolic violence in schools/educational institutions has been raised several times as articles in several newspapers in Indonesia. An article in the *Tribun News* newspaper ran the title 'Symbolic Violence of Education' which was published on 5 August 2013. In the article, it is explained that the impact of symbolic violence is even more powerful than physical or verbal abuse. Symbolic violence traps and binds individuals in a habitus without them realizing that their existence and freedom as a whole individual has been seized. One example of the symbolic violence mentioned in this article is school textbooks that have a symbolic violent charge in which learners are forced to enter, imagine and retell the habitus of others away from their world.

Another article on the theme of symbolic violence in education is an article on the online news media *Kompasiana.com* entitled 'Symbolic Violence at School' which was published on

August 21, 2012. This article opens with a quote from Pierre Bourdieu on symbolic violence or “La Violence Symbolique” in French which reads or symbolic violence is an invisible force, therefore it can not be seen clearly without any critical and deep understanding of the person who experiences it. This kind of violence by its victims can not even be seen or perceived as violent, but as natural, natural, and it must happen. Examples of symbolic violence described in this article include; the determination of the use of school uniforms that contain the content of capitalism in it, the dominance of teachers in teaching and learning activities and domination by school institutions and universities through the system imposed. In the process of teaching and learning, often found abstract standards established by educators in determining student achievement or student learning. These standards are based on the educators’ personal experience or views that have been derived from previous generations of teachers or precisely the embodiments of the applied curriculum. Standards are in the form of assumptions - presuppositions and provisions about students or students who are smart and not smart. Educational observers call it the Common Core Standard. Alber (2014: 1), in his article entitled ‘Teaching Students Not Standard’ states that the Common Core Standard (CCS) is the standard (by educators) formed by certain knowledge and used to align the ability and the treatment to every student). The educator focuses on getting all learners to meet the standards but takes into account the unique personal qualities and developmental processes of learners between one learner and the other.

One of the most common examples of CCS is that educators consider that smart/clever learners are those who participate verbally and communally in the classroom. Learners who have the ability to express in oral presentations well and spontaneously in the classroom, learners who enjoy group discussions. This is a positive impact for students who are considered Bourdieu as a dominant class of learners and have cultural capital. They are fortunate to have the competence that the cultural audiences desired. The positive impact is favored by the teacher / lecturer and get a good final score. In contrast, learners from lower classes, marginal classes, learners who have closed verbal and communal tendencies, are unable to convey ideas spontaneously more able to convey thoughts through writing, preferring independent activities (rather than groups) to feel that learning activities is the time when they are pressured and forced to follow certain cultural capital they do not have. Behavior within the school culture presupposes the content and modalities of a professional project that is a dominant class culture. It affects their psychological state and learning achievement.

Introverted students struggle to meet the teaching standards (mentioned in the preceding paragraph) that are influenced by the “extrovert standard”, a predominant standard in society. Individual introverts get a bad stereotype in Asian societies for centuries. Individual introverts are considered to have a personality that is inconsistent with cultural standards because they are reluctant to blend in their communities, while the standard of propriety in Asian cultures is of high social standing. The cultural standards of a society or state were formulated by Richard Lewis in a model called Lewis Model. In the Lewis-designed cultural model (1996: 29), Lewis categorizes traits, trends and behaviors that are commonplace and considered appropriate for application in certain countries. In the model Lewis formulates it into three categories, among others; linear active (individual society), multi-active (warm and open society) and reactive (communal and mutual community).

Most countries in Asia are the countries that fall into the reactive category. Indonesia itself, according to Lewis is on the verge of reactive and multi-active, it means that Indonesia is a country whose society has a communal social tendency where communal activities are the

right thing to do. Bali is one of the provinces in Indonesia. Merely, it can be concluded that Bali has reactive and multi active cultural features which leads an assumption that Balinese cultural features forms extroverted standard. The extrovert standard as a top group standard is a term embedded in a standard in society that requires every individual in the community to be verbally and communally active. The extroverted standard in the community is also applied to schools or universities located in the area inhabited by the community thus raising similar standards in teaching activities, one of which is the standard mentioned in the preceding paragraphs.

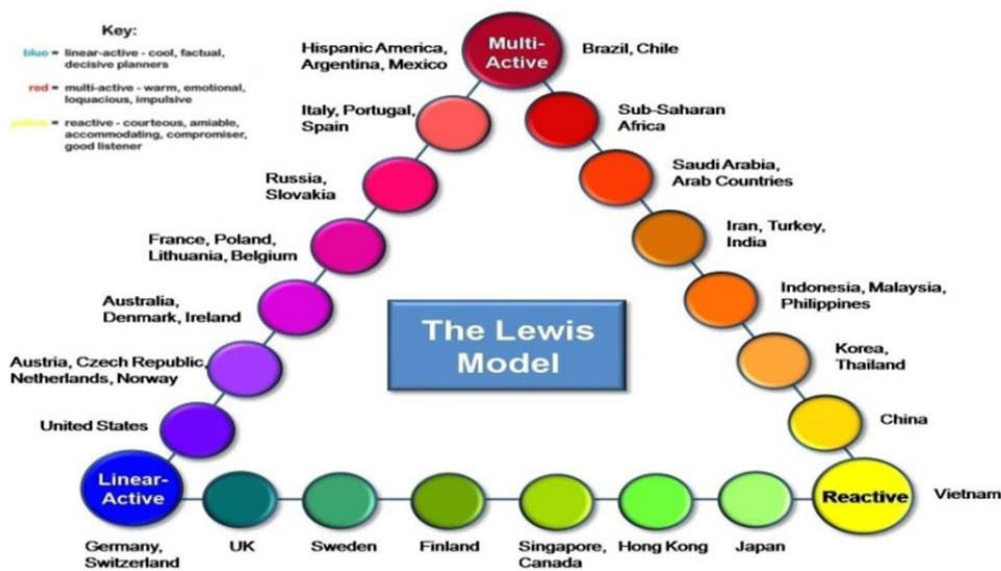
The main focus of discussion of this article is introverted students at the English education course at Bali university. Students in English education courses are selected based on two considerations; (1) English education study program has subjects with high potential of verbal and communal activities (subjects of basic language skills and subjects of education) and (2) the frequency of presentation activities and discussions in lecturing activities is higher than the level of education the lower one. Based on the above two considerations, the potential of symbolic violence against introverted students is very large in the study program.

B. Discussion

1. Balinese Cultural Relation to Extroversion

As what have mentioned in the previous paragraph, Bali is one of provinces in Indonesia. Merely it could be concluded that Bali has similar cultural features to what Lewis (1993) categorized Indonesia into. Indonesia itself, according to Lewis is on the verge of reactive and multi-active, it means that Indonesia is a country whose society has a communal social tendency where communal activities are the proper thing to do. It can be concluded that Bali has reactive and multi active cultural features which leads an assumption that Balinese cultural features forms extroverted standard.

Balinese society today is intimately connected to the long historical development of Hinduism in Bali which was first identified in the eighth century along with the visit to Bali of Rsi Markandya, a Brahmin Hindu saint from India (Wikarman, 1997: 14-6; Ardhana, 2002: 59-60 in Rajendra and Temple, 2013). The Hindu religion has inspired people to live in organized and harmonious communities, backed up by their own laws and creeds.



Traditional communities still exist within this social structure, which are of three types: desa pakraman, banjar, and sekehe. Desa pakraman denotes a village in which a local community is defined by a sacred and political space and governed by certain taboos, ritual protocols, and laws, whilst banjar refers to a social community/ organisation within the village based on mutual needs especially in religious activities (Sutjaja, 2009: 37). Finally, sekehe denotes an organised group, possibly derived from one or more villages with a specific social function and distinct professional roles and responsibilities. Clifford Geertz (1980: 47-8) argues that these social structures were clustered as non-political entities which were specifically focused on rituals, public life, kin groups, and voluntary initiatives. Whilst the civic and religious organisations of these groups are supported by laws and religious obligations, the essence of Balinese society is commitment to a symbiotic relationship to communal (civic/religious) participation. This attitude has historically developed from three basic principles of Hindu philosophy, called tri hita karana. This threefold principle advocates that serenity and happiness results from harmonious relationships between individuals and the gods, between humans, as well as between humans and their surroundings.

The so called harmonious relationship, especially between individuals leads Balinese people formed a good value about communalism and in vice versa to solitude. The community which form good value about communalism is considered having extroverted culture (Cain 2012). The value is, in other side having advantages to the cultural maintenance of Bali. Bali is known of having various of religious and cultural activities that have been accomplished by large number of people. Every person, who are related to the activity (is involved in social community) is intended to participate. Balinese commonly call it “ngayah” or “nguopin” which means doing social activities without any payment/voluntary. Large number of communal activities are beneficial for those who has cultural modal of introverted culture; increased energy when meeting people and in ease to blend with large number of people.

On the hidden side, there are a group of Balinese people who are trying very hard to fulfill in the standard/value. The people who do not possess the cultural modal of extroversion. They are called introvert. Introvert is one of personalities related to social tendency formulated by Carl J. Jung, a Swiss psychologist. Introvert tends to be quiet and biologically have their energy be drained during social activities, therefore they try very tough to suit their personality into the value in community where they live. The explanation of introvert people can be seen on the following section.

2. Higher Education Educational System

The education system in Indonesia is regulated in the National law number 20 year 2003 regarding National Education System, along with the accompanying laws and regulations (PP and Permendikbud). According to the law, education is defined as a conscious and planned effort to create an atmosphere of learning and learning process so that learners actively develop their own potential to have religious spiritual power, self-control, personality, intelligence, noble character and skills needed by him, society, nation and state (Gunawan, 2015: 1).

The act/law mentioned above is also referred to the national education system. National Education System is the whole components of education are interconnected in an integrated manner to achieve the goals of national education (Article 1.). According to the statement of this article, it can be seen that education is a system that is a totality structure consisting of components that are interrelated towards the achievement of goals (Soetarno, 2003: 2).

The components in the national education include the environment, facilities, resources, and society. These components work together, are interrelated and supportive in achieving educational goals (Munirah, 2014: 2).

The purpose of the national education formulated in the Law of SISDIKNAS is to develop the potential of students to become believers and to be devoted to God Almighty, to be noble, healthy, knowledgeable, capable, creative, independent, and to be a democratic and responsible citizen. Looking at these explanations, in addition to forming competent human resources, Indonesian education also focuses on applied system applications. The application will affect the character of the students when participating into society after completing education. The word 'democratic' is found in the above description. The only way to create democratic people is to provide a real example of democracy among learners through educational process applications, the process by which educators and learners are naturally every day.

One of Indonesia's national education elements is higher education. Government Regulation No.30 th 1990 defines higher education as an educational unit organization, which holds education in higher education, research and community service. Whereas in Law no 2 of 1989, article 19 paragraph 1 states that higher education is a continuation of secondary education to prepare learners to become members of society with academic and professional skills that can apply, develop and create science, technology and art.

The nature of universities in Indonesia can be reflected in the following:

1. It is a government implementer in the field of education and teaching above college level.
2. As a main duty to preserve the culture of Indonesian nationality in a scientific way in accordance with applicable legislation.
3. Running the Tridharma Higher Education consisting of:
 - a. Development of education and teaching
 - b. Research in the framework of cultural development, especially science knowledge, technology, education and art.
 - c. Community service
4. Organizing the guidance of the academic community and its relationship with its environment.

There are several aspects to the above-elaboration that are not approved by the author. The first is about one of the principles of the implementation of National Education which states that one of the principles of education is in a democratic and just and non-discriminatory way by upholding human rights, religious values, cultural values, and national pluralism. The things that critical researchers need here is the 'upholding cultural value" section of the explanation. Similar problems also arise in one of the essence of the organization of universities which reads "higher education in the main duty to preserve the culture of Indonesian nationality in a scientific way in accordance with applicable legislation". Democracy and emancipation as the basic principles of education are sometimes contrary to cultural values. Cultural values, with characteristics, certain features or features tend not to embrace diversity, either through its provisions (applicable law) or through its application (community attitudes). If a system of education upholds the cultural values in society without considering whether they are in line with the emancipatory democratic principles of education, it is feared that the education system will change from an educational system of nurturing to a hegemonic educational system.

C. English Education Department Introvert Students in Extroverted Culture

Introversion has long been a discussion in education because it is regarded as an obstacle to the achievement of learners in teaching and learning activities in the classroom, especially in schools / educational institutions that apply extroverted culture. Introverts are one type of personality based on social tendencies. Before understanding the term introvert it's good first to know the meaning of "personality". King (2010: 42) states that personality is the attributes belonging to each person based on several factors that make it different from each other. Many people who think of personality and character are identical, even though the two terms have different meanings.

Freud (in Berten, 2015: 29) based on the psychoanalytical theory developed states that personality arises from uncontrolled unconscious subconscious urgency. The subconscious urgency is the influence of various biological things (the author will explain in the next paragraph), while the character is the trait of human behavior arising from external temps. The confusion of the term often makes people think that a person's personality can be changed and adjusted, especially with the reference of kindness and propriety. A person's personality can not be changed because it is influenced by biological factors, which can be developed is character because it is the input of social interaction.

Personality is divided into several types based on their respective categories. Carl Gustav Jung, a Swiss citizen psychiatrist categorizes the human personality according to his personal and social tendencies in two; (1) Introverts and (2) Extroverts (1997: 11). Introverts are a person's tendency to focus on his mental and personal state. Individual introverts are individuals who tend to be quiet, what they are and not too comfortable in a social situation for a long time. In contrast, extroverts are a person's tendency to focus on what is outside of himself. Extrovert individuals are very comfortable to be in social situations for long periods of time and are very excited about interaction with other individuals.

Differences in personal and social tendencies have characterized both the personality types embodied in activity, sociability, risk taking, impulsiveness, expressiveness, depth of thought (reflectiveness), and responsibility (responsibility) (Eysensck & Wilson, 1980: 22). Especially for introverts, they prefer activities in small, well-known communities, not too risk-taking, careful in making decisions, responding to every issue deeply and seriously, tend to hide feelings of the heart, rarely behave aggressively and not easy to lose patience.

Jung (in Cain, 2012: 39) also states that introverted and extroverted personalities are influenced by the flow of psychic energy that a person possesses. Psychic energy itself, according to Freud (1910 in Bertens, 2015: 33) has a meaning of a series of conflicts-the basic inner conflicts of the id (pleasure, desire, biological satisfaction), ego (reality and rationality) and superego (conscience, instinct). If one's energy 'flows' in, then He is an introvert, if his soul energy 'flows' outward then He is an extrovert.

According to the biological explanation, Cain (2012: 14) states that the differences in social tendencies possessed by introverts and extroverts caused by the level of activation of dophamine hormone as one neurotransmitter. Neurotransmitters are endogenous organic compounds that carry signals between neurons. The resulting form is called a hormone. Dophamin hormone plays a role to give pleasure while in a social situation. The levels of dophamine hormone in both introverts and extroverts are the same, which distinguishes the level of activation. Level of activation of dophamine hormone on extravert is higher than introvert. In contrast, neurotransmitters that actually have high levels of activation in the introvert are the

hormone acetylcholine. The high level of activation of acetylcholine introverts makes them feel good about solitary situations and or when they have withdrawn from social situations.

It can be concluded that introverts and extroverts are the types of personality based on social tendencies that are formed naturally/biologically and are reflected in various aspects of the individual's life, among others; activity, sociability, risk taking, obedience impulse, feeling revelation, depth of thinking and the concept of responsibility.

So what if the terms introvert and students (learners) are combined? Students of introverts are learners who study at college and have introverted personality. Specialized in the world of teaching, introverted students have the following characteristics; (1) closed and reflective, (2) slow in deciding things and taking action, (3) having a limited number of friends and more enjoying interactions with friends who are actually familiar, (4) more comfortable completing tasks themselves, enjoying learning activities in groups, (5) enjoying ideas rather than the real thing, easily tired when carrying out activities in the crowd or in groups (Cain, 2012).

Introverts students are a challenge for lecturers because their different learning styles with introverted students seem more energetic in carrying out various activities in the classroom. As Cain explains in the preceding paragraph, introverted students are reflective student types that tend not to talk too much in the classroom, but when they decide to speak introverts will convey ideas in a succinct but profound way. When the introverted students begin to convey the content of the mind, the introverts are still in the process of reflecting on the ideas they will convey (Iisac, 2009: 1).

Introverted students prefer to sit in the rear seat because they are not too happy to be the center of attention, coupled with their worries if suddenly appointed to express ideas or answer lecturers' questions suddenly without going through the process of reflection. the introverts are independent learners and happy to do their own work (Cain, 2012: 12). The tasks in the group are perceived to be very violating the independent zone because it will limit the ideas that he can pour in the course of work. Moreover, if group members are college students who are not very familiar with it.

Lecturers / lecturers who believe that verbal and communal activities (influenced by extroverted cultural principles) are the most effective activities that can be applied in teaching very difficult for introverted students. Students / i are not fully able to learn with their own learning style (learning style) that best suits them. It has a big effect on the psychological condition and learning achievement.

English Education Department can be found in three universities in Bali, Mahasaraswati University, Ganesha University of Education and Intitutes of Teacher and Education Science Saraswati. The writer examined several aspect that could become potencies of symbolic violence to introvert students. The first one is the subjects' spread. There are some basic skills subject being taught in English Education Department; Listening, Speaking, Reading and Writing. Speaking has the highest potency. In speaking classes, the frequency of verbal activities are the highest amongst four. Speaking class is beneficial for students' English verbal competency. However, if it is taught forcefully, as the lecturer does not realize that there are several students who needs more time in speaking preparation, this class is having potencies of symbolic violence. Morover, when the culture of extroversion influences the classroom atmosphere, as students who could get good score are those who speaks easily in verbal activities.

The second one is the tendency of oral presentation in class. Lecturers tend to ask

his/her student to present materials on the book orally. It is a good effort from the lecturer to enhance the understanding of the students about the materials being taught. However if the lecturer gives a bare score to the students only by considering the oral presentation competence, then there is a potency of symbolic violence.

The third one is communal activities such as group activities and pair discussion. This activity is also beneficial for the students as this activity could improve students' capability in discussing ideas. However, once more, the lecturer could be really careful to apply this activity as introvert students could not speak easily about their ideas. If it is done forcefully, then there is a potency of symbolic violence.

The last but not least is related to extra score given to the students who verbally active in class. For the students who are naturally verbally active, this class policy would be beneficial. However for those introvert students who are trying in tough way to be verbally active, would rarely get extra score.

C. Conclusion

One of the purposes of Indonesian national education system application is to apply democratic education from the lowest into the highest grade. However democratic education application seems not applied well if there is still symbolic violence in educational process. One of common symbolic violence cases happen in Indonesia, especially in Bali is symbolic violence to introvert students. The writer focused her discussion in symbolic violence to English education department students in Bali. Bali is considered having extroverted cultural features as communal activities are implemented in high frequency and according to its local wisdom. It is also related to the predicate that Indonesia has based on Lewis model of cultural types. The main focus of discussion of this article is introverted students at the English education course at Bali university. Students in English education courses are selected based on two considerations; (1) English education study program has subjects with high potential of verbal and communal activities (subjects of basic language skills and subjects of education) and (2) the frequency of presentation activities and discussions in lecturing activities is higher than the level of education the lower one. Based on the above two considerations, the potential of symbolic violence against introverted students is very large in the study program. There are several presumptions made in this article about the potencies of symbolic violence that could happen in mentioned location of study; (1) subjects being taught, (2) oral presentation in class, (3) communal activities in class, (4) extra score for the students who are verbally active in class.

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**MODERNIZATION VERSUS TOURISM ICONS: IDEOLOGY CONTENTION
ON THE TRADITIONAL AGRICULTURAL SYSTEM IN JATILUWIH TOURISM
VILLAGE, TABANAN REGENCY**

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Abstract

Traditional farming systems based on local wisdom, as applied in the rice terraces and subak water-user association system in Jatiluwih Tourism Village, is a very attractive tourism icon for visitors. This tourism icon attracted more interest following the inscription of the Cultural Landscape of Bali Province on the UNESCO World Heritage List in July 2012. On the other hand, the use of a tractor as a hallmark of modernization has become a need for some farmer members of the Subak Jatiluwih. This research aimed to look at the traditional farming system applied, the farmers' modernization desires, the attraction of the site as a tourism icon, and influence of traditional agricultural systems on the development of Jatiluwih Tourism Village. Results show that, despite the spreading of modernization, members of the Subak Jatiluwih still maintain a traditional farming system, namely *pala pali metandur padi Bali ring carik*. The tourist attraction is related to all aspects of the traditional farming system in Jatiluwih Tourism Village including associated ceremonies. The influence of the traditional agricultural system on tourism can be seen by the increase of direct, indirect and induced community involvement in tourism, increase in revenue for the management of Jatiluwih Tourism Village, and increase in the number of domestic and foreign tourist visits.

Key words: traditional farming systems, modernization, tourism icons, tourism village

1. Introduction

Cultural tourism based on the culture and life of the community. Its means the demand for tourism products by tourists linked to the life and culture of local people. Thus, the expected trade-off between cultural with the local community. Reciprocal links must be mutually beneficial, that tourism should be able to improve the culture and vice versa can foster the progress of tourism.

In the last decades tourism village has emerged as an alternative development strategy for some rural areas. These areas usually concentrate important heritage resources and are, also, losing their traditional productive function and trying to find new activities for stimulating their development (Sharpley, 2005). Environmental and cultural quality are rural areas' resources that have become part of the tourism experience sought by more demanding rural tourists and that, to a great extent, defined one of the main objectives of the destination management-to provide quality experiences based upon nature and culture (Aranzabal et al., 2009).

Bali is one of the main tourism destinations in Indonesia which has a variety of tourism assets and has attracted the attention of tourists. In line with the development of tourism, in addition to the development of sustainable tourism domination, are no less popular was the development

of community-based tourism (community based tourism development). There are a number of advantages that can be gained in the development of tourism that involves society, among others, increasingly of business opportunities, increasingly of employment, increasingly people's income and the government, encouraging the preservation of the cultural and historical heritage, encourage environmental rights, the rights to security and order, encourage improvements and growth in the field of the development of other sectors.

As a major tourism destination in Indonesia even in the world, Bali has set the development of cultural tourism as stated in local regulations (Peraturan Daerah) Number 3 year 1991. In local regulations, chapter I, article 1, paragraph j stated, "cultural tourism is a type of tourism that is in the development and use of regional culture of Bali are imbued by the Hindu religion that is part of the culture nationwide as a potential dominant basis, which implied a goal of reciprocal relationships between cultural tourism by making it both increases in matching, alignment, and balanced ".

As the dominant potential, the main potential of Bali cultural can be formulated from the elements, structure, and experience history, because of the culture of Bali has variety and high diversification in accordance with adagium *desa, kala, patra*; Balinese culture is a unique system with a clear identity; Balinese culture has roots and supported traditional institutions are sturdy; Balinese culture is a culture that is alive and functional, which has always evolved and developed to maintain the harmony of relationship of *tri hita karana*; Balinese culture in openness against foreign cultural exhibit flexible, selective, and adaptive and able to receive the foreign elements to belong to its own culture and wealth without losing personality (Mantra, 1996:2-4 and 41; Atamadja, 2001:6).

Conception of tourism culture that expects the creation of harmony and balance between tourism organizing with cultural of Bali are expected to support the development of community-based tourism in Jatiluwih Tourism Village. The goal is quality rights and continuation of the natural and cultural resources, increasing the welfare of local communities and the attainment of a balance between the natural and cultural resources, the well-being of local communities as well as the satisfaction of tourists.

In year 2016 through Surat Keputusan Bupati Tabanan No. 180/337/03/2016/HK & HAM, Jatiluwih Village designated as tourism village. As a tourist attraction, was originally Jatiluwih Village already known since the reign of Netherlands in Bali (1910 – 1942) due to traditional farming and to the West of the village of Jatiluwih ever established Netherlands Security Headquarters known as *tangsi Netherlands* (Diparda, - : 107). Its impact that Jatiluwih Tourism Village did not escape from the visits of tourists. The number of tourist visits to Jatiluwih Tourism Village continued to show an increase, due to the local wisdom in the form of traditional agricultural systems that became an icon of Jatiluwih Tourism Village. On the other hand, local wisdom in the form of traditional agricultural systems that became an icon of Jatiluwih Tourism Village face challenges in the form of the modernization of agricultural equipment is carried out by a group of farmers.

To see the extent to which the traditional agricultural system that became an icon of tourism while also supporting the sustainability of tourism development in Jatiluwih Tourism Village influenced by modernization, then the research needs to be done. In addition the study also aims to identify traditional farming system that is applied in Jatiluwih Tourism Village as icons of tourism, the appeal of traditional agricultural systems as a tourism icon that is applied in Jatiluwih Tourism Village, as well as the influence of traditional agricultural systems on the

development of tourism in Jatiluwih Tourism Village.

2. Literature Review

Prasiasa (2010) in his research entitled "The development of tourism and the involvement of the community in Jatiluwih Tourism Village Tabanan Regency" found that the development of tourism is engender commodification in buildings the traditional twelve-poster (saka roras). Nevertheless, the development of tourism in Jatiluwih Tourism Village able to absorb labor from local villagers, environmental conservation and community empowerment. Subsequent research conducted by Widari (2015) in Jatiluwih Tourism Village showed that cooperation, a ceremony related to the activity of the farmer, and rice cropping system is still maintained. The traditional art are preserved and developed, social organization increasingly maintained its existence. Employment, income, investment by local communities has increased. From the aspect of parhyangan, a ceremony related to the activity of the farmer carried out properly; aspects of palemahan implemented by maintaining a system of planting Bali's paddy; and aspects of pawongan implementation by maintaining the traditional nature of social organization, increased employment and opportunities sought, as well as an increase in income for local villagers.

Kemenparekraf (2016:12) provides a definition of tourism village as an area with a specific area and have the potential uniqueness of the typical tourist attraction with its community that is able to create a mix a wide range of attractions and facilities to attract tourists visit her supporters including tourism due to its presence in the area of the city. Further, Kemenparekraf (2016:14-15), a tourism village typology according to the type of tourism resources are distinguished into four i.e. tourism village based on uniqueness of natural resources as the main tourist attraction, the tourism village based on uniqueness of local cultural resources as a major tourist attraction, village tourism based on activities/uniqueness of creative work as a major tourist attraction, and village tourism based on combination (uniqueness of natural resources, resources of the local culture, and activities/creative works) as a tourist attraction.

According to Regional Law of Government of Bali Province Number 9, Year 2012, subak is defined as a traditional organization in managing irrigation system and agribusiness which has characteristic of social, religious and economy activities which is historically existed in Balinese community. Economic aspect of subak includes rice field and irrigation facilities, meanwhile social aspect is the farmers" organization. The religious aspect of subak is subak temple called Bedugul. Sutawan (1987) states that the functions of subak are: (i) distribution of water irrigation, (ii) maintaining irrigation system, (iii) solving the internal conflict, and (iv) traditional ceremony related to farming system. Furthermore, Sutawan (1987) argue that subak has several duties, such as maintain food security, environmental conservation, cultural preservation, protection to the traditional value, support agro tourism and provide financial support to members.

Erawan (2003) community-based tourism have characteristics of small-scale, owned by members of the local community/group so beneficial to the local community, giving employment opportunities and economic opportunities, the location of scattered and not concentrated in one place, the design and activities reflect character of the local area, the continuity of the cultural heritage, do not turn off the industry and other activities that are complementary, offering a quality experience to the tourists, and it is a lucrative business activities. Natori (2001:6) distinguishing conventional tourism development with the construction of community-based tourism. On the development model of conventional tourism, the interaction between

population, resources, and visitors are not in balance giving rise to the conflict. However, the tourism development model based on community, resources, local residents, and visitors interact harmoniously, in addition to making community as a key role in the development of tourism. This theory expresses the importance of involvement of the local community with a variety of local resources and the potential it has on the development of tourism in Jatiluwih Tourism Village.

The theory of community-based tourism development as the crystallization of critical theories is a development that focuses on the use of approaches from the bottom up or the opposite of conventional construction, with emphasizing community involvement in every stage of the development of tourism for welfare of community. This theory is used to examine and analysis problems related to the influence of traditional agricultural systems on the development of Jatiluwih Tourism Village.

3. Research Method

This research is qualitative research with descriptive-qualitatively analysis. According to Bungin (2006:34), with an analysis like this then the paradigm of research is to understand the social phenomena. The choose of the Jatiluwih Village as location based on consideration that Jatiluwih Touris Village has a tourist attraction in the form of a traditional farming system of local wisdom, and in 2012 was decreed by UNESCO as a World Cultural Heritage. The informant was determined by purposive. Arikunto (1989:113) state purposive is a way of taking informants was based on the existence of a particular purpose. The informants is a member of the community of Jatiluwih Tourism Village (pekaseh, bendesa adat, and local communities), Operational Management of Jatiluwih Tourism Village. The instrument of this research is used interviewer guide; and field notes used to record what is seen, heard and experienced, during the collection of data in the field. Data were collected by observation, interview and study documents. Furthermore the data has been collected is analyzed in qualitative descriptively. As for the data, category, as well as analysis techniques such as table below.

Table
The Relationship between Data, Category, and Analysis Techniques

Data	Category	Analysis Techniques
Local wisdom in the form of agricultural systems.	<ul style="list-style-type: none"> <input type="checkbox"/> These kinds of ceremonies in the traditional agricultural system in <u>Jatiluwih</u> Tourism Village. <input type="checkbox"/> Stages in traditional agricultural system activities in <u>Jatiluwih</u> Tourism Village. 	Descriptive-qualitatively analysis
The traditional agricultural system as a tourist attraction.	<ul style="list-style-type: none"> <input type="checkbox"/> Traditional agricultural systems that become tourist attraction (natural and artificial) 	Descriptive-qualitatively analysis
The influence of traditional agricultural systems on the development of tourism in <u>Jatiluwih</u> Tourism Village.	<ul style="list-style-type: none"> <input type="checkbox"/> The development of local community involvement in tourism. <input type="checkbox"/> The development income. <input type="checkbox"/> The development o the number of visits by tourists 	Descriptive-qualitatively analysis

4. Results and Discussion

4.1 The Influence of Modernization Of traditional Agriculture in Jatiluwih Tourism Village as a Tourism Icon

The community of Jatiluwih Tourism Village as a religious agricultural societies maintain agricultural system. Rice terracing inherited hereditary passage not only made an asset and tourist attraction in the development of tourism villages, but also as a part of culture and farming systems that are applied in society.

An agricultural system that is applied by the citizens with regard to water control system in rice planting ceremony. The ceremony such as mapag toya, kempelan, ngendag tanah carik, ngurit, ngerasakin, pangawiwit (nuwasen), ngekambuhin, pamungkah, pangarestitian nyegara gunung, mesaba, ngadegang Batari Sri (Batari Nini), nganyarin and manyi. All the ceremonies are still retained by each citizen of subak as a habit (tradition) that indeed should be implemented. The tradition is inherited from ancestors and continues to be implemented, either before or after the determination of subak by UNESCO as a World Cultural Heritage.

In addition to as habits (traditions), implementation of the ceremonies associated with the agricultural activities continue to be held because it is an obligation as human beings. The villagers had the realization that Jatiluwih Tourism Village as the farming community has indeed should keep nature (agricultural land) that is the grace of God. As a form of thanks for the gift that has been given, the public should keep harmonious relationship with God and nature (parhyangan and palemahan) as part of tri hita karana. Rice cropping system that applied also continue to be carried out by the citizens of subak. Subak Jatiluwih rice cropping system divides into two periods. The first period, planting padi Bali (local) on January, with the harvest between the months of May and June. The second period, planting of rice varieties (such as serang, mangsur, sigelis, PB and IR) on August, with a harvest on November. The application of the system of planting padi Bali (local) as an effort to maintain the availability of red rice, white rice (ketan), and black rice (injin) as symbolic of tri datu (three color that sacred by Hindus, namely red, white and black). For the holding of religious ceremonies, the three color rice was needed as a means of offerings (banten), and is a symbol of tri datu.

The importance of the role of red rice, white rice (ketan), and black rice (injin) as a means in religious ceremonies, rice cropping system should have been applied by Subak Jatiluwih increasingly maintained and preserved. It is also associated with the presence of water as world heritage, not only need to keep it preserved terracing but agricultural culture and its accompanying ceremonies must continue to be implemented. Rice cropping system and its accompanying ceremonies become components of the criterion with the cropping system on other agricultural organizations in the world. Local farmers still use cow/buffalo to plow rice fields. Another reason that makes farmers still use cow/buffalo to plow rice fields, because their land are far away from the street so that water could not be traversed by a tractor. In addition, the use of cow/buffalo to plow rice fields to reach the difficult parts of the rice fields (such as the corner of rice fields) and does not cause air pollution. This cannot be done if farmers plowing a rice field at the time of use of the equipment in the form of tractor. The use of cow/buffalo to plow rice fields by farmers is one of the tourist attraction of the traditional agricultural system which is an icon of tourism in Jatiluwih Tourism Village.

The modernization was not influenced to traditional of the agricultural system that applied by community of Jatiluwih Tourism Village. Local communities do the stages of farm to plant padi Bali is also known as pula pali metandur padi bali ring carik. As for the sequence is as

follows.

- a. Mendak/magpag toya, the ceremony is intended to let water flow through the path already specified. The ceremony was held at water sources such as dams (empelan) that is in the location of Jatiluwih Tourism Village.
- b. On the first water division (tembuku aya), ceremony was held with the objective to clean water. The ceremony was dedicated to Lord Brahma. At upstream rice fields (ulun carik), was held the ceremony of pemapirpurna addressed to Hyang Iswara.
- c. Started tilling (ngendagin). At this stage in a rice field is held ceremony in order to make farmers safely and equipment can function according its use.
- d. Mewinih/ngurit, this stage was marked by a ceremony in order to seed rice can grow well and do not disturb the pest or disease.
- e. Ngerasakin, the aim is (1) clean the rice ahead of planting rice, (2) ngelabain pests and diseases, the purpose is to make the rice seeds to be planted are not tampered with pests. A ceremony was held before the rice seeds are scattered in the rice fields.
- f. After the rice seeds are planted in the rice fields, then held the ceremony of newasain/nuasen. The purpose of this ceremony was seedlings are growing well.
- g. After the rice was one-month seven days years oled (according to the Balinese calendar) or 42 days, held the ceremony of tutug kambuhan. The purpose of this ceremony is to make the rice grows well.
- h. Toward rice fruitful, to present a sour fruits (at least three). The goal is to make the rice flower grows perfectly.
- i. Towards harvest (four months or 140 days), held the ceremony of ngusaba. Ngusaba is implemented in two places, namely (1) ngusaba at upstream rice fields (ulun carik or bedugul), held twice namely ngusaba alit and one ngusaba gede; (2) ngusaba in ricefields as much once. At a ceremony symbolically ngusaba rice planed as much as one handheld. After dried, pounded rice, and rice yield collision was used to fill in as much as a single wave. Once cooked, the wave is presented using don dapdap and dedicated to the rice fields, the family shrine were, on the home page (natah), waterways and holy places, as well as places to present offerings every day. The goal is to get the savings or penginih-inih.
- j. Before the harvest is done, held a ceremony ngadegang Betari Nini. To realize purusha pradana, taken 66 rod rice. Rice were split in half, 33 stems of rice taken as symbol of purusha and 33 remaining as a symbol of pradana.
- k. Harvest.
- l. Rice after the ceremony nyangket done at home, the goal is to make of Betari Sri can take place. After the ceremony is followed by rice in storage barns.
- m. After paddy rice barns, riding on ceremony. The ceremony is known as mantenin. The purpose so Betari Sri come from the four corners gathered in barns.
- n. Mantenin, three days after starting to lose rice symbolically as much as one bunch.
- o. Rice belt after one derived from the barn directly, then cooked and pounded rice is offered to the rice paddies and sanctuaries in the environment of rice owners.

p. Rice lowerned overall from barns to be processed in accordance with needed of the owner.

4.2 The Attractiveness of Traditional Agricultural Systems in Jatiluwih Tourism Village

Determination of subak as World Cultural Heritage can preserve agricultural culture is included in the processing of agricultural land use in traditional ways. In the development of tourism villages, farming culture in the form of plowing a rice field using cow/buffalo continues to be preserved. Because of the rice field ploughing with cows/buffaloes is a tourist attraction that reflect a rural atmosphere, with regards to the life of the local community which is traditional as well as maintain the ancestral tradition of sustainability. It is also in line with the requirements of a designation of the village into a tourism village should have objects that are interesting to offer (attractions), easily reachable by means of transport (accessibilities), and possible means of tourism facilities (amenities).

Other agricultural cultures are maintained in regard the development of Jatiluwih Tourism Village is activity of repeal of the land rice seeds to propagare (ngabut bulih). This addition reflects the activity of agricultural culture, can become a tourist attraction which is very attractive for tourists. In addition to this activity can be part of a package tour to plant paddy, which consists of creating a rice seedbed, sow rice seeds on the grounds of the seedbed, ngabut bulih, and planting rice.

Ngusaba ceremony as part of an agricultural culture continue to be preserved. This is to support application of the system of traditional agriculture. The ceremony was preceded by the installation of a lelakut (a type of doll) to scare away birds in rice fields in order not to eat the rice. Installation of lelakut in rice fields is an attraction for tourists who come to the World Heritage area. The tourists made lelakut as the object photos

The harvest of Bali's paddy (red rice) in Jatiluwih Tourism Village is a very interesting attractions for tourists. This is because the addition can only be carried out once a year, as well as the equipment used to harvest the paddy use the cutting tool of the traditional rice known as anggapan. The harvest of Bali's paddy by traditionally in Jatiluwih Tourism Village on July 2017 made one attraction at one time attractions for tourists who follow the Jatiluwih Agriculture Festival 2017 which runs from 01 July until 13 August 2017. In the festival in addition to the attraction of the harvest of Bali's paddy (red rice), also featured Subak Parade, attractions ploughing rice fields (metekap), and catching eel. All the attractions as well as the appeal shown associated with maintained traditional farming system in Jatiluwih Tourism Village. All the cultural circuit that follows the traditional farming system can be a tourist attraction.

4.3 The Influence of Traditional Agricultural Systems on the Tourism Development Jatiluwih Tourism Village

Traditional farming systems followed by a traditional ceremony in the traditional agricultural system in Jatiluwih Tourism Village has influenced to tourism development in the village. As for the developments will be seen from Jatiluwih Tourism Village community engagement in the field of tourism, income from tourism activity, and the number of tourists visiting to Jatiluwih Tourism Village.

The development of tourism has impact on community involvement in Jatiluwih Tourism Village.

Such involvement can be classified i.e. direct, indirect, and induced. Direct involvement of jobs that are available on the ranks of the tourism industry. Indirect involvement of jobs that are available on a factory, shops and other businesses needed by entrepreneurs and tourism organization directly serving the tourists. Induced involvement i.e. jobs that would be created resulting from spending on the people who work directly or indirectly on tourism industry. The amount of labor that is absorbed from their respective business tourism in the Jatiluwih Tourism Village of assignment prior to world cultural heritage (2010-2011) pointed out that of the nine existing tourism efforts, the number of labor is absorbed as many as 48 people. The amount of 62.5% or 30 people came from Jatiluwih Village, while 37.5% or 18 people come from outside Jatiluwih Village. After determination of the subak as World Cultural Heritage (in 2012), the amount of labor that is absorbed from tourism has increased efforts to become as much as 63 people where 43 people came from Jatiluwih Village and 23 people coming from outside Jatiluwih Village (Widari, 2015).

The local community also much absorbed in direct employment in tourism businesses that are located in Dusun Gunungsari, and Dusun Jatiluwih Kangin. Direct employment in tourism efforts include work that is available on accomodation (lodgings and villas), restaurants, food and beverages, and ATV rentals. The number of direct labor on business tourism in Jatiluwih Tourism Village reaches 63 people. Of that number 68.25% or 43 people came Jatiluwih Village, whereas 31.75% or 20 people coming from outside Jatiluwih Village. Comparison of the amount of labor that is absorbed in the tourism business before and after the determination subak as world cultural heritage, an increase in as many as 15 people or of 31.25%. The work of the community of Jatiluwih Village as farmers when associated with the types of jobs including indirect employment. As well as the work of the society as a breeder, range chicken or work at businesses in packaging and processing of red rice that are sold as souvenirs to tourists. Induced employment precedents also has a role in the absorption of jobs although it played not too large. Included in induced employment that work on the stalls or shops that sell items daily living needs (basic food) needed by local communities.

Tourist expenditures made in tourist spots can be a source of income for local communities. The income earned by community of Jatiluwih Tourism Village comes from the efforts of tourism as well as the management of tourism village. Of business tourism, income received by entrepreneurs of tourism after the determination of subak as World Cultural Heritage has increased. Tourism entrepreneurs state that after determination of subak as World Cultural Heritage revenue from businesses that had increased by 20% to 40%. Increased income fluctuate depending its effort and season. The magnitude of the increase in people's income outside agriculture (or from business tourism) ranges between IDR 1,000,000.00 to IDR 5,000,000.00 per month.

Income earned from employment in tourism businesses as well as management of tourism village (direct jobs), is the income that is received directly by local communities. Likewise with the revenue obtained by the people who work on the operational management of the provider of the tourist attraction of Jatiluwih. Prior to the determination of subak as World Cultural Heritage, income from management of tourism village is managed by desa dinas. From the gross revenue received, distributed to collect wages (20%), then the rest is divided into two, namely to Government District of Tabanan (50%) and for desa dinas (50%). Furthermore, the revenue received by the village of distributed again for bailouts (5%), the cost of cleanliness and desa dinas (35%), Desa Adat Jatiluwih (39%), and Desa Adat Gunungsari (21%).

After determination of subak as World Cultural Heritage, based on Cooperation Agreement

Government's Tabanan Regency with Jatiluwih Village, Desa Pakraman Jatiluwih, Desa Pakraman Gunungsari, and Jatiluwih Subak year 2016, from gross income received after deducting insurance premiums then performed the following distribution: 30% operational management costs, 10% for development, 5% for promotion, management and operational costs by 10%. Then, from the rest of the revenue is distributed to Regional Government of Tabanan Regency 45% and 55% for the village. Income received by the village distributed for Jatiluwih Village 25%, Desa Pakraman Jatiluwih 25%, and 30% for Desa Pakraman Gunungsari, Subak Jatiluwih 21%, Subak Abian Jatiluwih 2%, and Subak Abian Gunungsari 2%.

The income received from management of tourism village used to finance religious ceremonies. In organizing religious ceremonies like *pujawali* in pretending, usually community imposed a number of mandatory dues. However, due to the distribution of revenue to *desa dinas* and *desa adat*, local community of Jatiluwih no longer need to pay compulsory dues at a time when there is a religious ceremony. For local people, this can alleviate costs that must be incurred for religious ceremonies. Indirectly, the community also benefit from management of the tourism village.

Based on data from Operational Management of Jatiluwih Tourist Attraction (2017) gross income earned year 2014 reached IDR 3,096,816,500.00; on year 2015 reached IDR 2,970,436,046.00; and year 2016 reached IDR 4,683,655,500.00. Tourists visiting Jatiluwih Tourism Village year 2014 as much as 165,144 people, year 2015 as many as 164,358 people, year 2016 as many as 213,509 people, and year 2017 as much 250,973 people. Total tourists visiting Jatiluwih for four years (2014 – 2017) as many as 793,984 people (Operational Management of Jatiluwih Tourism Village, 2018). Tourists who visit to tourist destinations Jatiluwih Village in addition caused by Subak Jatiluwih as part of World cultural heritage, as well as an environment that offered really reflect the environment with an atmosphere in Bali, image and quality of the destinations. Agricultural system that blends in with the traditional culture in the field of agriculture which is still awake and well maintained with a typical agricultural character of Jatiluwih also became push factor.

5. Summary

Based on the discussion of conclusions can be drawn as follows: (1) traditional agricultural systems that are applied by the citizens of Subak Jatiluwih associated with traditional ceremony in Bali rice cropping system that is also known as *pula pali mentandur padi Bali ring carik* still run even though there are influences of modernization; (2) tourist attraction related traditional farming system that is applied in Jatiluwih Tourism Village is aspect of the activity of each stage in traditional system of agriculture and accompanying ceremonies; (3) the influence of traditional farming system against tourism in Jatiluwih Tourism Village in the form of increasing community involvement in tourism (direct involvement, indirect involvement, and induced), increasingly income from management of Jatiluwih Tourism Village, as well as the number of tourists (foreign and domestic) has increased.

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THE EXISTENCE OF BHISAMA PARISADA IN THE INDONESIAN NATIONAL LEGAL SYSTEM

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Abstract

The national legal system encompasses laws that are applicable in Indonesia with all of the mutually supporting elements in order to anticipate and overcome problems that can arise in the life of society, citizens and the nation based on Pancasila and the Constitution of the Republic of Indonesia. One of the elements of the national legal system is legislation. Act Number 12 of the Year 2011 regulates the types of laws and legislations, yet it does not regulate the existence of religious law. On the other hand, the 1945 Constitution of the Republic of Indonesia guarantees the freedom of embracing religion. This recognition of the freedom to embrace religion should have implications for the recognition of religious rights over religious law. Hindu law is manifested in the Bhisama of the Parisada Hindu Dharma Indonesia Pusat, yet its existence is not apparent in the national legal system. This paper aims to gain an understanding of the issue through a discussion of the legal status and implications of the Bhisama Parisada in the national legal system.

Key words: bhisama, parisada, legal system

INTRODUCTION

Hindu Parisada of Indonesia (hereinafter referred to Parisada) has regulates some numbers of Bhisama, namely: a. Bhisama about the sanctity of the temple, set in Denpasar on January 25, 1994; b. Bhisama about Sadhaka, set in Mataram on 28 October 2002; c. Bhisama about the practice of Catur Warna, set in Mataram on 29 October 2002; d. Bhisama about Dana Punia (charity), set in Mataram on: October 28, 2004; e. Bhisama on Guidelines for Diksa Dvijati, set in Denpasar on May 7, 2005; and f. Bhisama on the Procedure of Use of Rare and / or The Endangered Biological Resources in the Hindu Religious Ceremony, set in Denpasar on August 31, 2005.

On the other side, the Republic of Indonesia has set the types of legislation as one of the elements of the National Legal System, which can be divided into types of legislation in the structural-hierarchy and types of functional-hierarchy legislation, as stated in Article 7 and Article 8 of the Act of the Republic of Indonesia Number 12 Year 2011 on the Establishment of laws (hereinafter referred to as Act 12/2011), Act 12/2011 does not explain the existence of Bhisama of Parisada, whereas the 1945 Constitution of the Republic of Indonesia (hereinafter referred to as the 1945 Constitution) and the Act of the Republic of Indonesia Number 39 of 1999 on Human Rights (hereinafter referred to as Act 39/1999) guarantees the right of faith as a human right.

The problem is related to the existence of Bhisama of Parisada in the national legal system. This involves the recognition of the State on existence of Bhisama of Parisada, which will be discussed through the form, content and implications of recognition.

For a discussion of the issue, the method of jurisprudence is used, including identifying,

systemize, and interpret legal texts, the 1945 Constitution, Act 39/1999, Act 12/2011, 11/1951 Peswara of Bali Parliament, Bali Regulation 16/2009, and the Supreme Court Decree Number 65 P / HUM / 2013, as well as Bhisama of Parisada, based on theoretical view of the recognition and legal pluralism.

RECOGNITION FORM OF BHSAMA OF PARISADA IN NATIONAL LEGAL SYSTEM

1945 Constitution guarantees freedom of religion, namely Article 28E (1), Article 28 paragraph (1), and Article 29 paragraph (2). From these chapters can be gained the understanding that freedom of religion as a human right that can not be reduced under any circumstances is a freedom of faith and to worship according to their religion. That is, free to embrace the religion and to worship according to his religion and beliefs. Also means free from the pressure of others in religion and to worship according to their religion or belief. Included in the embrace religious freedom is the freedom to practice religious law.

On the human rights of the existing obligations of the State, as provided for in Article 28 paragraph (4) of the 1945 Constitution, "The protection, promotion, enforcement and fulfillment of human rights is the responsibility of the state, especially the government."

In addition to the 1945 Constitution, rights also regulated in the Act of the Republic of Indonesia Number 39 of 1999 on Human Rights (hereinafter referred to as Act 39/1999). Importantly, though, the provisions of Article 50 of Act 39/1999, "Women who have grown and have been married or has the right to take legal actions themselves, unless otherwise stipulated by religious law." This provision indicates the necessity to recognize the validity of the law of each religion.

From the standpoint of legal theory, recognition related with meta-rules. HLA Hart mentions three kinds of meta-rules, namely: rules of recognition, rules of changes and rules of authority. In particular the rules of recognition is rules that establish rule of conduct which must be complied with in a particular legal community. Recognition of HLA Hart in view with regard to the customs regulations have legal status in a legal system, can occur via two (2) ways. First, until the court decrees in particular cases, the rules are the customs not the law. When the court decrees, thenfor the first time, customs regulations receive legal recognition. Second, the customary rules acquire the legal status secretly by the sovereignty shareholders - those who hold the sovereignty to makes the law (Hart 1986: 45).

In essence, the rule of recognition is granting legal status to a law in the country's legal system, which thus should be adhered to in a society certain law (Atmaja 2016: 80-81). Associated with Bhisama of Parisada, meaningful granting legal status to Bhisama of Parisada in the state legal system.

Such recognition can occur through the judiciary or through bodies in authority to make laws. In terms of weight in authority to make laws, can be divided into two (2) schemes, namely the first, tacitly recognition in the sense of respecting an Bhisama of Parisada -Not disrupt and / or destroy, the second, the recognition of the existence of Bhisama of Parisada explicitly, as with integrate the content of Bhisama of Parisada into legislation. This happens with Bhisama about Purity of Temple as outlined in the Bali Provincial Regulation No. 16 Year 2009 on Spatial Planning of Bali Province 2009-2029 (hereinafter referred to as Bali Regulation 16/2009), was set in Denpasar on December 28, 2009.

Case in contrast to Bhisama about the practice of Catur Warna, the content on Asupunding and Alangkahi Karang Hulu has been poured in Peswara of Bali Parliamant, long before the enactment of the Bhisama, namely in Peswara that governing Marriage Relationship Between

the Catur Wangsa in Bali (Peswara of Bali House of Representatives Number: 11 / D.P.R.D.), was set in Denpasar on July 12, 1951 - herein after called Peswara of Bali Parliament 11/1951. It can be said, Peswara of Bali Parliament 11/1951 is a form of recognition of the content relating to the practice of Catur Warna - which then the relevant content poured in Bhisama of Parisada. Further discussed in the following paragraphs.

CONTENTS AND IMPLICATIONS OF BHISAMA OF PARISADA RECOGNITION IN THE NATIONAL LEGAL SYSTEM

Bhisama about the practice of Catur Warna, among others, specify that in order to restore the Catur Varna system in Hindu society in Indonesia should be taken step-by-step practice: "Patiwangi Rite must be abolished in line with the abolishment of the tradition Asumundung and Karang Hulu by the Government Council of Bali Year 1951. "Thus, the material on" Asumundung and Karang Hulu "was removed by the Peswara of Bali Parliament 11/1951. Article 4 of Peswara of Bali Parliament 11/1951 determines, "Customary law is called Asu Pundung and Anglangkahi Karang Hulu, is abolished".

The legal facts indicate that formally the State in this case the Bali Parliament does not give recognition to the Bhisama of Parisada, because Peswara of Bali Parliament 11/1951 determined long before the Bhisama of Parisada establishment, what happened instead of strengthening the substance Peswara of Bali Parliament 11/1951, because it provides a moral-religious foundation. Instead, Peswara of Bali Parliament 11/1951 also strengthen the practice of Bhisama about Catur Warna, because it is a state law, the prohibition of marriage Asu Pundung and Alangkahi Karang Hulu has been abolished. Therefore, Patiwangi Rite also should be abolished.

Bhisama about the sanctity of the temple, set in Denpasar on January 25, 1994. The contents of Bhisama important are:

Shrines have a radius of sanctity called Kekeran zone with size, Apeneleng, Apenimpug, and Apenyengker. Sad Khayangan use the size Agung Apeneleng (at least 5 Km from temple), for Dang Khayangan uses size Apeneleng Alit (at least 2 km from the temple), and for Khayangan Tiga and others used size Apenimpug or Apenyengker.

The Bhisama on sanctity of the temple of recognition by the State, in this case by the Provincial Government of Bali as outlined in the Bali Regulation 16/2009. Important content of Bali Regulation 16/2009 concerning the scope of the region and its holy places sanctity radius stipulated in Article 50 paragraph (2), "holy place region as referred to in Article 44 paragraph (1) alphabet b, determined referring to 1994 Bhisama PHDIP, with the following criteria:

- a. the area around Sad Kahyangan temples with a radius of at least Apeneleng Agung equal to 5,000 (five thousand) meters from the outer side wall of the temple;
- b. the area around the Dang Kahyangan Temples with a radius of at least apeneleng alit equivalent to 2,000 (two thousand) meters from the outer side wall of the temple; and
- c. Regional shrine around Pura Kahyangan Tiga and other temples, with a radius of at least Apenimpug or Apenyengker.

"The legal fact is in addition to showing the shape recognition on Bhisama about sanctity of the temple in this kind of legislation in the form of local regulation, also shows the contents of the recognition that integrating content from Bhisama on Temple Purity in the articles of Bali Regulation 16/2009. This can be explained theoretically by using theory that developed by Sally Falk Moore.

Sally Falk Moore argues, that the semi-autonomous social field capacity to make rules and means which causes or force a person subject to the rules, as well as to be in a broader social frame of reference, namely the state, which allows the rules arising from inside to be effective and have the power that determines how to submit or not to submit to the rules made by the state (Moore 1978:55-56).

Parisada, in the theoretical framework of the social groups that are labeled semi-autonomous social field, which has the capacity to make the rules of the Bhisama of Temple Purity, which is then integrated into Bali Regulation 16/2009. So, as stated Sally Falk Moore, that court or legislation body can make a custom becoming law, on the contrary, a social field of semi-autonomous to make the law became customary habit (Moore 1978: 57, 79), in this case the Provincial Government of Bali making Bhisama about the sanctity of the temple as part of state law.

The implication of the form and content of state recognition (in this case the Provincial Government of Bali) is Bhisama about the sanctity of the temple have legally binding force of the country. In addition, associated with this type of legislation, according to Act 12/2011, the sanctity of the temple Bhisama about being at the level of Provincial Regulation (Article 7 (1) of Act 12/2011).

Regarding radius of sanctity of the temple, not only in the area of Bhisama of Parisada settings and then in the area of regulation of local regulation, but also in the area of customary law setting known as Karang Kekeran. Customary law community of Desa Adat Pecatu - which is located in the district of Badung- questioned the existence of the sanctity of the temple Bhisama integrated into Bali Regulation 16/2009, which raises implications that customary law on Karang Kekeran doesn't apply in Pecatu - one temple of Pura Sad Kahyangan located in the Pecatu Village - and detrimental to the interests of local customary law communities. This issue is to cause tension between supporters of the sanctity of the temple Bhisama and supporters of Karang Kekeran under customary law of Desa Adat Pecatu (Arniati 2017: 35-58).

The issue then came to legal review under the Acts in the Supreme Court, which pertains to the Bali Regulation 16/2009. After going through the Supreme Court hearing of the Supreme Court Decision Number 65 P / HUM / 2013 (hereinafter referred to PUMA 65 P / HUM / 2013). The verdict rejected the request of the applicant, with the consideration that the rules concerning indication of the direction of sacred place zoning in Bali Regulation 16/2009 does not conflict with the foundation of the establishment of legislation, in particular foundation and cornerstone of economic sociology as well as the principle of "workable" because as a rule contains indication of zoning directives, Bali Regulation 16/2009 is still have opportunities to each Regency / City government to further clarify and specify zoning regulations in local legislation of each regency / city while respecting customary law and local knowledge of each Regency / City (PUMA 65 P / HUM / 2013: 38).

The fact that the regulation can be understood in terms of a model borrowed three legal pluralism, as stated by Werner Menski, that there are three main types of law created by the community, the state, and by religion / ethics / morality. In turn, each of these three elements is also plural, ie, each element contains the elements of the other two elements. Thus, you will find the level of deeper legal pluralism intrinsik, which then produces nine elements or components of the law. The following figure illustrates this model (Werner Menski 2012: 815-818).

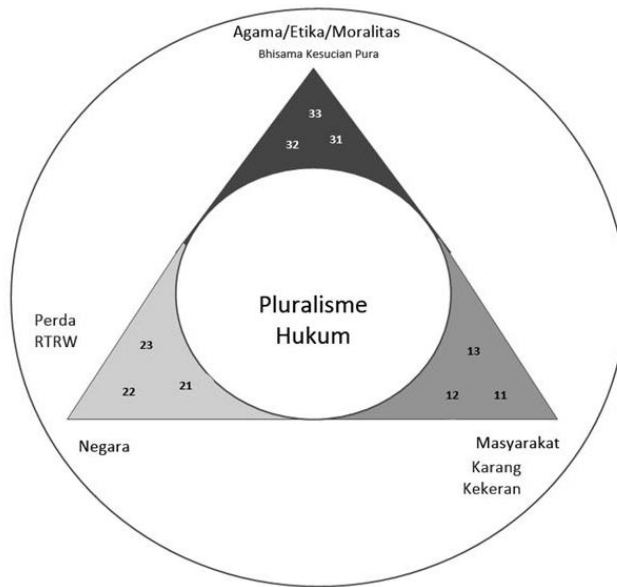


Figure 1. Triangles Legal Pluralism

Using the triangular model of legal pluralism, the Bali Regulation 16/2016 which incorporate Bhisama about the sanctity of the temple to the article, is at number 23 in triangular of state, in terms of customary law there are three communities, in this case the Karang Kekeran of Desa Adat Pecatu which is located at number 11 means that without the influence of the other two elements, and the triangle Religion / Ethics / Morality are Bhisama of Temple Purity located at number 33 also without interference from the other two elements. Bali Regulation 16/2016 in the State triangles placed at number 23 to mark the area that concerns the Bali Regulation 16/2016 sacred place under the influence of other elements, namely of the triangle elements Religion / Ethics / Morality, in this case about the sanctity of the temple of Bhisama, That is, the regulation does not reflect the Bali 16/2016 instead of legal pluralism, but reflects legal pluralism within the meaning under the influence of religious elements (Atmaja, et.al,2017: 120-121).

Local legislation of each regency / municipality that accommodates the traditional rights of indigenous and tribal peoples, including their traditional rights to regulate the area a sacred place, in accordance with the legal reasoning of the Supreme Court stated in PUMA 65 P / HUM / 2013, it will obtain that the about policies on the area of spatial planning in Bali reflecting triangle of legal pluralism, the Provincial Regulation which accommodates Bhisama of Temple Purity and Regulation of the Regency / City which accommodates about Karang Kekeran customary law.

CONCLUSION

Based on the foregoing analysis above some important remarks as endnotes. First,6 (six) Bhisamas of Parisada, there are two (2) Bhisama Parisada related to the legislation, namely Bhisama about the sanctity of the temple and Bhisama about the practice of Caturwarna. Bhisama about the sanctity of the temple is recognized for its existence is based on Bali Legislation 16/2009. While the practice of Catur Warna Bhisama not formally recognized for its existence, but its contents in conformity with the Peswara of Bali Parliament 11/1951, in other words the recognition that Asu Pundung and Alangkahi Karang Hulu contradicts the practice of Catur Warna, therefore Asu Pundung and Alangkahi Karang Hulu should be abolished.

Second, recognition of the existence of the Bhisama of sanctity of the temple local regulation by placing a sacred area as local protected areas. Determination of the sacred area by integrating Bhisama about the sanctity of the temple in Bali Regulation 16/2009.

Third, recognition referred to above are expressly recognition of the existence Bhisama of Parisada. However, in addition to the recognition explicitly some tacit recognition of the laws of the country, in this case shaped in honor of the existence of Bhisama of Parisada, ie by not bothering or abolish them.

Fourth, in particular Bhisama about the sanctity of the temple, the implications of the form and content of state recognition (in this case the Provincial Government of Bali) is Bhisama about the sanctity of the temple have legally binding force of the country. In addition, associated with this type of legislation, then Bhisama about the sanctity of the temple located on the type of Provincial Regulation as material content.

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PLANTING OF HINDU RELIGIOUS VALUES IN STRENGTHENING BALINESE CULTURAL IDENTITY IN LOMBOK

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Abstract

The planting of religious values is a very important activity undertaken in order to establish Balinese cultural identity, especially among Balinese in Lombok who embrace Hinduism. Religious values have a very important role in shaping the character of the young generation. Thus, when religious values are implemented in everyday life it can build a noble character among children which ultimately in a wider scope can lead to a better civilization. Religious values that guide human beings living in this world are in order to lead to the ultimate goal of moksa. As for the development of awareness to live and practice the teachings of Hinduism, efforts are needed to cultivate the values of the Hindu religion among young people starting from an early age. This can be done through education including informal, non-formal and formal. The cultivation of religious values within the scope of informal education takes place in the family environment where the child is born, grows and develops. Non-formal education, including early childhood education, occurs in the community and in institutions that have nuances of Hinduism. Reaching school age, learning continues through formal education to gain a strengthening of religious values. The planting of religious values can foster a young generation that has a better understanding of the teachings of religion and at the same time can lead to a better civilization.

Key words: planting values, religious, culture, Bali, Lombok

I. INTRODUCTION

The teachings of religion are lived and practiced properly can realize a more characteristic life, both in individual and group perspective. Almost all religious teachings have teachings that guide people to behave well and correctly in order to improve the quality of life of its adherents. There is no religious teaching that teaches its people to live by dishonest behavior. The values taught in the teachings of religion give guidance to his people in realizing peace, both peace in this world and peace in after life in this world.

In harmony with the above phenomenon, in the teachings of Hindu religion also contained noble values that can be used as guidance by adherents in realizing the happiness of life, both in this world and realize the ultimate goal, namely moksa. In realizing the happiness in this world (jagadhita) Hindus should implement the teachings of Hinduism according to what is taught in the Vedic scriptures. The embodiment of Hindu teachings has been formulated in the three basic frameworks of Hinduism consisting of tattwa, susila, and acara. Tattwa in the teachings of Hinduism is the cornerstone of philosophy that must be understood by Hindus in performing activities in daily life. Susila is a doctrine of ethics that must be carried out in doing deeds in everyday life. Ethics in the teachings of the Hindu religion is directed at doing activities of thinking, speaking, and behaving good and true. Hindu religious acara relate to

ritual practices practiced by Hindus in everyday life and concerning activities related to habits that can improve the quality of human life. Acara in Hindu religious refer to Sudarma (2000:3) are aspects that include the teaching of yajña, the doctrine of religious days, the doctrine of the sanctuary or places of worship, and the doctrine of the saint. The Hindu event is an integral part that can not be separated from the most prominent Hindu religious teachings within the basic framework of Hinduism.

The embodiment of the basic framework of Hinduism is the aspects that must be understood and implemented by Hindus. The three aspects in the basic framework of Hinduism are mutually inseparable. Religious tattwa became the soul of the ethics and religious events. Likewise, ethics is the foundation in the realization of religious events. These three aspects have a very close relationship. Implementation of the basic framework of Hinduism can precisely bring the happiness of the world. Proper implementation of Hindu religion can also realize the ultimate goal of eternal freedom in the hereafter, called moksa.

The values contained in the teachings of the Hindu religion if implemented correctly in life in this world can improve the quality of life, both personal for themselves and in groups can improve the quality of life better. It is based on the reason that the values contained in the teachings of Hinduism practiced in everyday life is instrumental in realizing patterns of life that understand each other so that the atmosphere of harmony can be realized. Harmonious life can occur through the emergence of tranquility, happiness, tolerance, and the like.

Realizing a life based on appreciation and proper practice of Hinduism is an ideal condition that requires a struggle to make it happen. An important issue in order to realize this is to instill awareness to all Hindus to be able to live and practice the teachings of religion properly. Strategies that can be done to realize it one of them is to instill religious values to all Hindus, especially starting from an early age. Children who are at an early age may find it very easy to accept the teachings that are taught to them. In order to do so it is certainly necessary that the vehicle can accommodate the planting of religious values. In the early age phase presumably cultivating the values of Hinduism can be pursued through informal education and nonformal education. Informal education is education conducted in the family environment. Non-formal education can be pursued through "Pendidikan Anak Usia Dini" (Early Childhood Education) institutions organized by foundations concerned about the education of Hindu children.

II. PLANTING OF RELIGIOUS VALUES IN THE GENERATION OF PRINCIPLES

In order to strengthen the values of religion among the next generation as a vehicle to improve the nation's civilization needs the right strategy, namely through educational media. In harmony with that the cultivation of religious values through educational media can be pursued through informal, nonformal, and formal education. Informal education is primarily done to instill religious values among preschoolers conducted in the family. In this case the family has a very important role in providing religious teachings to their children. It is associated with education in the Hindu family religious values are taught by both parents, the father and mother. Parents as teachers who educate informally the children in the family termed guru rupaka (parent as teacher). The role of guru rupaka masters in giving the implantation of Hindu religious values is enormous and decisive in building the character of their children.

The cultivation of religious values in the Hindu family according to experts, is the first and foremost gift of education because the child born into the family first recognizes the

education of the parents. The cultivation of religious values in the Hindu family is said to be primary because the age phase of the children has not yet entered formal education, has a relatively high degree of sharpness so that they can easily absorb the teachings given by their parents. This is in line with that expressed in *Sārasamuccaya* as in the following passage.

*Yuvaiva dharmmamanvicched yuvā vittam yuvā śrutam,
Tiryagbhavati vai dharbha utpatan na ca vidyati.*

*Matangnya deyaning wwang, pêngpônganikang kayowanan, penedeng ning awak,
sāghanākena ri kārjananing dharma, artha, jñāna, kunang apan tan pada kaśaktining atuha
lawan rare, dṛṣṭānta nahan yangalalang atuha, tēlas rumêpa, marin alaṅḍêp ika.*

Sārasamuccaya, 27.

Meaning:

Because of one's behavior; should be used as well as possible in the youth, while the body is strong, should be used for the effort to demand dharma, artha and science, for it is not the same as the strength of the parents with the strength of the young; for example is that the old weeds are falling down, and the tip is not sharp anymore (Kadjeng, 2005: 23-24).

Based on the above sloka (text), explicitly taught that youth is a very good time in terms of intelligence. The analogy taken in the above sloka of the weeds is very precise because it really represents the reality of the sharpness of the human mind. At the time of the new grass it is very sharp like a thorn and the older the more weakened. The analogy illustrates that children in childhood have extraordinary sharpness of intelligence so that anything given to them is easily absorbed by the sharpness of his intelligence. The more aged the sharpness gets weaker so it is no longer like sharpness when young or young.

The depiction of the above sloka shows that educating children at an early age through a family environment is essential in order to build the character of the children in the future. It should be the basis that informal education given in the family environment has a very important role in order to determine the character of children in the future. One very important thing to note is the ability of parents in teaching and educating their children, especially those relating to the values of Hinduism. The competence, knowledge, and experience of parents is equally important in teaching Hindu teachings to their children in the family.

Non-formal education as a vehicle to instill the values of Hindu religion to children of early age is done in the form of schooling in the form of "Pendidikan Anak Usia Dini" (Early Childhood Education). In the Hindu community in Lombok there is an Early Childhood Education with Hindu nuance. These educational institutions provide education to children of early age before entering the education phase of Kindergarten. In early childhood education these children are taught and trained in relation to the implementation of Hinduism. The way to teach it is also accompanied by the game so that the children are easier to accept the teachings delivered by the teacher.

The education of children who have completed the phase of Early Childhood Education continues in the next phase, the Kindergarten. This form of education also teaches about ways to learn and play. In the education of Kindergarten nuances of Hinduism are also taught about the cultivation of religious values while playing. The way of learning is also very conditioned with the age of the children so that they can unwittingly practice it in everyday life such as pronouncing pangananjali (greeting of Hindus), and paramashanti (peace greeting of Hindus).

They are often invited to perform prayers at Hindu holy place nearest to the place of education on the holy days of Hinduism. They are also taught and trained to wear worship clothes according to Balinese culture.

Formal education is also used as a vehicle to instill the values of Hinduism in Lombok, especially those who follow the Hindu religion is after completing education in Kindergarten. Children at elementary school. Junior high school, and senior high school Levels who have Hindu students are subjects of Hinduism. Based on the data in the field not all formal schools that have Hindu students are given a teacher of Hindu studies. One way to overcome such a gap is to empower teachers of other fields of study to teach Hinduism. This is done in order to overcome the problems faced by formal schools that do not have teachers of Hindu studies.

Based on field data in Hindu teaching students are given the opportunity to study Hinduism in order to understand the teachings of their religion and at the same time to strengthen the *sraddha* (belief). In addition to getting a Hindu lesson in accordance with the curriculum, students are also given the opportunity to deepen the teachings of Hinduism through the activities of *sraddha* (belief) and *bhakti* (worship). These activities are generally carried out on Fridays. The core of these activities is to improve students' understanding of Hinduism and at the same time be practiced in everyday life.

III. Implementation of the Values of Hinduism in Enhancing the Identity of Balinese Culture

Among the Balinese people in Lombok cultural identity is still maintained in several aspects. Cultural identity refers to Tantra (2015: 163-164) is very important, especially for the people of Bali. The identity of Balinese culture that needs to be maintained its existence, such as communicating in polite manner. Communication is emphasized the greetings based on politeness. In modern times, cultural markers are very plural, especially place, gender, ethnicity, nationality, language, religion, etc. Cultural markers play a role in determining the effectiveness of social communication. With regard to building communication so that the cultural markers should be carefully observed.

In harmony with the above, the preservation of cultural identity is intense, especially among the Balinese. One very important thing to do is the need for agreed signs in order to avoid conflict between communities. Identity melting is also not easy, although social attributes are getting better. Education levels, crosscultural experiences, or increased economic status do not necessarily guarantee a person or group of Balinese are willing to sacrifice their social privacy to groups of other cultures who do not.

The preservation of Balinese cultural identity is undeniable using symbols that are full of meaning. The meanings implied in the symbols used in the Balinese cultural system have a close connection with the teachings of Hinduism. This is due to the values of Hindu religious teachings being the soul of the Balinese cultural system. The symbols used in cultural systems are closely related to belief systems and used in everyday life. The symbols are there are vertical dimension and there is a horizontal dimension. Symbols in the vertical dimension relate to the forces that exist above the human, while those in the horizontal sphere are related to the fellow human beings.

The symbols used as communication media related to the cultural identity of Bali is imbued by the teachings of Hindu religion formulated in the concept of *Tri Hita Karana*, the

three causes of happiness. Tri Hita Karana elements consist of Parhyangan, Pawongan, and Palemahan. Tri Hita Karana refers to Suja (2000: 54-55) are the elements that cause humans to achieve prosperity, happiness, and peace. As a system of Tri Hita Karana consists of three elements, namely container, content, and value system. Implementation of these three elements tangible motivation of harmony with Brahman, namely God Almighty (parhyangan), harmony with human relations (pawongan) and harmony with the natural environment (palemahan).

The concept of Tri Hita Karana is based on the teachings of Hinduism, especially inspired by the sacred literature of Bhagawadgita, as quoted in the following passage.

*Saha-yajñāḥ prajāḥ sṛṣṭvā
Purovāca prajāpatiḥ,
Anena prasaviṣyadhvam
Eṣa vo 'stv iṣṭa-kāma-dhuk.*

Bhagavadgita III-10

Meaning:

It has always been said from the beginning that God, after creating man through yajña, says: in this way you will grow, as the dairy cow fulfills your desires (Pudja 2003: 84).

Based on the above sloka man who lives in this world created by God through the process of yajña. Based on that human beings have an obligation to implement yajña. God has provided nature in the form of kamadhuk (calf cow) which can be used to carry out his life. In this case nature symbolized by the milking cow, which can provide life for human milk. In order to maintain the fertility and sustainability of the dairy cows must be preserved. This is a concept that emphasizes that man must live in harmony with nature in order to live his life.

The symbols used in the Balinese cultural system are part of the guidelines of life that must be interpreted meaning. Basically in human life the symbol has an important value in order to improve the quality of life. In harmony with that Van Peursen (1988: 227-228) insists that humans interpret his world through symbols and even through all his activities in the field of culture. If man thinks he is dealing with objective nature, as in science, he has interpreted the realm, even evaluated it. Thus the human draws the lines on a map and shows the direction to which he is going. But the department can go to a good place or a bad place, or it could be the direction that is outlined leading to a dead end. Indeed, culture is a reciprocal act between human planning on the one hand and the state of roads on the other.

IV. Conclusion

Departing from the description above there is a very important thing to note and also implemented in order to strengthen the identity of Balinese culture in Lombok. The most important thing is the cultivation of the values of Hindu religion in order to strengthen the identity of Balinese culture. One very important point here is the values of Hindu religion animating the implementation of Balinese culture. In connection with that in order to strengthen the identity of Balinese culture, especially in Lombok one of the strategies that can be taken is to instill the values of Hindu religion among them, from the early age, adolescence, until the age of adulthood. Through the cultivation of Hindu religious values can realize awareness of the importance of Hindu religious values as a guide of everyday life. The practice of Hindu values is essential in order to realize a better life, both individually or in groups.

In order to instill religious values, especially among the future generation can be done well through the education system. The three pillars of education, namely informal, nonformal, and formal education are a vehicle to instill the values of Hindu religion among the future generation since the early age. Informal education as a medium to instill religious values is done in the family environment where the child is born and experiencing growth and development. This education is first and foremost in which the child knows his / her world. Nonformal education through Pendidikan Anak Usia Dini (Early Childhood Education) which teaches children to know themselves and includes introducing their religion. Formal education is the level of schooling education as a place to instill religious values as an integral part of strengthening Balinese cultural identity. The planting of religious values is very important in order to reinforce Balinese cultural identity among Balinese in Lombok. The planting of cultural values is also a vehicle to raise awareness that ultimately can improve the quality of life of Balinese people by carrying their cultural identity.

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EMPOWERMENT OF INFORMAL CITIZENRY TIES IN MAINTAINING CULTURAL IDENTITY OF BALI-HINDU IN LOMBOK

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Abstract

The Bali-Hindu community that entered Lombok during the historic period has built a socio-cultural system that is used as a vehicle for strengthening citizenry ties. A number of informal citizenry ties have been built in the form of traditions used as a medium of communication and interaction among Balinese people. These include the tradition of ngejot, the tradition of saling undang, the tradition of majenukan, and a number of others. In the field of cultural ties, informal citizenry is a medium for the preservation of Balinese culture closely linked to the practice of Hinduism. So, it is necessary to preserve these traditions in order to maintain the cultural identity of Bali-Hindus in Lombok. Entering the modernization or globalization era, these quotidian ties are facing rifts in many segments. In this regard, a strategy for maintaining the ties of informal citizenry should be developed. This could include building awareness of the importance of traditional values, using Balinese language in communicating with fellow Balinese, increase understanding of Hindu teachings, and selectively adapting cultures. Reinforcement of these informal citizenry ties would be very effective to strengthen the implementation of Balinese culture in Lombok which is imbued by Hindu teachings.

Key words: strengthening, citizenry ties, informal, cultural identity, Bali-Hindu, Lombok

I. Introduction

The Balinese community who embraced Hinduism in Lombok implements a cultural system, as practiced by their ancestors in Bali. The implementation of the cultural system by the Balinese-Hindus in Lombok essentially has similarities to the cultural system adopted in Bali, only the way they express the cultural system is not exactly the same. Balinese cultural system applied in Lombok is also closely related to the implementation of Hinduism. With regard to it, the Balinese cultural system applied by the Balinese people in Lombok is imbued with the teachings of Hinduism. The phenomenon is in line with Wiana (2004: 36) who stated that the Balinese cultural system is based on the teachings of Hinduism through a long evolution. Complementation process between Hindu teachings with Balinese culture complement each other dynamically.

In order to preserve the Balinese cultural system in Lombok should be coupled with awareness by the Balinese themselves to always maintain the noble values embodied in the implementation of that culture. The strategy that can be taken in order to preserve the Balinese cultural system in Lombok is to always instill these cultural values among the Balinese from an early age, the age of children, adolescents, adults, and including among the elderly . The most important planting is understanding the importance of cultural values in daily life. This phenomenon is associated with Poerwanto (2000: 89) as a process of enculturation, that is, one must study or adjust his attitude and his natural state with the norm system that lives in his

culture.

There are a number of cultural activities practiced in connection with the preservation of Balinese cultural identity in Lombok. These activities can establish social ties, especially among Balinese who have been lived in Lombok. In this paper studied three types of cultural activities that can strengthen the identity of Balinese culture and strengthen the implementation of Hinduism. These cultural activities are manifested in the form of traditions that have been preserved for generations since the historical time, namely the arrival of the Balinese to Lombok in the past. These traditions are ngejot traditions, saling undang traditions, and tradition of majenukan. These traditions are implemented in everyday life, both with Balinese and other ethnic people. The traditions carried out in everyday life, referring to Varshney (2002:3) are termed by the bond of quotidian or bond of everyday citizenship. This form of daily engagement is a simple and routine interaction of life, such as visiting each other between Hindu families and Muslim families, eating together often enough, jointly participating in festival, and allowing their children play together in the neighborhood.

Ngejot tradition is the provision of food or drink to fellow Balinese Hindus in the implementation of Hinduism. The ngejot tradition is performed as a form of homage by those who give jotan (food or beverage) to their relatives as recipients of jotan. Balinese fellow traditions are usually performed during the ngesanga (rute Balinese Hindu in Lombok) ceremony. This tradition has been practiced since the historic time, whether it is done within the internal Balinese people as well as being done with people who are not Balinese. In this paper the tradition is more focused on the Balinese people.

The saling undang tradition that is actualized by the Balinese in Lombok is also related to the implementation of Hinduism. The tradition of saling undang is done by the Balinese who have activities, such as performing the ceremony of manusa yadnya (ceremony given to man to improve spiritual qualities). There are a number of manusa yadnya ceremonies that are used as a medium to invite fellow Balinese to help facilitate the religious activities undertaken.

The majenukan tradition is a tradition associated with making visits to the place of the deceased. This tradition has also been ongoing since the historic period and until now this tradition is still preserved its existence. True tradition comes from awareness to visit each other in an activity related to the death ceremony. The welfare tradition as a sign that those who attended visiting relatives who happened to have one of its members who died as a condolence.

The above traditions are associated with the form of culture, as Koentjaaningrat puts it as a social system. According Koentjaraningrat (2004:6) social system as a second form of culture associated with patterned behavior of the human itself. This social system consists of human activities that interact, relate, and mingle with each other, which from moment to moment, from day to day, and from year to year, always follow certain patterns based on the customs of the people. behavior. As a series of human activities in a society, the social system is concrete, going around everyday, observable, photographed, and documented.

The traditions possessed by the Balinese people in Lombok, as above to date are still indispensable in order to strengthen the implementation of Balinese culture in Lombok. These traditions are also a vehicle for maintaining Balinese cultural identity in the daily life of Balinese in Lombok. In this regard, these traditions need to be preserved through various strategies. Preservation of these traditions is particularly important in responding to the effects of modernization/globalization that potentially undermine Balinese cultural identity.

II. Social System Traditional of Balinese-Hindu Community in Lombok

The arrival of the Balinese-Hindu community to Lombok during the historic period, especially in large numbers together with the victory of the Karangasem Kingdom in conquering Lombok. The Balinese who came to Lombok at that time included their social system, cultural system, and belief system. The social system brought by the Balinese to Lombok is applied in its new settlement with some adjustments. The social system is actualized in activities, such as gotong royong (help each other system) in making public facilities, help each other in overcoming societal problems, and others. They actualize the social system in order to realize social order with fellow Balinese. Implementation of the social system as well as strengthening social ties among Balinese fellow.

The Balinese cultural system adopted by the Balinese in Lombok during its historic time also adapted at his new residence in Lombok. The identity of Balinese culture applied in Lombok is in contact with some elements of Sasak culture. The Sasak people have a cultural system inherited from their ancestors who are also passed on from generation to generation. With regard to it, in the cultural contacts that occur between Balinese culture and Sasak culture build cultural adaptation. The process of cultural adaptation is an adjustment of a number of cultural elements possessed by the Balinese culture and the culture possessed by the Sasak people. This phenomenon is associated with Wirawan (2017:49-52) that the encounter of the Balinese and Sasak people in Lombok as well as cultural contact. In cultural contact occurs between the two ethnic groups building social cohesiveness.

Balinese cultural system implemented in Lombok with a number of adjustments to date is still maintained its existence. The actualization of Balinese cultural system in Lombok is closely related to the implementation of Hinduism. The cultural practices practiced by the Balinese in Lombok are imbued with the teachings of Hinduism. With regard to it almost all implementations of the Balinese cultural system of his spirit are the teachings of Hinduism. The close relationship between Balinese culture and the teachings of Hinduism is elegantly expressed in everyday life.

The belief system brought by the Balinese to Lombok in the historical period relates to the belief system of Hindu practice. The belief system of Hindu religion implemented by Balinese people in Lombok is still able to maintain its existence. Although not fully Hindu practice which is actualized by the people of Bali in Lombok have similarities with the implementation of Hinduism in Bali, but the essence of the implementation of religion is still the same. Differences between the implementation of Hinduism in Bali with the implementation of the Hindu religion in Lombok is expressive, which shows the differences in how to display the implementation of Hinduism.

Synergize with the above phenomenon in the implementation of holy days in the implementation of religious practice in Lombok has little variation. In carrying out the holy days of Hindu religion there is a ceremony ngetipat kaulu, that is in Tilem Kaulu. The ceremony is also known as ngesanga. In the implementation of Hinduism in Bali this term is not much to implement. Even in the implementation of the ceremony ngetipat kaulu there is a very unique cultural tradition that can build the bonds of citizenship among the Balinese in the form of ngejot tradition. Variations in the implementation of Hinduism in Lombok also occur in the marriage system, sidhikara system, and others.

III. The Informal Citizenship Ties of the Bali Community in Lombok

Implementation of the social, cultural, and religious system that has been actualized by the Balinese community in Lombok since its historic time to date can still be preserved its existence because it has a very strong reason related to its usefulness in daily life. The sociocultural system actualized by the Balinese-Hindu community in Lombok has a very important function in building social unity among Balinese. The sociocultural system is imbued with the teachings of Hinduism. One of the sociocultural systems owned by the Balinese in Lombok which until now still can be maintained existence, such as sidhikara system, megibung system, and others. The implementation of the sociocultural system is very useful in overcoming the problems faced by the Balinese people in Lombok, especially related to the implementation of Hinduism. With regard to it, the cultural system is closely related to religion. It is also stated by Agus (2005:5-6) that cultural aspects are considered very important by anthropologists and cultural experts who have a religious view that shapes and colors a culture. The success of an idea or project of development depends on whether the idea is in line with the cultural value they possess.

The sociocultural system applied in daily life associated with the implementation of Hinduism is relatively large. In this paper, it is attempted to present sociocultural system which is carried out in everyday life as a form of expression of Balinese cultural identity that can build an informal citizenship bond. Such systems, such as ngejot tradition, traditions of saling undang, and the tradition of majenukan. These traditions as a vehicle to strengthen the emotional bonds of the Balinese.

The ngejot tradition is a tradition that is done by giving food or drink to his relatives on certain days, especially related to the implementation of religious holy day. Ngejot tradition is usually done on the implementation ngetipat kaulu or ngesanga ceremony. Hindu follower in Lombok do not all carry out the ceremony ngetipat kaulu or ngesanga ceremony. Those who carry out the ceremony generally perform the tradition of ngejot to their relatives who do not carry out the ceremony. The essence of the implementation of ngejot tradition is a vehicle to build awareness strengthen the bonds of citizenship among the Balinese people.

The saling undang tradition invoked by the Balinese in Lombok invites relatives to help complete the work in a Hindu practice. This tradition of mutual law is done at the ceremony of Dewa yadnya and manusa yadnya. Those who are invited with awareness come to meet invitations and volunteer to help complete the work related to the implementation of the ceremony.

The majenukan tradition is one of the traditions which is actualized by the Balinese-Hindu people of Lombok in relation to pitra yadnya (ceremony of the dead). This grand tradition is done by visiting the house of a relative who happened to be one of his family members died. Those who attended the death ceremony were categorized in two. Firstly, they come to attend the ceremony of death because it is invited by a family with a condolence. The common tradition of this type usually has a relatively close bond of kinship. Secondly, those who come to attend the death ceremony with their own consciousness. In this context those who came despite being not invited, but by reason of consciousness to participate express their condolences come to attend the ceremony of the deceased. The core of this majenukan tradition is the awareness to establish an emotional bond among fellow Balinese in Lombok.

The above-mentioned traditions are activities related to cultural practices inspired by the teachings of Hinduism. Those who still carry out these traditions are agents who traditionally

want to maintain the bond of informal citizenship inherited from the Balinese people's Lombok times. The informal citizenship bond is very effective in building communication and interaction among Balinese in order to realize social unity. These traditions are a tangible manifestation of the preservation of Balinese cultural identity that is imbued with the teachings of Hinduism that are implemented in everyday life in Lombok.

The above phenomenon implies the pride of cultural traditions built by their ancestors in the past that have significance for life today. Synergize with it, Tilaar (2007:14) revealed that man began to ask about his position in a fast-changing world, he asked about his existence as someone who has identity and meaning. Humanity begins to reappear and one of the main features of humanity is to have its own identity, possessing the culture of which it prides itself. Each culture owned by a community or ethnic group has its own value that can be donated to the humanitarian culture.

IV. Strategy for Strengthening the Identity of Balinese Culture in Lombok

The Balinese cultural system implemented by the Balinese in Lombok in the form of traditions carried out in everyday life, such as the tradition of ngejot, the tradition of saling undang, and the majenukan tradition as an implementation that shows the identity of Balinese culture has a very important role in realizing the social unity of fellow Balinese in Lombok. With regard to these traditions need to be preserved existence in order to realize social harmony among fellow Balinese and as well as a vehicle to overcome the problems faced together. The preservation of these traditions is a huge challenge, especially in the midst of the external cultural influences that enter the life of the Balinese-Hindu community in Lombok. In order to maintain these traditions as a form of strengthening Balinese cultural identity in Lombok there may be several strategies that can be applied, such as building awareness of the importance of traditional values, using Balinese language in communicating with fellow Balinese, increasing understanding of the teachings Hinduism, and selectively adapting cultures.

Strategies to build awareness of the importance of traditional values can be done in the process of planting values, both informally, nonformally, and formally. This is especially done to future generations who will continue the cultural endurance of Bali. In the informal sphere of cultivation of consciousness can be done within the family. The cultivation of awareness in understanding traditional cultural values can be non-formalized through the system of education pasraman or sekolah mingguan (school weekly). The formal sphere used to build awareness of the importance of traditional values is through education in schools.

The strategy of using Balinese language in communicating with fellow Balinese at this time is a relatively big challenge. This is especially true among young people who tend to use Indonesia language as a social language in everyday life. However communication by using the language of Bali can also be strengthened through the education system, both informal, nonformal, and formal. The strategy would be relatively strong to be able to love the Balinese language as part of Balinese cultural identity, especially among the younger generation. The use of Balinese language as an element of cultural identity according to Tantra (2015:163-164) as one of the cultural markers need to pay close attention to the communication running smoothly. Avoid the occurrence of communication breakdown in the delivery of messages through language, especially the language of Bali.

Strategies to improve understanding of the teachings of Hinduism can also be pursued through the three educational paths mentioned above. In addition, social media has also

provided many sites that can be used in order to increase understanding of Hindu religious teachings. One very important thing in this context is the awareness to learn seriously about the teachings of Hinduism. With regard to it in understanding the teachings of religion in reference sources it is necessary also the use of *viveka*. Referring to Ngurah, et al. (2006:198) *viveka* is an attitude that is able to distinguish between wrong and right, good and bad.

The strategy of selectively adapting cultures is also a relatively heavy challenge because external influences through various media are very heavy. Balinese who want to maintain the preservation of Balinese culture today must be able to respond to external influences, especially modernization and globalization. Referring to Sujana (1994:45) the Balinese are now in the midst of social and cultural change, or are under a shift in social structure, or overwhelmed by uncontrollable social and cultural developments and confronted with the swift and intensive, reacted strongly to any outside interference attempting to undermine Balinese and culture.

Synergize with the above phenomenon, in order to maintain the existence of Balinese culture must be able to respond to external flows with empowerment potential of cultural capital owned. The ability to sort out what is good and what is not good is a demand that must be met. In this regard, in accepting foreign influence through various media should use *wiweka* (logical reasoning) wisely. In addition, among future generations it is necessary to provide assistance from parents or leaders in order to provide direction and consideration as a filter to select the influence of external culture.

V. Closing Section

Based on the above study can be seen that the influx of modernization/globalization is very likely to disperse the traditions owned by the people of Bali in Lombok. The traditions described above, such as the tradition of *ngejot*, the traditions of *saling undang*, and the *majenukan* tradition have a very great function in order to preserve the Balinese cultural identity imbued by Hinduism in Lombok. Implementation of these traditions is also at the same time very effective for building internal social relationships among the Balinese. With regard to it is very important to preserve the noble traditions of the past in the present day.

The defense of the noble traditions that the Balinese ancestors had built in the historic period is certainly not easy. There are a number of strategies that can be applied to revitalize these traditions. As for strategies that would be an alternative to maintaining such traditions, such as building awareness of the importance of traditional values, using Balinese language in communicating with fellow Balinese, increasing understanding of Hindu teachings, and selectively adapting cultures. The reinforcement of these quocidian ties would be very effective in order to strengthen the implementation of Balinese culture imbued with the teachings of Hinduism in Lombok.

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COUNTER-HEGEMONY OF BALINESE WOMEN IN THE PUBLIC DOMAIN: CASE STUDY FEMALE LEGISLATIVE MEMBERS

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Abstract

This paper aims to discuss the hegemony related to Balinese women in the public domain who are female legislative members and their struggle for the rights of Balinese women. The data was collected through document studies, observations, and in-depth interviews with twelve female former members of the Denpasar and Bali provincial legislatures. The results show that in running for a public role as a member of the council, Balinese women are still hegemonized by men. This is reflected by the lack of numbers of women on the legislative council. Recognizing this marginal position, these Balinese women who sat as council members represent a counter-hegemony by encouraging the improvement of the political participation of Balinese women and supporting efforts to empower and develop the public role of Balinese women in the social, economic and health sectors.

Key words: counter-hegemony, Balinese Women, public role

I. INTRODUCTION

Balinese women in fighting for gender justice continue to be dynamic. Gender equity is related to the concept of poverty alignment in GBHN (1993) that fostering the role of women as male equivalent partners is aimed at increasing the active role in development activities, including the realization of healthy, prosperous and happy families. Furthermore, in Millinium Development Goals (MDGS) point 3 is expected to increase the life of women. Gender Mainstreaming in National Development in Presidential Decree No. RI. 9 of 2000 is a common condition for men and women to obtain their rights and rights as human beings in order to be able to participate in political, economic, socio-cultural, defense and national security activities, and equality in enjoying the results of development. With this policy, gender justice is expected to be a process to be fair to men and women.

The efforts of Balinese women in fighting for gender justice are pursued through their participation in politics. Efforts to increase the number of women on the political scene are issues that are still urgent to be debated. At least this relates to two reasons. First, empirically the political representation of Indonesian women both at the national and local levels is still relatively low. Second, the condition of democratic transition in Indonesia that provides an opportunity to increase women's representation in politics and government (Andriana, et al., 2012). Of the 1945 Constitution Article 27 Paragraph 1 states that: "all citizens shall have equal positions in law and government and shall uphold such law and government with no exceptions." This verse asserts that women as equal partners of men have equal opportunity and opportunity men to excel in activities in all aspects of development including choosing and being chosen in the life of democracy.

With regard to the political rights of male and female citizens, the State of Indonesia declares its commitment to implement the Beijing Declaration, the UN Declaration which guarantees women to participate in decision-making institutions. The commitment to guarantee equal participation between men and women in the political field is continued by including the 30% representation in Article 6 Paragraph (1) of Law Number 12 Year 2003.

Normatively, the equal rights of women and men in politics are no problem. However, the fact shows that, 64 years of independent Indonesia has been held 10 times elections, the percentage of women in the political sphere is still far behind from men. Women's political participation as legislative members is still relatively low, not reaching 30% quota. At the national level, the election results of the last three periods show that women who successfully occupied the seats of the House of Representatives by 9% in the period 1999-2014, up 11.9% in the period 2004-2009, rose again to 18% in the 2009-2014 period. Similarly, Balinese women who sit as members of parliament Bali is still minimal, ie as much as 1.82% in the period 1999-2014, rose to 7.27% in the period 2004-2009 and the period 2009-2014.

The relative lack of women's participation in the political process and public office directly or indirectly resulted in the lagging of women in various fields of life, especially education, health, employment and discrimination, and violence against women, affecting the welfare and progress of the nation as a whole (Soetjipto, 2005). This paper will address: (1) Why are Balinese women marginalized in carrying out their public roles?, (2) How do Balinese women council members contra hegemony in the effort to obtain their rights?

II. METODE

The research located in Bali Province applies qualitative method and multidisciplinary approach with perspective of cultural study. The data collection process was collected through document studies, observations, and in-depth interviews with 12 informants, ie women from former members of the Denpasar and Bali provincial legislatures. Qualitative and interpretative descriptive analysis is done by applying postfeminist theory, hegemonic theory, power / knowledge relation theory.

III. DISCUSSION

3.1 Hegemony and the marginalization of women of the Council Members

Male hegemony against women is manifested in various areas of life, including in the political arena. Women tend to be influenced by men. This is clearly reflected in the political participation of Balinese women. The political participation of Balinese women as members of the legislature since the 1971 elections until 2014 has had ups and downs. Representation of women as members of Bali provincial legislature is still low, that is 1.82% - 11.11%. In three election periods (1987-1992, 1992-1997, and 1997-1999), the representation of women in the Provincial Legislative Council of Bali has already reached 11.11% (Table 1). This figure has not

Table 1
Women's Representation At the Provincial Parliament I of Bali

Period	Number of Women	% Female	Number of Male	% male	Number of legislative members
1971-1977	2	4.44	43	95.56	45
1977-1982	2	4.44	43	95.56	45
1982-1987	4	8.89	40	91.11	45
1987-1992	5	11.11	40	88.99	45
1992-1997	5	11.11	40	88.99	45
1997-1999	5	11.11	40	88.99	45
1999-2004	1	1.82	54	98.18	55
2004-2009	4	7.27	51	92.73	55
2009-2014	4	7.27	51	92.73	55

Source: Processed from various sources by 2015

met the targeted 30% quota target.

The election in 1997 was the election of the New Order's transition to the Reformation. In the recruitment system of legislative candidates, there were government hegemonious practices against the dominant Golkar Party at that time. This political practice is in accordance with the concept of the hegemony of Gramsci (1891-1937), namely the dominance of a group against other groups, with or without the threat of violence, so that ideas dictated by dominant groups to dominated groups are accepted as natural (Ritzer 1996). During the reform period, the 1999 election result of women's participation has decreased dramatically from 11.11% to 1.82%. This decline is due to reforms that resulted in changes in election regulations, both regarding the election organizers and the number of election participants. At that time, women fought freely within the internal political parties participating in the election of 48 political parties, to be nominated to be legislative candidates. Women legislative candidates tend to be placed in large numbers in the list of candidates, while male candidates tend to be put forward. Men hegemonize women. This is in line with the theory of knowledge and power (Foucault, 1980) that knowledge and understanding of female politicians versus male politicians are still far behind. The unbalanced power / knowledge relationship makes women accept injustice in the placement of serial numbers, which resulted in women not getting a chance to win the legislative seat.

Furthermore, the political participation of women as members of the Provincial Legislative Council in the 2004 election result has increased from 1.82% to 7.27%. The regulation change also concerns the representation of women at least 30% in the political field contained in Article 65 Paragraph (1) of the Election Law Number 12 Year 2003. The article is an affirmative action form to encourage women's representation of at least 30% for political parties nominating their legislative candidates to the Election Organizer . The article does not have sanctions for political parties that do not apply it, so the representation of women in the DPRD Bali only increased to 7.27%, did not reach 30%.

In general, the partition of Balinese women as members of the legislature is still minimal. They are marginalized and hegemonized by men. This fact occurs as a result of various factors. First, the Balinese cultural factor of patriarchy, this patriarchal culture puts men superior and

more dominant, making the division of labor within the structure of Balinese society between men and women. This is expressed by Rai Sunasri, former Member of Parliament Denpasar City as follows:

“Although women have equal rights, have academic ability, and are competent in their field, but in practice, male board members tend to be powerful and women tend to succumb. This is fundamentally influenced by our patriarchal culture, marginalizing women. “

Second, the factor of conscious awareness and self-actualization. All informants stated that initially they did not have the urge to become politicians, but personal encouragement occurred shortly after the woman was suddenly in the political sphere. The self-actualization of Balinese women as members of parliament of Bali began to grow also disebabkan by the policy that gives 30% quota since the 2004 election. Some political parties are looking for women to be recruited in order to be nominated candidates for legislative members, especially the new small political parties. However, not all women have a great chance to succeed, because women's experience in politics is still lacking, and Balinese women are generally realistic, unwilling to take on uncertain opportunities by spending less.

Third, educational and insight factors. Although in general, women's education is still under men, but many middle-to-advanced women are well educated. With the education and employment opportunities gained by Balinese women, the insight of Balinese women can be said to be equivalent to men. From the research, Balinese women politicians have a high education average, which is equivalent to S1, but higher education academically has not guaranteed political awareness of women.

3.2 Cons Balinese Women's Hegemony Board Member

Recognizing his position which is still marginalized, the Balinese women council members continue to strive and encourage the political participation of Balinese women can be improved. This increase in political participation can be realized when there is increased political awareness among Balinese women through political education. Political education is an attempt to foster political orientations in individuals. This political orientation includes the belief of a concept that has political content, including loyalty and political feeling, as well as political knowledge and insight. This causes a person to have an awareness of political issues and political attitudes. Political education also aims to make every individual able to provide active political participation in society. Political education to increase women's political participation is in line with Foucault's opinion about the close relationship between knowledge and power in various social discourse, political discourse (the present) formed the relationship of power, knowledge, and death trilogy. This means that, power has a close relationship with the knowledge it developed to create death for that sake (Piliang and Sukini, 2003: 32).

Among them are the factors of global feminism movement, regulation and political policy toward women in Indonesia, women's movement in region as well as family and environment factor. Prior to the reform era, the factors of the women's movement that encouraged them to sit as members of the legislature were still passive, the active movement occurred as the reform movement. Regulatory changes that encourage affirmative action nationally started since the 1999 elections. The political participation of Balinese women is also influenced by the existence of political regulations and policies on women. Formally the 1945 Constitution Article 28 H (1) is the supreme legal basis for guaranteeing the rights of citizens including women in the political arena.

In 1988 the United Nations Convention on CEDAW, the seventh session, the United Nations adopted the General Recommendation No.5 on Affirmative Action (TKS). International Women's Movement continues to struggle through international legal protection that continues on General Recommendation no. 23 of 1997 on "Women in Public Life". It is specifically directed at encouraging States parties to the mandatory convention to eliminate discrimination against women in the political life and social life of their country on the basis of equal rights with men. The next two years, General Recommendation No. 25 of 1999 declared the obligation of participating countries to develop effective strategies to overcome the low representation of women, and the need to reallocate the sources of power between women and men.

Based on the convention, Indonesia as one of the international community. Finally during the Reformasi era, during the administration of President Habib, Indonesia ratified the Optional Protocol of Women Convention in 1999. Since then, the Indonesian government has made serious efforts to improve women's empowerment policy through gender mainstreaming strategy (Soetjipto, 2005: 236).

In its development, the constitution and regulations in Indonesia began to provide a stronger legal guarantee of equal rights between women and men. In addition, it also implies the TKS in an effort to increase women's representation in the power structure and decision-making process of public policy determination. Therefore, the MPR-RI recommends the government to create policies, regulations and special programs to increase women's representation in decision-making institutions by a minimum of 30% through MPR-RI's decree. VIII / MPR / 2002 dated August 11, 2002. The persistent movement of women in the end resulted in the enactment of Law no. 12, 2003 on General Election in the DPR-RI Plenary Session of 18 February 2003, states the Provisional Special Measures (TKS) in Article 65 Paragraph 1 as follows.

"Each political party participating in the election may nominate members of the DPR, Provincial DPRD and Regency / Municipal DPRD for each Electoral District with regard to women's representation of at least 30%."

The involvement of Balinese women as members of the legislature was also triggered by the local movement. In Bali the movement encouraged political women began in 2000. This movement caused the concern of political parties began to be seen as well as women politicians became excited to participate in the fight in the election. Increased interest in women into the political sphere can be explained by the Modern Post Feminist theory which concerns the awareness of women's injustice, oppression and extortion (Arivia 2003: 128).

The movement to fight for women's representation on the political stage can be explained by the theory of communicative actions of women who have a goal to achieve equality. As Habermas in Magnis Suseno (2000: 221) suggests that the most basic human action is communicative action or interaction to achieve mutual understanding. The involvement of Balinese women in the political arena is also influenced by families and the environment. The influence of the family is the father or husband who encourages him to seize the opportunity to become a politician. In the 1997 general election, besides the influence of male father or husband politician, women's activities through government-formed organizations such as PKK, Dharma Wanita and Dharma Pertiwi were also influential. Unlike the 1999 General Election and the 2004 General Election which is the period of reform, the government-formed organization has no role anymore. The dominant role is the role of the family. Decisions concerning time, manpower, and financial support were great in comparison to the 1997 elections which led to

women dependent on family support.

The counter hegemony of Balinese women who sit as legislative members of Bali Province and Denpasar City, that were realized in the form of their participation in the allocation of local government development financing and the development of regulations and their implementation related to the empowerment of women. Although the representation of women in the legislative body is still relatively limited, their gait is considered very strategic in fighting for women's rights in particular and as well as various development issues with gender perspective in general. In this connection, one of Golkar Party's cadres, Anie Asmoro, stated that one of the Balinese women wants to be a representative in parliament in an effort to voice the aspirations of the people of the Island of Gods, especially women. Its superior program as a member of the council is the empowerment of the community in the absorption of aspirations, especially in the employment sector. The reason is still many people who work, but in terms of income is far from expectations to meet the needs of his family.

"They are still marginalized in many areas, including the lack of skill and low wage pensions compared to men. For that, we as women continue to struggle to further empower the women (Anei Asmoro, Antara, Tuesday, August 13, 2013).

Balinese women now have many who plunge into the public sector. They can work in various fields because it already has a strong work ethic. The hard work ethic conducted by Balinese women is also motivated by the cultural demands of the Balinese people, namely becoming a loose luh. Being a luh-luih is every woman's dream because this title is only given to good and noble women. Good and noble women in the eyes of the community are women who understand and are able to perform their duties as women (wives). Women who like to work let alone be able to provide additional income will be a role model. This means they can be accepted and respected by the community. However, the child luh luu (female garbage) is the opposite, namely the predicate given to women who are not useful. Luh luu is a woman who is lazy to work and want her own (Karmini, 2011).

Because the "luh luih" lebel, the hindu of Balinese women try to plunge in various fields of work. They are self-employed, trying to be assisted by temporary or unpaid workers, to be assisted by permanent workers or paid workers, laborers or employees or employees, free

Table 2.
 Profile of Bali Population Force Year 2016

Jobs	Female	Male	Total	
			F	%
Self-employed	184.940	198.006	382.946	15.85
Trying to be assisted by temporary workers or unpaid workers	240.529	195.141	434.670	17.99
Trying to be assisted by permanent workers or paid workers	66.282	22.590	88.872	3.68
Trying to be assisted by permanent workers or paid workers	610.474	404.508	1.014.982	42.02
Free farm laborers	31.721	34.407	66.128	2.74
Free non-agricultural laborers	96.754	33.178	129.932	5.38
Family or unpaid worker	79.106	218.919	298.025	12.34
Total	1.309.806	1.106.749	2.415.555	100.00

Source: Central Bureau of Statistics Of Bali Province, 2017

workers, and unpaid family workers. Table 2 below shows the employment profile of Balinese residents.

Table 2 shows that the proportion of male workers in various occupations appears to be balanced. Women in Bali continue to fight for equal rights to have equal opportunities in various public roles. This they do in order to obtain the predicate of excellence women or *luh luh*. Being a *luh luh* is a dream for every Balinese woman because *luh luh* is a useful female figure, both for self, family, and society. Being a *luh-luh* is every woman's dream because this title is only given to good and noble women. Good and noble women in the eyes of the community are women who understand and are able to perform their duties as women (wives). Women who like to work let alone be able to provide additional income will be a role model. This means they can be accepted and respected by the community.

However, the title *luh luu* (female garbage) is the opposite, namely the predicate given to women who are not useful. In their view *luh luu* is a woman who is lazy to work and want its own delicious. The Balinese have given honorable respect to women. Women who excel bears the predicate *luh luh*. Being a *luh luh* is a dream for every Balinese woman because *luh luh* is a useful female figure, both for self, family, and society.

Counter hegemony conducted by women who sit as representatives of the people is an effort *pengantisiapsi* cases of domestic violence (KDRT). According to a former member of the DPRD of Bali, Anak Agung Sagung Anie Asmoro, there are still many cases of child abuse, whether physical or mental violence that requires the handling and involvement of all parties to overcome them.

Development of family health and welfare programs, including to ensure that the health of Balinese women's occupations can be optimized. In this regard, Rai Ayu Sunasri, a former member of the Denpasar City Council DPRD 2004-2009 stated that women council members continue to support efforts to empower women in the socio-economic and health sectors. "In addition to being able to pose in various public roles, Balinese women must now be able to maintain their body and health, be able to maintain healthy reproductive organs, avoid cancer services, sexual amenuar infections, HIV and so on. Bali's forerunner must support the program to improve maternal and child health for the creation of a healthy and prosperous family ", he explained.

The increasing number of women working outside the home is a consequence of changing certain social-demographic factors, such as education levels, changes in perceptions of working women, and the development of certain job opportunities that encourage women to enter the labor market more actively. As can be seen in the life of Balinese women in urban areas, especially in the centers of tourism activities, many of them are engaged in some services in the services sector, trade, government, hotels and restaurants. For those who have adequate education or more skills, public activity becomes a form of more activity, both as entrepreneurs and managers in a company that is usually owned and managed by themselves (Karmini, 2011).

IV. CONCLUSION AND SUGGESTIONS

4.1 Conclusion

In line with efforts to achieve gender equality in the struggle, Balinese women have been able to show themselves in various public roles, including those plunging as excesses and legislative

(board members). In carrying out his public role as a member of the council, Balinese women are still hegemonized by men. This is reflected by the lack of numbers and their participation as members of the Provincial Legislative Council of Bali.

Recognizing his marginal position, the Balinese women who sit as council members do counter hegemony in the form of encouraging the political participation of Balinese women to be improved; supporting efforts to empower and develop the public role of Balinese women in the social, economic and health sectors.

4.2 Suggestions

Education efforts and increasing political insight of Balinese women are needed so that their political kriprah can be developed. In addition, efforts to empower Balinese women in various fields, including the social, economic and health fields need to be developed.

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DISASTER: RELIGION AND CULTURE PERSPECTIVE

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Abstract

This article discusses disaster in the viewpoint of religion and local wisdom of Bali. In Balinese culture, between the *bhuana agung* and *bhuana alit* have an integralistic relationship. Whatever happens in the *bhuana agung*, has a direct relationship with *bhuana alit* - and vice versa. All kinds of ritual activities undertaken by Hindus in Bali to glorify and maintain cosmic balance are based on the emergence of a human consciousness centered on nature (cosmos). This is where ecocentrism comes into being. All human religious expressions are oriented towards the cosmos - purifying mountains, lakes, forests, and seas. In phenomenological perspective, the intentionality of human-centered consciousness of nature has shaped the beliefs and culture of Balinese society. Disaster awareness also emerges from this pattern. Balinese people use natural signs to explain the occurrence of the disaster. At least, this is implied in some texts, especially *Roga Sangara Bumi*, *Bhama Kertih* and *Lebur Gangsa*.

Keywords: Disaster, Cosmic Awareness, Local Wisdom

1. INTRODUCTION

Remember the disaster that devastated Bali in 1963? Mount Agung which is located in Karangasem erupted again - can be said to be quite heavy. It was smoldering smoke and storming the slopes. The lava was carried away by the water sweeping the river valleys, heading to the sea and destroying the fields. The ashes cover most of the island. The quake rocked the island of Bali.

The death and destruction figures are published vary, but at least 1,200 people died, thousands of charred animals, seventeen villages were swept away, more than fifty thousand acres of land were not functioning. At least this is the record of David J. Stuart Fox, a Dutch researcher in his book *Pura Besakih: Temple, Religion, and Society in Bali*. One interesting thing at that time: Hindus in Bali are carrying out the great ceremony of *Eka Dasa Rudra* in *Pura Besakih*.

History was repeated. The mountain, known as *Tohlangkir*, shows signs of eruption at the end of 2017. The dark story of the 1963 eruption builds the historical image of Balinese society. Fear, panic, despair enveloped the people who were under the slopes of Mount Agung. Until early 2018, signs of the eruption of Mount Agung are still visible, though not as great as the eruption of 1963.

For the Balinese, the catastrophic eruption of Mount Agung is not a coincidence - there is widespread belief that the eruption marked the gods' fury on the Mountain. Moreover, in the eruptions of Mount Agung before, also associated with the anger of the gods against the ruler of the earth. The events of natural disasters are not only considered something that just happens naturally, but there is cause for '*liyan*' which invites the anger of the god of the mountain ruler,

resulting in disaster. The causes are varied; it could be due to the absence of ritual for the rulers of the mountain, or because of political turmoil in the downstream.

It can be said, in the local beliefs - especially Hindus in Bali at the time, the chaos that humans do could have an impact on the chaos of the universe, and vice versa. It is at this point that human consciousness is centered on the nature (especially on mountains). This mind-centered consciousness makes Mount Agung one of the sacred dots that must be 'sterilized' and protected from the things that make its sanctity contaminated.

The establishment of Pura Besakih became one of the markers if in the region should not be disturbed for any reason. This purification and sanctification strategy is supported also by the myths that show how important the position of Mount Agung is in the span of Balinese cosmic orientation.

All kinds of ritual activities performed by the Hindus in Bali to glorify and maintain cosmic balance are based on the emergence of human consciousness centered on the nature (cosmos). Humans are aware that the 'anger' of nature will bring great disaster to their life. The destruction of the universe will also affect the human life. This is where ecocentrism comes into being. All human religious expressions are oriented towards the cosmos.

The Hindus in Bali have very many rituals rooted in the ecocentrism. The rituals as *tumpek bubuk*, *tumpek wariga*, *tumpek landep*, *candi narmada*, *bhumi suda*, *mapekelem*, *melabuh gentuh*, *ngerebeg*, *nangluk merana* and so forth are forms of religious expressions which aims at maintaining the equilibrium and glorifying the nature and all in it (*sarwa prani*). Similarly, the ritual ceremonies performed around the mountain (*Giri*), sea (*Segara*), river (*tukad*), lake (*danu*), and forest (*wana*) are the manifestations of the human consciousness centered on the nature.

In phenomenological, the intentionality of the human-centered consciousness on the nature has shaped the beliefs and culture of the Balinese society. This centered awareness on the nature also influences the patterns of relationships and relationships between humans and nature in Bali. Here the awareness on the nature also means respect for the nature. The respect for the nature means also a readiness to protect it. At this point, there arises a 'poetic' and 'intimate' relationship between the man and the nature. The relation of the man and the nature is not the dualism of subjects and objects –one subordinates the other, but to mean a reciprocal relationship.

When the man is conscious of his existence in the world, he is obliged to preserve the 'world'. One form of efforts to 'nurture' the world by the Hindus in Bali is to carry out the ritual ceremonies destined for the nature by using means derived from the nature itself as well. In addition, the 'intimacy' of the human beings with nature in Bali forms the human beings who have the sensitivity to the symptoms that come from the nature –including one of which is the occurrence of chaos or disaster. At this point, it can be said that the human relationship with the nature relationships is so 'mystical'.

But the burst of the religious ritual activities destined for the nature is inversely proportional to the reality of the human life in Bali so far. At this point, there is an imbalance between ideals and reality. The Bali's development paradigm, which is anthropocentrically oriented and centered on human rationality, puts the nature at the position of object that can be formed, exploited, treated according to the rational designs of the anthropos. All kinds of the human activities are based on the instrumental technology.

The nature and all in it are considered 'exist' to be economically exploited in the technological-instrumental ways. Here, only the humans are considered to have intrinsic values, whereas the nature is only passive material physical entity. This looks very ambivalent with the ecocentric Bali culture. But it should be admitted the Hindus in Bali are in the middle of the tension. On the one hand, the people of Bali are still busy with rituals that aim at worshipping and glorifying the universe (bhuana agung), but on the other hand, the faces of the industrial products of modernity are increasingly unfriendly to the Balinese environment. Here is the imbalance (disequilibrium). As Leopold says (in Dewi, 2015: 5), the natural imbalances arise from the technological and hyper-industrialization.

Changes in the name of the humans often undermine the natural equilibrium, and this is happening in Bali that is rich in the practice of the breeding religion of the universe. If I can say, the modernization of the everyday life along with the development of science and technology based on the principle of rationality actually make people have more distances with the nature. The 'intimate' and 'mystical' relationships become very mechanistic. No more chemistry between the man and the nature.

This is also the cause of Bali lately hit by some serious disasters in the rainy season. Buleleng regency was attacked by large flood disaster last February. There were at least five villages ravaged by the flash floods and landslides. The five villages are Musi, Penyabangan, Sanggalangit, Banyupoh, and Pemuteran. The cause of the flood (according to the online and local daily newspapers) is the water catchment in the upstream area. The green areas in the mountains and hills are damaged so they cannot absorb water.

It certainly cannot be separated from the 'culprit' called human. The forest clearance, forced land conversion for the construction of tourist accommodations and housings, has brought tremendous catastrophic effects. This is one fact; if the human relation with the nature in Bali tends to be destructive.

The concept of Wana Kertih, Tri Hita Karana, seems to be just 'wonderful words' far away from the meaning. The indigenous villages and people who have been acting as shields against the environmental destruction with their traditional norms seem helpless by the hands of capitalists who want to design the nature based on rational economic calculations. In fact, the treatment that is not 'poetic' to nature has an impact on disasters that harm all beings.

In addition, the divorce of the intimacy of the human relation with the nature in Bali is seen when the humans show 'shocked attitude' when the natural events occur such as floods and rob floods. They no longer have sensitivity and disaster protection –awareness of the Panca Baya. The end is the search for 'scapegoat'. The ability to read the catastrophes is a rare item right now.

One example, when the rob flood occurred on the coast of Bali, the people suddenly panicked –and linked this to a busy reclamation plan into a public issue whereas the Balinese ancestors have many strategies to read the disaster. In addition to how to read sasih and calculation of time, the Balinese elders also read the disaster with the creation (sign) of the nature.

Formerly there are many coastal forests. The goal of foraging the coast other than as broken water also gives a sign when the disaster occurs. Simple logic: when the sea water rises, the creatures and ecosystems that live in coastal forests will go upstream and this is read as the marker of coastal disaster. Vice versa, when volcanic eruptions will occur, the earliest forest ecosystems give the humans a sign. This means that there is the ability to read the disaster only with the creation of the nature.

But now the design of the coastal management in Bali has changed. The coastal forests transformed into star-rated hotels. There are also the coastal areas built concrete water breaker and jogging track. So there is no natural sign when disaster strikes. The society also uses only technology prediction when high waves occur. However, casualties are inevitable. In Balinese terms: this is one form of kasep tangkis 'shocking' disaster. This also indicates if the human cosmic awareness begins to disappear. The rationalistic-anthropocentric paradigm of development and the disaster mitigation necessitates it to happen.

2. Discussion

2.1 The Mystical Relation of Bhuana Agung-Bhuana Alit

In the Balinese cultural conception of the cosmos, the terms bhuana agung and bhuana alit are very well-known. The bhuana agung and bhuana alit are not fragmentary dual-entities, but correlational and continuous duality. That is, both cannot be separated just like that, let alone by reason. This is what shows the integralistic characteristics of the Balinese culture. It tends to see wholeness as the main thing. The individual or bhuana alit has no original role to play, it must conform to the great cosmos –the bhuana agung (Usadi, 1989).

The Hindu community in Bali believes that God creates the nature by using the five seeds of the energy element called panca tañmatra, consisting of, Gandhatanmatra is the seed of the prethiwi 'soil', Rasatanmatra is the elemental seed of the apah 'water', Rupanmatra is the seed of element of teja 'fire', Sparsatanmatra is the seed of the element of bayu 'air', Sabdatanmatra is the seed elements akasa 'ether'.

The five types of elements called pancatanmatra are then transformed into atoms called Paramanu. From Paramanu it comes the elements of the thing called panca mahabhuta (the five most omnipresent elements) namely, the prethiwi is the solid element, the apah is the liquid element, the teja is the element of light or heat, the bayu is the element of air, the akasa is the ether.

It can be said between the bhuana alit and the bhuana agung has created through the same elements of Pancamahabhuta. This interaction of the bhuana agung and the bhuana alit is mediated by the human body. The philosophical reflection of the French philosopher Merleau-Ponty suggests a man of stature is a way of bringing him into the world. Before being realized as an object conceptualized as a physiological problematic, i.e. as a lump of flesh, my body is actually a dimension of my own existence. My body belongs to me and causes me worldwide (Hardiman 2002: 78).

If it refers to such philosophical reflection, it is not surprising that the body first receives signals concerning something that occurs in the great universe (the bhuana agung). Damage or imbalance that occurs in the bhuana agung, it will also affect the bhuana alit. The bhuana alit is able to sense what will happen in the bhuana agung. At this point, there is a mystical relation between the body and the nature. It can be said, the rituals of Hinduism in Bali by means of banten 'offerings' is one effort to revive the connection between the body and the nature.

It is to say that the banten is only a means that serves to rebuild the mystical connection of the body and the nature. In addition, it is the embodiment of offerings and sense of gratitude to the creator. The loss of the mystical relationship between the body and the nature means leaving the humans alienated –so that it no longer has the sensitivity in the event of the natural disaster. That is, the lack of involvement and the insertion of the experience of cultivation in the

utilization and empowerment of the environment carry a certain ecological risk.

In Tantric rituals, the experience of nubility is actually one way of 'transcendence' or the absorption of the cosmic energy. As known the tantrism is very famous with the teachings of Panca Ma, namely: (1) Matsya 'eating fish'; (2) Madya 'drinking liquor'; (3) Mamsa 'eating meat'; (4) Mudra 'certain movements'; (5) Maituna 'sex as a medium of worship'. The goal is to gain strength, power, and supernatural (knowledge) from Dewi Parwati as Siwa Sakti (Surasmi, 2007). In the Tantric tradition, the symbolic system of worship involves elements of flesh, such as phallus and vagina that are refined into Lingga Yoni (Utama, 2014).

The male sexual organ symbolizes the act of planting and the female organ symbolizes the earth that contains the fruit. When the human body and the earth are assumed to have natural attributes of the nature, they must be understood as interacting and dependent. The mystery of nature must, therefore, be the mystery of the human body. The human body becomes the microcosm of the universe, and it is considered the Tantric cosmogony which aims at explaining the birth of the great universe in the sense of the mystery of the birth of the human race (Utama, 2014).

The relationship between the man and the nature is necessary for the harmonious state, balanced between the elements that exist in the nature and elements possessed by the humans. This is what must always be taken care of, and one of the ways is to conduct the yadnya 'holy sacrifice'. In the context of the human relationships with the environment (nature, animals, and plants) in the Balinese society, for example, there are ceremonies called Tumpek Bubuh and Tumpek Kandang.

The philosophical basis of the Tumpek Bubuh rests on the attitude to give before enjoying, in the context of the conservation of the biological resources, before the humans enjoy and use the plants as part of the food menu it should be initiated by the process of planting and maintenance, e.g. a farmer before enjoying rice must first plant the rice. Likewise, the Tumpek Kandang tradition also offers us to always love all kinds of animals, and the philosophical foundation of the Tumpek Kandang holds the doctrine that the humans with the environment are like tigers with forests, the tigers are the forest guards, and the forest keeps the tigers. If not mutually maintaining there will be disaster.

This is also in line with the Javanese philosophy. It is said to preserve the beauty of the nature expressed in Mamayu Hayuning Bhawana. Ayuning manungso gumantung marang ayuning bawono. Ayuning bawono gumantung marang ayuning samudoyo (Wiryatnaya, 2006). This means the goodness and the beauty of the human life depend on the goodness and the beauty of the cosmos as the bhuana. The goodness and the beauty of the buana depend on the goodness and the beauty of all elements of reality. The existence, the distribution of water sources and the water quality is one of the nature's faces.

2.2 Disaster Signs in Roga Sanghara Bhumi and Bhama Kertih

According to Ninian Smart (Sudiarja, 2006: 32), there are seven dimensions in every religion. The first dimension is the practical-ritual dimension as seen in the sacred ceremonies, the celebrations of the great day, worship and so on. The second dimension, experiential emotion, refers to the feelings and the experiences of varied adherents. The special, supernatural, and extraordinary events experienced by the devotees give rise to the feelings of sadness and joy, admiration and prostration.

An important topic in the dimension of religious experience is called mystic-in which the devil feels closely united with the divine. The third is the narrative dimension that presents the sacred stories to contemplate, and the fourth is the doctrinal philosophical dimension of the religious dimension that presents rational thought, argumentation, reasoning about religious teachings, the basic of living, and the sequencing of religious concepts.

The fifth dimension is the legal-ethical dimension concerning the order of life in religion, the arrangement along with the rule of law, not infrequently accompanied by the punishment system in case of violation. Sixth is the social-institutional dimension governing the common life of the government, organization, leader ordination, and institutional matters in religion, the last is the material dimension of goods, tools used in worship, including the buildings of worship.

Referring to the above Ninian Smart view of religion, in the context of disaster, the religion offers philosophical doctrinal dimensions as perspective. In the context of Hinduism in Bali, there are several literary texts which contain teachings to understand the signs of disaster and the efforts undertaken. There are at least two lontars or manuscripts referred to the discourse of disaster, namely Roga Sanghara Bhumi and Bhama Kertih.

In Roga Sanghara Bhumi it is said that the cause of the destruction of the world is the anger of Bhatara Druwaresi who resides above the sky and Sanghyang Anantasana who dwells in Sapta Petala. He is very angry with people in the world. The sign of the earth is doomed; fire is enlarging, all kinds of bhuta pisaca incarnate as human beings, the world becomes chaotic, people are not conscious, hostile to brother, people who undergo dharma get reproaches.

Unusual births of animals appear (salah timpal 'wrong sexual partner'), dogs have sex with pigs, buffaloes with cows, frequent earthquakes, incompetent spells, rampant poison, earth filled with dirt, tarnished down to the underworld. The anger of Sanghyang Anantabhoga stepped on his back by a dirty man so his back is hot. Then He moves his tail so the earth shakes. This is a signal of a terrible disaster on earth –including earthquakes. Here mankind must perform the 'Bhumi Suddha' ceremony of the purification of the world.

The Roga Sanghara Bhumi explains the signs of plague based on sasih calculations. If on the sasih kaenem 'sixth month' there are persistent quakes, it is as an invader of disease outbreaks. The onset of illness begins with heat, anxiety, and chills. The disease comes from Bhatara Luhuring Akasa. So humans should offer a caru on the southern edge of the village.

If on the sasih kepitu there come sickness, various diseases, it means Bhatara Guru spreads the disease. It is worth offering a caru. Furthermore, if on the sasih kaulu and katiga there will be continuous earthquake, as the invaders of disease and outbreaks in the villages on the beach, it is the outbreak spread by Bhatara Surya, Bhatara Baruna, and it is worth carrying out guru piduka 'apology to the teacher' ceremony in the sagara 'sea'. So as with the other sasih 'months', when disaster strikes in the form of an outbreak of a disease or natural disaster, Roga Sanghara Bumi offers a ritual solution through mecaru and performing the guru piduka ceremony.

The text of the Roga Sanghara Bhumi also gestured to the former king about the characteristics of the earth overwritten address that was not good and had an impact on the life of the king, as when there is a rainbow into the palace, then it is the sign of the king to be destroyed and short-lived. Similarly, if the animal kidang 'small antelop', menjangan 'deer', run into the village (desa pakraman), then it is a bad gesture. This indicates the village was katadah kala (eaten by the time). The court was ordered by Sanghyang Kaliyuga to enter the village. Then the village will experience disaster. To anticipate the catastrophe, once again, the Roga Sanghara Bhumi

offers the completion of the ritual by the way of mecaru.

Moreover, in the text is mentioned, if there is a big tree fallen not because of the hurricane, the people will experience destruction. Similarly, if there is a tailed star –often called bintang kukus ‘shooting star’ –in the sky hinted the murdering ‘leader’ of universe will be hit by danger. Again if there is a big flood river, with heavy rain so that the banyan tree collapses - until the sea floor is buried hints that the king will be killed in battle.

Furthermore, if the sebaceous creature is exposed to your disease, the poison will be accompanied by a rampant teluh, desti, and magic –until people on the south-west coast are exposed to severe diseases that are poisoned by Hyang Baruna. Here the humans are asked to make offerings in the middle of the sea. The Hindus in Bali call this ritual ceremony called malabuh gentuh –performed on sasih kasanga ‘ninth month’.

In the Roga Sanghara Bhumi is emphasized the importance of the role of a leader in maintaining the harmony of the world and the nature by promoting the practice of religious rituals. So all forms of danger signs that come from nature must be solved by way of offering ceremony in the form of caru. The aim is to ask for salvation, harmony, world peace, and most importantly the balance of the nature. The leader who has traditional authority holds a strategic role here.

As mentioned in the Roga Sanghara Bhumi; if the king wants the earth’s welfare, it is worth offering the guru piduka, pleading for state salvation, to the god of mountains in Besakih known as Bhatara Putrajaya, to the sea god in Ulun danu, and Bhatara Baruna in the sea. These three places become the Balinese cosmic orientation that must be maintained for its sanctity; otherwise, it will bring disaster. The Roga Sanghara Bhumi hinted that the leader performs a touching labyrinth ceremony at sea and in the lake, and performs the Panca Walikrama in Besukih. So it is clear that this papyrus text is written to signal an ‘alarm’ to the king in seeking the balance and the harmony of the universe. It is not only for the great universe of the bhuana agung, but also the little universe of the bhuana alit.

A similar understanding is also found in the Bhama Kertih text. But the text of this lontar provides more guidance to establish the wewangunan from home to the holy place. In the palm is also described categories and characteristics of coral reefs that are not feasible on it established wewangunan because it will have an impact on the emergence of distress or disaster. In addition, in order to pursue the glory of the universe, in the Bhama Kertih also described ritual of pamendeman (mendem Panca Dhatu) for the world’s reinforcement/ inauguration of the earth.

The Bhama Kertih hints at the signs of coral panes as follows: if there is smoke coming out of the yard, the ground of the yard is directly penetrated by the alley, the highway, the river, adjacent to the intersection, with the temple, the bale banjar is in the upper reaches of the land, it is called coral panes that cause distress when built houses on it. And again if there are animals that intercourse in the house, wasps nest in the house, as well as snakes enters the house, then this is included in the creation of the disaster and show that the yard is hot.

Furthermore, the Bhama Kertih prohibits the use of burnt wood for use as the material of the wewangunan ‘building’ because it will cause distress to the person who will inhabit the building. In addition, in the Bhama Kertih is also mentioned that if there is a big tree struck by the lightning, then in that place must establish Padma Capah where Bhatara Indra Blaka may reside so that people do not experience misery –but also an effort of pamangguh pamali or pamangguh bhaya. So the Bhama Kertih uses the term coral panes as the cause of a disaster or distress. In line with the Roga Sanghara Bumi, the Bhama Kertih also offers a material

dimension of religion that is the ritual ceremony with various types of offerings aim at deferring pamangguh pemali or pamangguh bhaya toughness for the balance and the harmony of the world.

2.3 Implementation of Sad Kertih Concept

In fact, the Hindus in Bali have a lot of value and teachings to preserve the natural ecosystem. In addition to the concept of Tri Hita Karana, the Balinese Hindus also have a doctrine known as Sad Kertih. Regarding the Sad Kertih is formulated in the manuscript of Purana Bali. The six things that must be done are Atma Kertih, Samudra Kertih, Wana Kertih, Danu Kertih, Jagat Kertih and Jana Kertih.

The Atma Kertih concerns the life of Sang Hyang Atma who must be kept holy from the shackles of Tri Guna. The Hindus in Bali carry out the cleansing the atma of the deceased person with the ceremony of Pitra Yadnya through Ngaben, mamukur up to ngelinggihang Dewa Hyang. The process of sanctification of Atma is possible if the places of purification Atma also in a clean and holy.

Then the Atma Kertih also very relates to the Samudra Kertih, the preservation of the Ocean. The Hindus in Bali have the tradition of throwing ashes into the ocean. In addition, the Hindus also utilize the sea as a place for the pursuit of all mala or defilement within. This is possible if the sea is in a clean and holy state. Therefore, it is important to cleanse the sea and keep it clean.

Just imagine, if the ocean is damaged, the beach is hit by abrasion, the coast is enclosed for the construction of the hotel, and it will greatly affect the spiritual life of the Hindus in Bali. But in fact, the beaches in Bali increasingly are polluted. The beach seems to be the estuary of all kinds of waste both the households and the industries. The Marine biota and the biological sources have been damaged. This fact is inversely proportional to Balinese-oriented religion. The Hindus perform makelem ceremonies and anchoring in the segare begging the god Baruna so as not to happen the sea disaster and blesses the world in a state of harmony.

Similarly, the Wana Kertih, it is an effort to preserve the forest. Our ancestors in the past built many temples in the middle of the forest and are generally called Pura Alas Angker. Alas means forest or wana. Angker means haunted place or tenget in the Balinese language. With the existence of this Alas Anker temple, the community is expected to make the forest so that there is no destruction.

In the book of Pancawati, there are three ways to preserve the forest, namely, Mahawana, Tapawana, and Sriwana. The Mahawana is the forest as a biological source, as a water saver throughout the year. With good forests, the rainwater will be stored to keep going in the dry season. The banjir bandang 'heavy flood' disaster occurred in Buleleng Regency shows if the forest no longer functions as the water catchment area. The illegal logging and forest clearing as residential or tourism accommodation caused the disaster to occur, whereas in the past, in the Mahawana concept people who cut down trees in forests are subject to fines as in Tenganan Pegringsingan traditional village.

Furthermore, the Tapawana means forest where the saints make the hermitage or now may be a place of meditation or pasraman. It is expected that the followers (sisya) of the saint comes to the forest and together guarding the forest. The chanted prayer also gives a vibration to the preservation of the forest. Now it is not a saint who built the pasraman in the forest, but the

investor who built the villa in the forest. The Sriwana is the forest as the source of community prosperity. The forests if preserved sustainably and the ecosystem in it will indeed be able to meet the needs of the human life. Not just the opposite of treating the forest as an object that is exploited in destructive ways. The destructive treatment of Bali's forests will have a destructive impact on the human life.

The next is Danu Kertih. This is an effort to preserve the freshwater resources in the lake. The lake is often used as a place of ritual mekelem (drowning the victim's animal). In every lake, there is a temple called Ulun Danu. But the effort of the preservation of the lake in Bali is also not really implemented yet. The proof of the lakes in Bali continues to experience sedimentation. This is what causes the lake water to overflow as happened in Tamblingan and Kintamani Bangli. This shows if the concept of Danu Kertih has not been implemented properly. Finally, there is a catastrophic rising of lake water that harms the humans as well.

The fifth is Jagat Kertih. What is meant by Jagat Kertih is an effort to preserve the harmony of social relations in society. Our ancestors translated this Jagat Kertih by building the Desa Pekraman. It is building a dynamic social harmony in Hindu society in Bali through Pakraman Village which is characterized by Tri Kahyangan. The last one is Jana Kertih. The efforts to build people who have sensitivity and awareness in taking care of the environment. If only the Sad Kertih is implemented in the early prevention of disaster, then the risk of disasters can be reduced.

3. Closing

In Balinese culture, between the bhuana agung and the bhuana alit have an integralistic relationship. Whatever happens in the bhuana agung has a direct relationship with the bhuana alit, and vice versa. All kinds of ritual activities undertaken by the Hindus in Bali to glorify and maintain cosmic balance are based on the emergence of the human awareness centered on the nature (cosmos). This is where the ecocentrism comes into being. All the human religious expressions are oriented towards the cosmos –purifying mountains, lakes, forests, and seas. In phenomenological, the intentionality of human-centered consciousness of the nature has shaped the beliefs and cultures of the Balinese society. This centered awareness towards the nature also influences the patterns of relationships and relationships between the humans and the nature in Bali. The disaster awareness also emerges from this pattern. The Balinese people use natural signs to explain the occurrence of the disaster. At least, this is implied in some texts, especially the Roga Sangara Bumi, the Bhama Kertih and the Lebur Gangsa.

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IMPLEMENTATION OF HINDU TEACHINGS IN THE DUKUH SILADRI GEGURITAN TEXT

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Abstract

The teachings of Hinduism are teachings that can be used as a life guide or handle that have a quality of eternal. This guidance is the eternal law of truth that can be used by human beings in wading through this life. These teachings are implemented in various forms; among them literary works and, in this case, the Dukuh Siladri Geguritan text. This paper seeks to uncover how is the form of religious teachings as implemented in the text based on an analysis using the theory of structuralism and semiotics supported by a qualitative hermeneutic method. The results show that religious teachings are embedded in the form of worship to Sanghyang Cintya carried out by Dukuh Siladri. The aim is for requesting prosperity and peace in the world. Alongside this, the text also refers to the tradition of macaru sacrifice, the dapetan ceremony and kepus pungsed ceremony. All of these aim to neutralize negative energy as well as guarding the harmony between humans with the nature of the environment.

Key words: implementation, teachings, worship, customs and traditions

1. INTRODUCTION

Geguritan literary works, not only a mere entertainment but many are of high literary value, meaning literary works that contain guidelines that can lift the dignity and human dignity. Atmasaki, said that the literary works of geguritan could provide an opportunity for humanity to question life so as to generate meaningful ideas and can fulfill the human desire to contemplate (1990: 24). One of the literary works of geguritan used in this analysis is Geguritan Dukuh Siladri (hereinafter abbreviated as GDS). According to colophon, GDS was composed by Pedanda Ngoerah from Banjar Teges Gianyar on 13 November 1933. This geguritan was once transcribed into Latin letters and translated into Indonesian by I Ketut Karyawan in 1990. GDS implements the attitude of religiosity to achieve happiness sekala and niskala. Therefore, it is quite interesting to be analyzed, especially from religious aspects and religiosity according to the teachings of Hinduism.

The problem raised in this analysis is the form of religious teaching which is how it is implemented by the author in GDS. The theory used to analyze the problem is structural-semiotic theory supported by hermeneutic qualitative method. The aim is to know the religious teachings, especially the Hindu teachings that are explicit and implicit in the GDS.

2. DISCUSSION

Before the analysis is done, the first concept of religion and religiosity. This needs to be put forward to make it easier to understand the implicit and implicit implementation of the Hindu teachings. The word religion comes from the Greek word, *relegere*. *Re* means back, and *legere* means binding. So, *relegere* means binding back to silence or not moving. Of course

the intended here is man to re-bind himself to God as its origin, the most eternal and eternal. By reconnecting to God, man will rediscover himself, find happiness and truth (Nala, 1993: 4). What steps can humans use to tie themselves to their origin? The steps taken are to embrace a religion (religion) and implement his teachings in life in society.

In the teachings of religion will be found ways how humans can reunite with God. Therefore, there is a definition that religion is a way or expression of human belief to bind itself to God as the creator of man with this universe in order to obtain peace and prosperity in his life. Others say that religion includes all belief in God along with the teachings of worship and obligation associated with that belief. In other words, religion (religion) is a belief of its adherents, that by doing His teachings, we will be able to achieve the welfare of life, both in this world (in the immanent) and in the hereafter (niskala), and can equip science and technology in solving problems that are beyond reason and a very limited (transcendental) human ratio. Implementation or embodiment of religious teachings is what is called religious. In other words, religious people can not necessarily be regarded as religious.

Religiosity, is the implementation or embodiment of religious teachings (religion), especially Hinduism in GDS. Religiosity, can not be released away with religion (religion).

Hinduism is a doctrine that can be used as a guide or a life that is eternal and eternal. The rule is called sanatana dharma. The rule is a law of eternal truth, a moral law that can be used by humans in this life. With this guidance we hope that we can achieve the highest happiness, namely moksa, and to uphold the eternal prosperity and peace in this world (Jagaddhita), both with fellow human beings (bhuana alit) and with its natural environment (bhuana agung) (Nala, 1993: 2).

2.1 Worship to the Cintya Sanghyang (God the Almighty)

In the GDS, the enforcement of welfare and peace is carried out by I Dukuh Siladri in the form of worship, as seen in the 6th stanza 28--32, as follows.

*Tetep saupakarannya, Mudita negak
nongosin, kocap I Dukuh masucian,
mabusana sarwa putih, raris ngaturang
bakti, ring Ida Hyang Cintya mucuk,*

*nuli negak ngwasuh pada, masilagana tan
mari, kakasange, kajapain kakebatang.*

*Raris dane ngranasika, mupulang adnyana
sandi, tanah langite madukan, mauderan
dadi besik,*

*sida malih kababahin, raris pujane
kasambut, asta mantra pamungkahan,
ari mawantu tan mari, tangan cakup,
jerijine kakilitang.*

*Sekar cendana lan wija, tiniban
ring swamba sami, malih mepes
matanganan, mayonin tirta mangurip,
nunggalang Hyang Tigasandi,*

tri tatwa ikang winuwus, pangsadia

The ceremony has been prepared, Mudita sat in charge, supposedly I Dukuh shower (sanctify myself), wearing white clothes, then pray, to the front of Ida Hyang Cintya preferably, then sit back to wash your feet,

sitting cross-legged not forgetting, gauze as a base, posted and then scaled

Then he concentrated his mind, uniting strength and mind, soil and sky mixed, spinning into one,

can be repeated again, then the spell is spoken, eight spells of purification, unceasingly, hands are included, fingers folded.

Sandalwood and *wija* flowers put in place all the rivers, again doing *mudra* splashes of life, uniting the Three being one, tri tatwa was pronounced, executives to

*dulurania, undakan jalitan mari, raris
nyambut, sasirat nyiratin raga.*

*Bajrane wus kinalpokan, ping telu nabuh
murwanin, malih sekar ganda wija,
tinibak ring swamba sami,*

*mamusti sekare mrik, suaran gentane
mangunggul, swamba tiniban sekar,
ganda wijane tan mari, dupa dipa, tetep
sarehaning puja.*

*Pujane wus kasimpenang, puput
mangaturang bakti, ring Ida Sanghyang
Suksma, warnane mecaya ening,*

....

be happy, implementation in accordance with the rules, then welcomed, received a splash of holy water.

Genta after being held, sounded three times starting from the east, accompanied by fragrant flowers wija, put into place tirta all,

fragrant fragrant, the sound of clapper bells, where the tirta is filled with flowers, wija fragrant is not forgotten, incense burning, still accompanying worship.

The mantra Puja has been terminated, finished praying, to the Most Merciful, his face shone radiant,

....

In the verses mentioned above, it is implied and explicit that I Dukuh Siladri has implemented the religious teachings that have been obtained from his teacher. Almost every day he worships Sanghyang Widi, which in this case he calls Sanghyang Cintya and Sanghyang Suksma. Sanghyang Cintya and Sanghyang Suksma are other terms of Sanghyang Widi (God). It was done in accordance with its original purpose, before he became Dukuh (Mpu). He always aspires to fill himself and want to know the human behavior, which one is right and what is wrong. In this world a lot of slander that can affect, many are brave with parents, there are frequent quarrels with relatives, entrenched nature of arrogance, and no one relents. It is depicted in Pupuh 1, verse 8, as follows.

*Ne momoang beli ring manah, tresnane
ring cai, apang sida karahayuan, beli
manyama ring cai, apan I gumi cara
jani, pisunane pada ngugut, liu tungkas
ring rerama, manyama mamusuh
sengit, pada ngagu, twara nyak pacang
kasoran.*

....

This is the wish of his own brother, because faithful to you, in order to achieve safety, brother brothers with you, because of the world today, slander is very influential, many are against parents, with brothers fight hard, equally arrogant, no one relents

....

On the basis of that thought, Siladri left his house and headed straight to Mount Kawi, which is in Pasraman Mpu Dibyaja. Mpu Dibyaja is a very wise Mpu (pradnyan), nothing to match. Truth is always highlighted and used as a grip, and loves to help suffering people. After Mpu Dibyaja died, all his knowledge was inherited to Dukuh Siladri.

The worship done by Dukuh Siladri is really used for prosperity and peace in the world. He really wanted to uphold the truth from various threats, both from human circles and from the dormitory who always apply witchcraft. Dukuh Siladri was never afraid to face his enemies, simply by worshipping Sanghyang Pasupati (Sanghyang Widi). For more details please note the 8-temple Pupuh 38--42, as follows.

*I Dukuh kangen mirengang, ngembeng-
ngembeng yeh tingale membah mijil, raris
mangandika alus, "Duh cening jiwatman
bapa, yaning keto antiang ke bapa malu,
reh bapa kari mamuja, ngarcana Hyang
Pasupati".*

Buat ngastawayang awak, mangda sida ne

I Dukuh touched listening, tears in his eyes, dripping out, then say slowly, "Oh my dear little boy, then wait a moment for a father, because my father still adore, worship the Sanghyang Pasupati".

To pray for ourselves, to find peace, his son did not say long, I Dukuh then purify

*rahayu kapanggih, pianak tan panjang
atur, I Dukuh raris masucian, gelis mamuja
tetep saprayoga sampun, tumuli ngarcana
Sanghyang, mepes mangaturang bakti.*

*Kusumasari natia negak, wus mabersih
pangid manteng sutra putih, kawedanin
baan I Dukuh, tetep sarehing puja, astra
mantra tan mari sri mawantu, mustikayang
patanganan, siwikrana pranayana tui.*

*Utpeti stiti pralina, kauncarang prajaya-
jaya luwih, angastawa prabu wibuh, Reg
Weda Yajur Weda, Ksama Weda Atarwa
Wedane puput, surya sutra Mrtyu Jaya,
mwang ayu werdi tan mari.*

*Atmaraksa dinuluran, luwih utama pangemit
Hyang Atma jati, I Dukuh andel ring kayun,
raris ngandika banban, "Jani cening
paweh bapa suba puput, nah kema pesu
padidian, pagutin destine sami".*

.....

The quote above shows that Dukuh Siladri worshiped Sanghyang Pasupati (Shiva) to ask to be blessed by the supernatural powers of Hyang Shiva. He chants selected idol spells drawn from the four Hindu scriptures, the Reg Weda, the Yajur Weda, Ksama Veda, and the Atarwa Veda. This is done to fend off attacks that will be launched by the blacks on orders Dayu Datu (the queen of black magic). Dukuh Siladri feels confident that by worshiping Hyang Widi she can bring her closer or attach herself to God and God is believed to give blessing to her. Therefore, he only ordered his son (Kusumasari) alone facing the blacks who wanted to destroy his family. The efforts of Dukuh Siladri turned out to bring encouraging results. He can wipe out all those black magicians including his queen, Ni Dayu Datu (Pupuh 10, stanza 8).

2.2 The Sacrifice (Macaru)

Dayu Datu was killed by tigers and monkeys on the orders of Dukuh Siladri. For his services, tigers and apes are given caru labah (sacred sacrifice). This is done to maintain harmony between human relationships with the natural environment including animals. For more details please note the quote of pupuh 10, stanza 11-12 below.

*I Dukuh kalintang wikan, ring wangsit ature
kalih, sinah sampun sida karya, I Dukuh
suka ring hati, labane sampun cumawis,
upakara banten caru, masrana nasi
wong-wongan, be jejeron matah tui, don
tlujungan, sambelnyane rumbah gilia.*

*Nasi lamaka pitung lamak, segehane pitung
tanding, tetep saha banten canang, arak
berem sedia malih, Kusumasari ngayabin,
saha dupa sampun puput, i macan suka
di manah, i bojog nesek ngamaluin,
mangamah caru labaan.*

myself, quickly adore and meditate, then worship Hyang Widi, every day praying.

Kusumasari wait while sitting, after cleaning up then wearing a white silk scarf, driven by I Dukuh, complete with a puja spell, Astra Mantra does not miss Sri Mawantu, carry out the praying mudra, also regulate breathing.

Creator of the smashes, spoken of the sacred idols, pray to the ruler of the earth, Reg Weda Yajur Weda, Ksama Weda Atarwa Weda already done, Surya Sutra Mertyu Jaya, and Ayu Werdi was not forgotten.

Atmaraksa is included, very sakti Hyang caregiver True Atma, I Dukuh very sure in the heart, then said quietly, now giving father already done, well come out alone, eliminate all disciples that black! “.

*I Dukuh very clever, with signs gained,
would have been successful, I Dukuh
happy in the heart, sacrifice (caru labaan)
already prepared, caru offer ceremony,
the ingredients of wong-wongan rice, one
containing raw raw ingredients, leaf tip
banana, sauce selected cilantro.*

*Rump seven heads, two triehan seven
parts, complete with a canang sajen,
three accompanied with arak berem,
Kusumasari expresses, with all incense
complete, tigers happy at heart, the ape
approached, eat the rewards of sacrifice.*

2.3 Customs

In GDS also found a tradition or custom where every cooking rice, especially in the morning, followed by *ejotan* or often called *saiban* or *yadnya sesa* (Wikarman, 1998: 11), means a kind of small offerings of rice in the form of banana leaf equipped with side dishes and salt. *Yadnya sesa* is not only addressed to the *bhutakala* but also the gods. It is meant as a thank-you to *Hyang Widi* for his gift and also not to be disturbed by the *butakala* or the evil spirits and the subtle creatures of the destructive deities of gods. Therefore, the presented dish is placed in the kitchen (fire), in the water (barrel, water bath, etc.), in the monument, *tapas* (air), in the yard (land, earth) and on the roof of the house (*akasa*). This is reflected in the following quotation.

*Lintang gupuh padidian di paon nyakan,
ngracik basa ngendihang api, suba
lebeng makejang, maanteng nanding
ejotan, raris nabdabang masagi, mangda
sampun sepan, jerih pacang ningeh
munyi (Pupuh 2, verse 98).*

*Busy cooking alone in the kitchen, mixing the
spices while lighting the fire, cooking all,
kicking sajen / caru, then preparing food,
so as not to be late, afraid of listening to
the tirade.*

According to the Balinese tradition, the human since the mother's womb has been synthesized, called *magedong-gedongan*, as seen in *Pupuh 13*, stanza 60, as follows.

*Sami pada tresna takut, sakuub jagat
Mameling, I Mudita lintang suka, somahe
bobot nambehin sampun magedong-
gedongan, Mudita yatna ngayahin.*

*All dear and afraid, the whole village of
Mameling, I Mudita is very happy, his
wife has contained, already made the
ceremony magedong gedongan, Mudita
is ready to serve.*

Magedong-gedongan ceremony, is a ceremony performed after six months of pregnancy or exactly six months old. The mother, father, and family of the fetus expressed gratitude and gratitude before *Hyang Widi* for his grace, for the fetus has become more firmly established in the mother's *kundha* (womb) (Nala 1993: 202). The conduct of such ceremonies is based on the story of the birth of the god *Ganesha* that is influenced by the behavior of the mother at the time of pregnancy. *Dewa Ganesha*-headed elephant due to the time in the womb of his mother, the Goddess *Uma* very surprised to see a very large elephant passing in front of him ridden by *God Indra*. The impression of the elephant's looks greatly influenced *Uma's* pregnant mind. As a result, the fetus in the womb is also affected. And, when the fetus was born, he headed the elephant. That is a symbolic and believed by *Hindus* especially in *Bali*. Therefore, it takes sacrifice and sincerity from the mother and the father to always do in accordance with the *dharma*, foster calm and peace as long as the wife contains.

In GDS also found a belief or custom, in which every newborn baby must be made a sufficient offer. It is illustrated by the author on the thirteen verses 62--64, as below.

*Balian manak gelis rauh, yatna manyandang
nulungin, wong desane maningehang,
maruyuin pada nyagjagin, rarene
makebles lekad, muang ari-ari tur muani.*

The birth shaman is coming soon, ready to help, the villagers listened, many people approached, his son was instantly born, along with its *ari-arinya* and men.

*Wong desane pada gupuh, ada menek sada
gati, ngalih kuud busung slepan, ada
kayeh ada nyait, nanding bayuan tepung
tawar, mawadah ngiu tui pasti.*

The villagers all helped, there is a rushing ride, looking for young coconuts and leaves, some are looking for water and sewing, making the means of fresh flour¹, based on certainty.

*Asaksana sampun puput, rarene suba
mabersih, sampun matepung tawaran,
banten dapetan cumawis, samping rarene
magenah, wong desane liu ngebagin.*

Just a moment is over, the baby has been cleaned, already fresh flour, complete with pure *dapetan*² placed next to the baby, many villagers keep up.

The ceremony was made as gratitude of the mother and father and the baby's family before Ida Sanghyang Widi Wasa, having been blessed with a baby.

In addition, the ceremony also found pussy pussy (ceremony kepus hudel). This ceremony is done after the baby's cord was broken. Means of ceremony required is wring *penyeneng*, *tipat* of the right, *laklak* tape, *ajuman*, and so on. This can be seen in *pupuh* 13, verses 66--68), as follows.

*Sausane jani manjus, kocap sampun
tulak mulih, rarene kepus pungsednya,
wong desane pada gati, nanding banten
upakara, asaksana puput sami.*

*After showering, supposedly back home, her
baby had broken her cord, villagers help,
making ceremonial offerings, as soon as
possible.*

*Babanten rarene sampun, bayuan atempeh
pasti, peras penyeneng sorohan, banten
pratitine malih, peras panyeneng kojong
sia, misi nasi celek linting.*

*The baby's offerings have been prepared,
the offerings of one complete little nyiru,
squeeze panyeneng one, complete with
pratiti offerings, squeeze panyeneng
kojong nine, contains linting rice.*

*Punika ka paon katur, malih bantene ka beji,
tan mari tipat kelanan, mraka laklak tape
tui, dulurannyane ajuman, tuake aberuk
malih.*

*All of that is put into the kitchen, again
offerings to the river, not another sixth
diamond, accompanied by laklak and
tape, also equipped with rice ajuman, with
tuak of a kettle.*

The umbilical cord is a way of connecting food from mother to fetus through an umbilical or placenta in the womb. The umbilical cord, a small portion, is still attached to the left side of the umbilical cord on the baby's navel for several days. The urgency of the umbilical cord should be kept true. If infected, the baby's life can be threatened. As soon as the rest of the umbilical cord is broken, a full ceremony is made with its upakaranya, as has been described in the above quotation. That means one round of death threats can be passed by the baby in the course of his life.

3. CONCLUSION

Religi adalah suatu kepercayaan dari para pemeluk agama, dalam hal ini agama Hindu, dengan melakukan segala ajaran-Nya untuk memperoleh kesejahteraan dan kedamaian, baik di dunia maupun di akhirat. Implementasi dari ajaran agama itu disebut religiositas. Jadi, orang beragama belum tentu dapat disebut religiositas. Religiositas atau pengimplementasi ajaran agama Hindu dalam GDS, dilakukan oleh I Dukuh Siladri. Setiap hari ia melaksanakan pemujaan terhadap Tuhan Yang Mahakuasa (Hyang Widi Wasa) untuk mendapatkan kesejahteraan dan kedamaian di dunia dan akhirat (sekala niskala); Ni Kusumasari menghaturkan kurban (labaan caru) untuk menetralkan kekuatan jahat serta menjaga keselarasan hubungan antara manusia dengan alam ligkungannya. Selain menghaturkan kurban (labaan caru), Ni Kusumasari juga melaksanakan upacara magedong-gedongan dan upacara bayi yang baru lahir seperti upacara *dapetan* dan upacara kepus pungsed. Tujuannya adalah untuk menjaga keselamatan bayi dari berbagai ancaman. Dengan demikian, diharapkan terjadi keselarasan hubungan antara manusia dengan manusia.

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AIMING TOWARD SEMANA SANTA SPIRITUAL TOURISM IN THE EAST FLORES REGENCY

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Abstract

Spiritual tourism has become a part of the lifestyle in the contemporary era. In the tradition of the Catholic religion, a spiritual tour means following the holy Catholic figures by carrying out prayer in certain sites. But, progressively more tourism advertisements promote this type of pilgrim tour, which indicates that this spiritual tourism is being managed by capitalism for benefit. The locations of spiritual destinations have also been used as political propaganda, yet relations made by building politics identity change the basis of spiritual pilgrimage itself. This paper looks at the ceremonial phenomenon of Semana Santa in the town of Larantuka in the East Flores Regency of the province of East Nusa Tenggara which has been a part of the faith of the local community from the relations built by the church and the kingdom of Larantuka since more than five centuries ago. The increasing number of attendees from other parts of Indonesia as well as countries due to the promotion of spiritual tourism leads to the question of whether these visitors have the same intention for pilgrimage or just for merely enjoying the atmosphere from the ceremony. Thus, this paper attempts to analyze and reflect on the Semana Santa ceremony from the perspective of Kajian Budaya.

Key words: pilgrim, Semana Santa, tourism, political identity

INTRODUCTION

Spiritual or religious practice today tends to be contemporary and quite situational spiritual. That is, the spirituality is lived as part of the lifestyle. One of the phenomenon of the trend and in-gandrungi is spiritual tourism. In Catholic tradition it is known as spiritual angel. The purpose of spiritual direction in the Catholic church is to build, shape and improve the quality of faith. Through this understanding, spiritual tourism and spiritual narrative have a different nature. Spiritual tourism is refreshing, while the spiritual direction is the meaning of the journey of faith that exemplifies the holy figure in the Catholic Church.

The lives of contemporary societies often transcend the basic essence of spiritual anguish goals. The reality that is happening today, spiritual anger experiencing a mixture of meaning that originally thickened with spirituality into a materialistic nature. The change is more prominent in the tourism aspect, not on the spiritual direction itself.

The reality of this contemporary society, by the tourism industry is seen as an opportunity that can grow tourism production. Along with that, other interests such as capitalism infiltrate to gain profit. The thought was in line with what was delivered by Idi Subandy Ibrahim & Bachruddin Ali Akhmad, that world capitalism is clever to pack the world into a place of performance to be a commodity. Therefore for them, life is like a pile of merchandise. From that point on, the worship of things becomes an ideology of materialism and capitalism (2014; 44). Sightseeing travel services and spiritual tourism savings are seen as part of the capitalist ideology. Modern society captures this as an ease in carrying out spiritual tourism activities. Whether we realize it or not, spiritual tourism providers can certainly benefit from this spiritual tourism program.

In line with the interests of the capitalist, politically, it can be used as a political image to

survive in power. The presence of political figures both legislative and executive in the arena of spiritual tourism, would be a good image in the eyes of society. Religious institutions can even be dragged down by the flow of thoughts of these two interests. First, improving the economy of people in the area of spiritual tourism, and secondly, can be taken into account in the map of political power.

Contemporary spiritual practices as described above have deviated from the essence of spiritual narrative. In fact, interpreting the spiritual life is a simple life, empathy, sympathy and sacrifice without being bound by visiting places that are considered sacred. With another sentence that spiritual anger is to make sense of life itself and have faith in God.

In the tradition of the Catholic Church of siarah to the holy land of Jerusalem, Fatima in France, Lourdes in Portugal and various other sacred sites, is a Catholic dream. The site of the siarah is considered sacred and has been recognized by the Church for centuries. In Indonesia, the famous spiritual place in the Cave of Maria Posarang Kediri and Semana Santa procession in Larantuka East Flores District East Nusa Tenggara Province.

Every year the procession of Semana Santa in Larantuka is visited by various pilgrims from various places in Indonesia and abroad. The presence of many pilgrims, then used by the government and sawasta as one of the tourist destinations. Critical questions arise about this phenomenon, whether the presence of a lot of people have the same intention to bersiarah, or just enjoy the atmosphere that is at the ceremony Semana Santa? This question certainly needs to be answered with various analysis and reflection. Thus this paper attempts to describe the Semana Santa ceremony in the perspective of Cultural Studies.

DISCUSSION

Semana Santa Ceremony in East Flores (Flotim)

East Flores regency is one of the districts whose population is predominantly Catholic in East Nusa Tenggara Province. In addition to the majority of the population are Catholic, this District has a religious tradition. The local people call it by the name of Semana Santa, a ceremony honoring the sacred symbol in the Catholic Church tradition. This tradition has been around for more than five centuries ago in the city of Larantuka and is being done just before Easter. Semana Santa (SS) means holy week. The Larantuka kingdom in Flotim was strongly influenced by the Catholic religion which the missionaries brought with the Portuguese when they entered the archipelago.

Semana Santa ritual in Larantuka is an acculturation of religion and local culture. This ceremony is different from the ceremonies of Catholics in other regions. In fact, the SS tradition in Larantuka is historically not a Catholic Religion tradition inherited from the Roman Catholic Church in Rome. The SS Ceremony in East Flores Regency is part of the process of historical events of Larantuka and Catholicism brought by the Portuguese.

The process of inculturation of religion and customs of the kingdom in Flotim continues to occur and the two merge into a royal tradition and the Catholic Church in Larantuka. This tradition was originally performed only by the Flotim community in the Larantuka diocese region. The SS procession later became a symbol of worship of God and Mary (Jesus' mother), the cult of the Catholic faith is believed to be the way to find peace and salvation of the hereafter. The atheist Julia Kristeva considers religious symbols of great value, and she speaks of the power of love as if it were a mystical force (Kevvin O'Donnel, 2009; 151).

Respect for the Mother of Jesus as a protector in the Catholic Church is based on biblical (Scripture). That Mary was faithful from the beginning from the birth to the death of Jesus. As the mother of Jesus, Mary faithfully accompanied the journey of her son on the cross, which in the human side was difficult for a mother to witness the misery of her son. This was then confirmed in the council letter No. 66-67 on devotion and respect for Mary (Handiko, 2006). It is on this basis that the Catholic Church gives a special honor to Mary over the Young (Protestant) church. The Catholic Church realizes that Mary is involved in the mysteries of Christ. This is also stated because the authentic piety of Mary is found in the heart, not in the outward nature, and this is what is called devotion.

The SS procession is a devotion before the Passover celebration which is the event of the death and resurrection of the Lord Jesus. Easter for Catholics and Christians is generally the event of God liberating his people from Sin. Therefore this devotion is a form of devotion and faith in surrendering Catholics in Larantuka to Allah. Relating to this faith base, Catholics in Larantuka wish their lives to be freed from the shackles of sin and poverty, be they spiritual and temporal poverty. Respect for the sacred symbol in the Catholic Church tradition at Larantuka is also total surrender to the hands of the divine organizers and the protection and prayers of the immaculate Virgin Mary (Mary the mother of Jesus / Isa Almasih).

The early SS devotion event was originally a tribute to the patroness of the royal and Catholic Church of the Diocese of Larantuka. Historically, King Larantuka handed the royal scepter to Mary the mother of Jesus, a symbol of surrender of power and surrender. This symbol means, the city of Larantuka forever led by the Virgin Mary, as well as a protector of the city Larantuka. Until now Larantuka City nicknamed Reinha City Rosari.

Associated with the biblical basics, in fact the spiritual direction of the SS is a life-alive form exemplified by Mary. The faith experienced by Mary the mother of Jesus is the cornerstone of universal Catholic faith. Exemplifies the faith of Mary, it is expected that the people of Larantuka city really believe in God and the leader follow the example of Mary. The kingdom of Larantuka sees this as a force in sustaining good leadership for the welfare of its people. That is why SS's devotional procession continues from year to year to remind people of supernatural powers, and to base life on God.

Between Advertising, Identity Relations and Authority on Semana Santa's Spiritual Tour

Joost Smiers (ed., Cassed, 2009) reveals that advertising has a major effect on increasing the people's interest, behavior and emotion. In the process of cultivating ads, ad designers produce ads with the combination of advertising products with lifestyle. This can influence the audience and media users to take advantage of advertising products.

Ahead of the SS procession, print and electronic advertisements rampantly promote the SS procession. Every year tourists start arriving and the number is increasing. Advertising SS procession continues rolling, the tourism industry began to engage in promotion. Tourists both local and foreign countries meet the city Larantuka every time this procession is implemented.

The involvement of various parties gave various colors in the SS ceremony. The government and private involvement that continues to promote the SS ceremony has consistently implicated the ceremony as a reliable spiritual object for the province of East Nusa Tenggara and East

Flores in particular.

Implementation of SS procession in Larantuka involving tourism and private industry as hotel manager, economically bring significant impact. The economic turnaround during this activity is certainly profitable. The idolatrous capitalist practices will be legitimated behind the blanket of spirituality. It can be predicted that one day SS activities will become the main commodity for Larantuka community.

This prediction is certainly quite dangerous to the faith of Catholics in the area of larantuka city. When we refer to the Gospel message by Aurelius Augustine in his writings "Building Up the Rock" when one only gathers worldly treasures and profit, how can the world be pure, but if in heaven the heart will be pure because heaven is pure (ed. Translation, 2016; 214).

The above statement of Aurelius is fundamental to the Catholic faith. The ultimate faith of the Catholic faith and ideally imitates the example of Jesus and Mary by sacrifice. Sacrifice does not mean ignoring the essence of life itself. Sacrifice here is read as giving life to others who are suffering, marginalized, exploited, and oppressed by interests or capitalist ideology and power.

The spiritual angel in the Legion of Mary view is a process of meaningful life suffering like Jesus and Mary. In their view, humans tend to avoid the problem of suffering, whereas no human can escape the problem of suffering. Humans tend to resist or rebel against suffering. This essence is believed by Mary, that she suffered to see her son crucified and die on the bar of insult.

The above thought is really the basis of the spiritual direction. That in the scriptures is explained "for unto you it is granted not only to believe in Christ but also to suffer for him" (Pandyoputro, 1999). Based on this context, contemporary society in the running of spiritual direction is less appreciative of the concept of Catholic faith about life and suffering. They see this *siarah* is a tour and the arts scene, or just a simulakrum.

Ads promoting SS on one side have positive implications for the Catholic community in Larantuka. Through this ad, Larantuka city became known by various other communities in Indonesia and the world. But on the other hand, *Sesameana Santa's* procession becomes the correct destination as a spiritual anger for the ad reader, or just a curiosity by the language of the ad full of persuasion. The ad thickens with the ideology of capitalist interests, the language of infected ads and the hypothesis of display economic progress. Spiritual tourism in contemporary society undergoes reinterpretation. They see spiritual tourism as a spiritual need. If this reinterpretation continues it will become a habit.

The SS procession at Larantuka not only presents the spiritual side or strengthening of faith for the Catholic umbrella of Larantuka, but includes an identity of Catholics in the province of East Nusa Tenggara and Indonesia in general. The advertisements proffered through the media give a sense of identity pride and strengthening a sense of solidarity among Catholics. As a Catholic, reading SS ads certainly has a sense of longing to attend the ceremony as a form of identity relation. He also became a pride of the identity of Catholic uniqueness for its adherents.

Through identity relation and reinforced by the presence of tourists, raises the potential of identity politics issues. The predominantly Catholic province of NTT has potential in identity politics issues built on identity relationships. The issue of choosing leaders who share the same identity can not be avoided at this time. In choosing leaders not only in faith but obedient to religion. This identity pressure, sometimes forcing people to follow the religious ceremony

as part of fulfilling the demands.

The demands or pressures make a person undergo such a spirituality. Spirituality is only to form an image or image in order to get sympathetic from the community. Agamapun made bumper to pave the way for leadership seats in pilkada or pileg succession. These logic are built to fulfill desire and spirituality shifted in secondary terms. This is as presented by Magnis Suseno in response to Freud's criticism of religion. That there is no denying in religion there are neurotic impressive symptoms. These symptoms can be observed in the attitudes of religious individuals, as well as in various official religions and cultures (2016, 89). These forms of distortion are then rationalized for social and religious legitimacy.

Religion in the first view is worship to the higher. This definition arises because there is a strong belief in one higher power. In another and whole definition the religion is a worship of a higher power born of feeling of need (Allan Menzies in the 2015 translation edition; 11).

Religious sociologists define religion in two ways: substantive and functional definitions. Religion in the substantive definition is more to certain core elements especially to other god or supernatural beliefs. While the definition of religion from a functional point, religion is seen as a particular function in society divided or classified into three religious functions namely social function, existential or hermeneutic function, and transcendent function (Idi S Ibrahim & Bachruddin A. Akhmad, 2016; 135).

Of these three functions, religion as a social and existential function is inherent with current advances in technology and information. Because the technological progress of the means of worship increasingly facilitated, so penetrated in religious practice. Manuel Kastel has hinted that the dominance of the development and presence of information and science technology poses a risk in both economic life and everyday life (Rahma Sugiharti, 2014; 70).

Kastel's view above is a sign that contemporary society's spirituality is influenced by information and technology. The Ads languages that in promoting Semana Santa's religious rituals at Larantuka also show indications that strong capitalist interests are affecting the presence of tourists.

The same is expressed by Yasraf, that religious life is posmodern influenced by popular culture and global capitalism that change the practice, interpretation, and understanding of religious doctrine. Yasraf further said, the linking of popular culture in the knot of religious practice creates a popular imagination. This imagination leads the religious life of contemporary society towards the interplay between depth and surface nature, simplicity and glamor, between the noble spirit and the low desire (2011: 17-19).

For some contemporary societies, spirituality is a cure from the weariness of modern life, as well as contemporary society to utilize spirituality into a lifestyle. It is true what Nietze said that man needs a handle in his life. If man does not have a handle, then his life is not directed. If God is no longer a grip, then humans can seek another God who can lift people out of a dull, restless, mired in emptiness. Another God may be his fellow human beings, as well as science and technology, as well as modern industrial products that conspire with the capitalist ideology (Nietze in Setyo Wibowo et al, 2015).

Nietze's thinking above is exactly what the contemporary society does in choosing its spiritual destinations. Places and locations of tourist destinations will be debated and discussed by spiritual tourism actors. The hotel and the beauty of nature became the main choice, so the capitalist group compromised with the government to take over the place and build up the

luxury hotels.

This view is related to the materialist viewpoint as revealed by Lenin that "Religion is an opiate for the people. Religion is a kind of cheap spiritual whiskey in it the slaves of capital drown human face ". For Marx religion serves as entertainment in a bad situation. While for Lenin religion becomes a means deliberately used by powerful classes to deceive the lower classes, religion is considered a means of power (Franz M. Suseno, 2016; 29).

The criticisms of religion that Lenin and Marx gave are well-founded. This criticism becomes a major challenge as well as a religious institution homework. It is quite reasonable if this criticism is delivered. The practice of religious practices is declining. True spiritual anger as a form of reflection and contemplation, is replaced by entertainment and profit.

Max Weber (ed. Terjemahan 2012) melihat praktek keagamaan semacam ini hanya sebagai pemenuhan kekosongan jiwa, atau pemenuhan dasar psikologis. Rasionalitas agama menjadi yang sekunder, sedangkan psikologis menjadi yang primer. Maksud pernyataan Max weber sangat jelas, bahwa dalam menjalankan spritualitas, masyarakat kontemporer kurang menyadari betapa penting rasionalitas yang imanen untuk menjalankan spiritualitas agama. Hal ini dimaksudkan, iman harus juga dijalani dengan nalar agar tidak terperangkap dalam ideologi semu, seperti yang dilakukan oleh budak kapitalis.

CONCLUSION

The procession semana santa dikabupaten Flores Timur is the result of inculturation of adat and catholic religion in the region. Respect for Mary the mother of Jesus as protector of this Larantuka kingdom, has existed since five centuries ago. The initial spirit of the semana santa procession upholds the value of spirituality. But in the next practice, it is now shifting by the influence of globalization and modern industry, becoming a spiritual tourist destination.

The practice of capitalist idolatry strengthens in the process of semana santa. The strong encouragement of travel agents and the insistence of the managers has made government, church and private sector work to provide adequate infrastructure. Collaboration between government, sawasta and the church seems to be structured in the management of Semana Santa procession. In the end the capitalist game develops and is structured in society. This is what Claude Jessua (ed., 2015, 51) wrote in his book Capitalism, that "capitalism develops in certain structures of power within a society. The birth and development of the system is related to the changing situation of political power ". Opportunities of deviation from the basic spirit of spiritual direction are potential here. The faith underlying the spiritual direction of Semana Santa was dimmed by the sparkling practices of the tourism industry and capitalist idols.

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RESISTANCE OF THE CHARISMATIC GENRE TO ULOS USAGE IN TOBA BATAK CULTURE

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Abstract

Religion, culture and society have ties harmony and mutually bound to create harmony between the people of its adherents. Them into a guidelines to act so as to produce the attitudes and behavior that positive in all activities the life of the people. Batak Toba is one tribes inhabiting mountainous regions North Sumatra who has been affected by religion modern. But, the native religion is Parmalim still exist although increasingly dwindling. Most of the Toba was predominantly sunni of protestant christianity with different kinds of the flow of / the sect that is diverse, one of a sect of most dominant and exist in how it starts to move is the flow of charismatik. The was trusted Toba until now bound by values culture his legacy. Ulos is one form of attachment they on the perceived value of sublime and mentradisi from generation to generation. He facilities strengthen togetherness in the concept of kinship community social Batak. The existence of it bother Ulos start in line with the arrival of the flow of charismatik that has a very different view and tend to be illiberal toward the existence of Ulos who is regarded as objects unclean who has got to be sorted in the community life of religion. The phenomenon of it has also become unique and unsurprising given that a group of opponents of the existence of Ulos will come from of a group of tribes once accused of polluting Toba was itself.

Keyword: Resistention, Batak Toba, Religion, Culture and Ulos.

A. INTRODUCTION

Culture is the values that arise due to interaction between humans in a region or country that is often used as a basic reference and can be a rail for the communication process between humans in it (Nasrullah, 2012: 18). Therefore, the culture that represents itself in various traditions is not only a tool for uniting a number of values, but also a practical tool used to organize the social life of a more prosperous, moral and dignified community.

In general, culture is divided into ideas or ideas, patterned behavior, and as a collection of objects and artifacts. As a set of ideas, culture can not be seen and observed because it is stored in the head. As a set of ideas, then culture is referred to as a cultural system or cultural system and also as a physical culture / objects (Daeng, 2008: 46).

Cultural outcomes typically display positive values, such as art, science, and complex systems in society. It is undeniable, however, that the elements of culture can also negatively affect their adherents when used or exploited with a false understanding of the purpose and purpose of culture itself. Therefore, the elements of culture should be utilized optimally as part of the strategy in implementing and succeeding the various positive aims and objectives of the culture itself in order to reflect the essence of human beings as a creature that has the ratio, reason, mind and feeling as well as realize that human it is a noble and special creature before God Almighty.

Religion and culture are both concepts. Religion and culture as container and content. Culture

is a container, and religion is its content so that both can be used as a guide to act and produce actions and the objects of action. (Ahmad Syafi'i Mufid, in Fahim Tharaba, 2016: 124). Therefore, Religion must direct the culture so that its results produce the perfection of human beings as cultured beings as well as religions, not eliminate and destroy the elements of culture that exists. Religion and culture is a unity that can not stand alone because in the form and practice is always related and mutually negate.

The expression of a believer is always done according to cultural patterns. Religion is the most fundamental core element of human culture. Culture plays an important role in the formation of a religious practice. It is culture that has a major contribution to the formation of various religious practices within the same religious umbrella. Therefore, it can be concluded that between religion and culture is related to cause and effect mutually, one with another affect each other. Religion is part of the culture, and there is no religious belief without cultural implications (Newbigin, 2002: 259).

B. DISCUSSION.

1. Toba Batak Culture

Definition of culture is very diverse. Koentjaraningrat (1990: 180) defines culture as a whole system of ideas, actions and the work of human beings in the framework of the life of society that made human self by learning. The definition has the meaning that "culture" is everything human acts gained through the learning process. Koentjaraningrat further explains that the culture has three forms: (1). A complex of ideas, ideas, values, norms, and rules. Culture is abstract in nature, in the minds of people where the culture is running. The ideas and ideas of many humans who live together in a society, give the soul to that society. The ideas are always related to a system called the cultural system. (2). A complex of activities and actions patterned from humans in society. This social system consists of human activities that interact, relate and mingle with each other at any time according to certain patterns based on customs and codes. (3). As objects of human works. The form of physical culture is the result of the activity of deeds and the work of human beings in the life of society.

Batak is one of the tribes in Indonesia. This name is a collective theme to identify some ethnic groups who live and originated from Tapanuli in northern Sumatra. Ethnic groups are categorized as Batak are: Batak Toba, Karo, Pakpak, Simalungun, Angkola and Batak Mandailing.

In the Batak region or known by the Batak tribe there are several religions namely Christian (Catholic and Protestant) and Islam. Religion is spread by the zending and missionaries from Germany and the Netherlands since 1863. Batak people themselves have traditionally had the conception that this nature and its contents were created by Mula Jadi Na Bolon (God Almighty) who has power over the heavens and the whole earth. The form of kinship is Patrilineal which has been formulated in custom order Dalihan Natolu (Tungku Nantiga). (Koentjaraningrat, 2002: 103).

In the Batak community, the leadership system is divided into three parts. The sections are: 1. Indigenous Sector ie: that the leadership in the custom field is not only in the hands of a figure, but in the form of deliberation of Dalihan Natolu (stove nantiga) where the leadership is led by the host. 2. Religion field, namely: Christian religion held by Pastor and pastor, and Islam is held by Kyai and Ustadz religion. and 3. Administration, that is; leadership is determined by election (majority vote).

The basic cultural forms in Batak Toba society are:

a. Knowledge.

Batak people know ancient gotong royong system, especially in the field of cultivation. In this ancient gotong royong, a group of people (neighbors or close relatives) shoulder to shoulder to work on the land / rice fields in rotation.

b. Religion.

Indigenous beliefs believed by the Batak Toba community before knowing Christianity and Islam is a belief in Mulajadi Nabolon (God Almighty) which is called Malam Religion (Parmalim). Until now this religion still exists even though its followers have been greatly reduced.

c. Language Sitem.

In the association and daily life, Batak people have their own script called Batak script. The language used by each sub ethnic is similar and almost mutually understandable between the other tribes.

d. Customs and art.

The Batak community recognizes three customary stages: (1). The core custom, ie all life that occurs at the beginning of the creation of the world by Debata Mulajadi Nabolon (God Almighty) is conservative or unchanging. (2). Custom na taradat, the custom which is actually owned by the village group, the country, the religious community and the community. This adat nature is practical and flexible to receive elements from the outside after adjusting to the existing custom elements. (3). Adat nani adathon, which is all new adat and reject the customs of the core and adat are solidified. This concept is an adat that rejects customary relationship with God.

Art system or dance art of Toba Batak is Tor-tor (magical), *sereampang duabelas* dance is a dance that is entertainment with typical music called Gondang. Toba Batak art is very diverse ranging from dance, musical instruments and various other types of singing. Dance events are held to appeal for the victory, health, salvation for the born, the returning (entering into the Batak), while married, and at religious events as well as for the dead / dead and other events aimed at strengthening the relationship kinship. Each process of performing Tor-tor type (dance) is always in the beginning and ending with beautiful and meaningful poems in accordance with the type of activities that are taking place with fixed guiding rules or norms that have been determined.

e. Livelihood system

Toba Batak traditional society fished rice planting in rice fields and also cultivate swidden fields. In the field of business, which is engaged ulos weave, wood carving and metal engraving.

f. Community organization.

Batak society has a philosophy, the principle as well as the structure and system in its society called Dalihan Natolu (stove nantiga) Dalihan Natolu (stove nantiga) is contextual and very democratic because each party has the opportunity to get the position in accordance with the predetermined in the concept the custom of Dalihan Natolu. Therefore in Toba Batak culture do not know caste.

g. Science and Technology System

Teknologi System in Toba Batak culture is very unique, that is with the Batak house that became

the architecture of pride. Ruma Batak is built from natural materials such as fibers, wood, and stone. Each of the parts of the building's construction has its respective meanings with the terms and rules inherent in accordance with its use. In addition to the hierarchy of home construction, Batak Toba community also has a hierarchy of village formation starting from huta, sosor, and stoning. In addition Batak people also have a passion and carving expertise that is carved from wood called Gorga. The making and use of Gorga is following certain rules that concern the accuracy of meaning and use in accordance with the objectives to be achieved. Traditional technology of a tribe is a form of local wisdom of the tribe. Batak tribe used to use simple equipment in farming. Traditional technology is also applied in the field of armaments. Batak community has a variety of traditional weapons such as Hujur (spear), Piso Surit (Dagger), Keris and Sword. In the field of Weaving, Batak society is also very advanced and has a multi functional weaving cloth in customary and cultural life called Ulos (cloth ulos).

2. Name and Type of Batak Ulos

Ulos cloth is one of the many elements of tradition that exist in the culture of Batak toba. Ulos is woven fabric Batak Toba tribe that is often used in everyday life and also in every ritual / ceremony of Batak both in like and sorrow. Ulos is a kind of clothing in the form of a piece of Batak cloth woven with a pattern and a very diverse size that serves to warm the body and beautify the appearance. The existence of ulos has been known to the Batak people since starting in the 14th century, along with the entry of looms from the country of India. That is, before the entry of looms to the land of Batak, the Batak people do not know ulos. In another sense there is no culture of giving and receiving ulos (mangulosi: wearing ulos, diulosi: accepting ulos) as is often done by the Batak people at this time specifically in the event that nuanced customs. Therefore it can be said that ulos is the result of civilization Batak society in a certain period.

Batak Ulos are named by size, function / meaning, and paintings / ornaments poured or embedded in the Ulos. The type and function of Ulos is in accordance with its meaning and function are:

- a. Ulos Antak-antak, ulos is used as a scarf for the parents to mourn the deceased, besides ulos is also used as a cloth wrapped at the time of the event manortor (dancing).
- b. Ulos Bintang Maratur, Ulos is given the time of pregnancy 7 months pregnant event given by the hula-hula to his son. This ulos is also given to the newborn Pahompu (parent) who has meaning and meaning for the newborn child to accompany the birth of the next child, then ulos is also given to pahompu (grandchild) who just got baptism in the church and can also be used as a scarf.
- c. Ulos Bolean, ulos is worn as a shawl in traditional events.
- d. Ulos Mangiring, ulos are worn as scarves, ropes, and are also given to grandchildren as the firstborn child. Having a purpose and a goal as well as a symbol of the magnitude of desire for the newborn child later accompanied by the birth of a child onward, this Ulos can also be used as Parompa (tool carrying) for children.
- e. Ulos Padang Ursa and Ulos Pinan Lobu-lobu, are usually used as ropes and as a shawl.
- f. Ulos Pinuncaan, this ulos consists of five parts that are woven separately which are then neatly put together into a form of ulos. Usefulness in use in various purposes of grief and joy,

in the event of custom ulos is used / in clothing by the Kings of Indigenous

g. Ulos Ragi Huting, ulos is now rarely in use, it is said that in earlier times before Indonesia's independence, girls (girls) wear this as a daily clothing wrapped around the chest (Hoba-hoba) indicates that the concerned is a princess (virgin girl) Toba Batak is customary.

h. Ulos Ragi Pakko and Ulos Harangan, used as a family blanket from a rich family / honorable family. Called Ragi Pakko because it's black like Pakko.

i. Ulos Ragi Idup, the symbol of life. Every Batak household has Ulos Ye Idup. In addition to the symbol of life, this ulos is also a symbol of blessing for happiness in life, especially in the case of descent, ie many children (gabe) for every family and longevity (saur sarimatua). In a traditional ceremony of marriage, ulos Ragiidup is given by the bride's elderly org to the bridegroom's mother as 'ulos pargomgom' meaningful to God's permission so that her besan can still live with the son-in-law.

j. Ulos Ragihotang. Hotang means rattan. Ulos is used to repeat someone who is considered diligent in the hope that God gives good results. In the ceremony of death, this ulos is used to wrap the body, while the second burial ceremony to wrap the bones.

k. Ulos The flower Umbasang and Ulos Simpar, in general, this ulos only works and is used as a scarf for the mothers while following the implementation of all kinds of events customs whose presence is limited to the usual invitation which is called as Panoropi (which enliven)

l. Ulos Simarinjam Sisi, Ulos is in use and functioned as a cloth and also equipped with Ulos Pinunca which is clothed with customary Batak equipment as Panjoloani (precede in front). Who uses ulos is one who is at the front.

m. Ulos Sitolu Tuho, is enabled or in use as a headband or scarf.

n. Ulos Suri-suri Ganjang, ulos is in use as Hande-hande (Selendang) at the time of Margondang (dancing with Batak musical alunanan) and also in use by Hula-hula party (parent of wife side) to Manggabei (give blessing) to the borunya (his descendant) because it is also called Ulos gabe-gabe (ulos blessing).

o. Ulos Tumtuman, ulos is used as ropes are patterned and in use by children who indicate that the concerned is the first child of kesuhutan (host).

p. Ulos Tuter-Tuter, this ulos is used as a *tali-tali* (headband) and as a Hande-hande (shawl) given by parents to their children/offspring.

3. Use of Ulos in Indigenous Batak Events

Ulos was originally a daily outfit of the Batak people before the influence of the West. Unmarried Batak women wrap it over their chests, while women who are married and have children just wrap it under the chest. Ulos is also used for holding the child (parompa), scarf (sampesampe) and blankets at night when it is cold.

Specifically, in pre-Christian times, ulos are made a medium (intermediary) of blessing, such as from in-laws to grandchildren, grandparents to grandchildren, Uncle (bone) to bere (niece or daughter of his sister) and from the king to the people. In the historical development of Batak ancestors, these costumes or everyday clothes become the symbols and medium of giving at the Batak traditional event.

For the Batak people not the ulos material value is the most important, but the message and meaning contained (blessings or messages) are presented together when wearing ulos to the

people who should receive it so there is no reason to reject it even though ulos is a discovery of Batak people pre-Christian.

4. The Parmalim

The term Parmalim refers to the followers of the Malim religion. The Malim religion which in the Batak language is called Ugamo Malim is a form of indigenous religion of the Batak tribe. The original Batak religion did not have its own name, but at the end of the nineteenth century emerged an anti-colonial movement. The main leader is Guru Somalaing Pardede. Malim religion is essentially Batak's original religion, but as the times progressed, this religion began to be influenced by Christianity, Catholicism, and also Islam. Its adherents today are approximately less 5000 KK centered Hutatinggi Kab.Toba Samosir and scattered in a number of areas of assistance.

This religion is a belief in God Almighty 'who grew and developed in North Sumatra since time immemorial. God, called "Debata Mulajadi Nabolon" is the creator of man, the heavens, the earth, and all that is in it, his adherents call him Ugamo Malim.

Since long time there have been several groups of Parmalim but the largest group is the Malim group based in Huta Tinggi, Laguboti Subdistrict, Kab. Toba Samosir. The main feast of Parmalim is called Si Pahasada (ie first month) and Si Pahalima (ie the fifth month) is celebrated at the Parmalim complex in Huta Tinggi. There are 3 (three) figures that are very instrumental in Parmalim Religion namely;

1. Sisingamangaraja XII (King Nasiak for) is a figure believed to be the envoy of Mulajadi Na Bolon (Almighty God) for the Batak people.
2. Guru Somalaing Pardede; is a charismatic figure of Batak. He is known as a spiritual figure, a political figure and strategist who is always desperate to take action Hamalimon organization, (holiness) because the advantages Sisingamangaraja XII trust and appoint him as a war adviser.
3. Raja Mulia Naipospos; Before becoming the leader of Parmalim in Huta Tinggi (the center of parmalmim), he was King of Parbaringin bius of Boti. The Majesty's king firmly assumed his role not to emerge as an anti-colonial resistance figure, bringing it closer to Missionary Nommensen in the Sigumpar Toba Samosir. This is a covert cadre in order not immediately broken by the mission movement of Christians and invaders. With his attitude then Parmalim Religion can exist until now.

According to the beliefs of its adherents, the religion of Parmalim is referred to as the monotheistic religion which also has sects such as: Parmalim sect, the apostle Guru Somalaing is based in Balige, Parmalim sect in Huta Tinggi Laguboti which is led by Rasul Raja Mulia Naipospos. Sect with Master Apostle Mangantar Manurung at Si Gaol Huta Gur-gur, Porsea. Another faded sect is the White Religion and Teka Religion. But the most prominent is the Parmalim Religion centered on Huta Tinggi Laguboti Toba Samosir.

In performing his worship, Parmalim performs the ritual of Patik Ni Ugamo Malim to know the mistakes and sins, and asks forgiveness from the Almighty God followed by the work of doing good and living the rules of Ugamo Malim.

Along with the development of the times and the presence of modern religions, the existence of Parmalim increasingly experienced problems and obstacles specifically in the horizontal context. In general, followers of the flow of Kharismatik in Batak Toba people have a negative

view of the existence of Parmalim by accusing him of being a heretic. Even all the worshipping components they use such as Ulos are conditioned by bad stigma that lacks civilization and is loaded with mystical things.

In accordance with their dogma and doctrine, the parmalmists are not allowed to answer, against the negative accusations and insults of society in particular the charismatic Christians toward them so that the negative stigma is as true and more intense and difficult to erase as not directly negatively affect the existence of ulos as part of the culture / traditions of the Batak Toba community.

5. Charismatic Movement

In many ways the charismatic movement has the same characteristics as Pentecostalism, especially in terms of the gifts of the Spirit as recorded in the Bible (tongues / tongues / glossolalia, prophecy, etc.). This movement was originally inter-denominational in mainline Protestant and Catholic churches. Many Charismatics eventually formed separate denominations in new churches.

Charismatic is a term used to describe Christians who believe that the manifestation of the Holy Spirit can occur and should be practiced as the personal experience of every believer in the Lord Jesus. The word charismatic comes from a Greek word "charis" which means grace. The word charis is used in the Bible to describe various supernatural experiences (especially in 1 Corinthians 12-14).

This charismatic movement is already the largest sub-movement existing among Roman Catholics, along with traditionalist and Protestant Catholics. This explains a difficult situation for many church authorities, who may disagree with charismatic teaching, but find it difficult to stop and oppose it because it is supported by the most powerful members of the Church. The nature of this movement is very easy to accept new teachings with a very modern form of service, so that its followers are dominated by young people because the teaching is very loaded with new innovations with the look of the latest technology that tends to close themselves to things that are traditional.

The assertiveness and consistency of its adherents to the dogmatic has been proved by a massive campaign against the rejection of ulos among the Batak Toba community by collecting ulos from the homes of their followers and doing the burning together which was held in Balige Toba Samosir around 2010.

6. A Review of Christian Ethics Against the Use of Batak Ulos.

The struggle over the use of Batak ulos in the customary event of Batak Christian society is a subject related to the relationship of faith and customs. Therefore, in conducting this review, the author goes from Richard Niebuhr's description of the five attitudes to culture as described by Gerrit Singgih. The five attitudes are radical, accommodative, synthetic, dualistic and transformative. Gerrit summarizes, that there are two major attitudes: Confirmation and confrontation (justification and censure) both go together. We do not simply reject the culture and customs, but also not necessarily accept the culture and customs that exist. Thus, faith must be the color and the breath of culture as well as being part of a critical and selective attitude to see the positive things of adat that can be developed to support the appreciation and growth of Christian relations with God and others. In line with it also reject the negative values of custom which can obscure and dwarf the appreciation and growth of Christian relationships with God and each other.

Theologically the gospel has been proclaimed in the real life of all nations complete with cultural elements. From the beginning God revealed His Word by using human culture, and the Batak Christians lived their Christian faith in the context of their cultured life. If in the Old Testament and the New Covenant God uses such cultural means in society in which the Word of God speaks at that time, in order to be understood and accepted and believed by those who hear it, is not it possible for Batak people to use their culture-customs in support of their devotion about his faith in God? The statement of Coan Seng Song, quoted by Anton Wessels: "Christians who are not blessed with the eyes of" Germany "should not be prevented from seeing Jesus in any other way. They must train themselves to see Jesus through the eyes of the Chinese, Japanese, Asian and Americans of course also with the eyes of the Batak.

In Batak customary activities, many symbols have religious-spiritual values and meanings, such as ulos being one of the symbols of warmth. Symbols that give warmth are: sun, fire and ulos. Of these three symbols, ulos is the most comfortable and familiar. For the warmth of the eyes of the day can not always be obtained at all times, likewise with fire, when errors can be destroyed. So the meaning of the ulos and mangulosi symbols is to give warmth to those who are repeated. Giving warmth is due to the affection between the giving and the receiving. Thus ulos is a sign that between the two givers and recipients, there is a relationship of mutual love and mutual respect.

In the faith tradition of every religion there must be colored by signs and meanings. Likewise with ulos, as a result of human works with rich and beautiful art nuances, ulos basically does not have magical powers and is considered unclean. So ulos is not a means to get a blessing. Ulos delivered at each customary event is a symbol of a new intimate relationship that is intertwined and always lasts until the end of life from both sides.

In accordance with the above explanation, the Batak / Christian people may use ulos in their customs event which shows their identity as human being who has reason in their daily life. Both the giver and the recipient must still believe that the only source of blessing and protection is sourced from the creator instead of ulos and ulos.

Ulos, in addition to being a product of culture, is also categorized into an art object. The testimony of Scripture shows that God is a person who deeply appreciates a work of art. The world and the universe he created so well in arranging them all became "very good" (Gen. 1:31). He is able to organize all the beauty that exists so as to produce an attractive visual beauty and good for his creation. God appreciates beauty because He alone created that beauty. Likewise, ulos should be rewarded as a work of art laden with beauty values. God Himself who gives abilities in man and He himself who put the taste of art.

Likewise with ulos, ulos does not bring someone close or distant from God, for only Jesus Christ can bring people close to God by the sacrifice of his blood on the cross. Ulos can still be used in its proper portion. However, even if there is an opposition to a person who has no knowledge, then it is good that people have the knowledge of restraint in order not to be a stumbling block to them.

7. Conclusion and Reflection.

From all the above description it is clear how important the correct understanding of the culture and the meaning and symbols inherent in each culture to be used as a means of relationship between fellow human beings with all the ceremonies contained in it. The interesting thing here is that ulos with all its names and types have religious meaning and all have a connection with the Almighty. Ulos is not just a body warmer or an ornamental appearance, but it contains

meaning and hope and pleas to God for the sake of his beloved welfare. Through this traditional ceremony of giving ulos, the unreachable love of God can be felt in the relationships between fellow human beings.

Therefore ulos is not an unclean thing that must be thrown away even burned because inside ulos there is no rejection of the power of God. Instead of using ulos regularly on the basis of its name and function, the Christian's spirituality can grow in a more mature direction and can help him to further feel the meaning of God's love by treating humanity humanely. The respect for human and religious values is contained in the giving of ulos, thus it is possible for God to work to express His love (including sanctifying it) to man.

Culture or culture is the result of human creation, taste, and initiation. Dialectic process experienced by culture and religion is not much different even tend to be the same. The form of externalization, objectification and internalization is also the process by which culture is formed and how it relates to religion. Fluidity between cultures and religions will be seen when religion and culture are interpreted as part of life and human nature that has received the legacy of ideas, behavioral systems and artifacts that must be utilized as part of clarifying the human identity as being civilized and understanding.

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**LOCAL EQUALITY BASED ON ETHNOTECHNOLOGY AS SECURITY OF
AGRICULTURAL CULTURE OF CIGUGUR PEOPLE**

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Abstract

Research on the Local Wisdom of Indigenous Peoples of Cigugur is encouraged by the researchers' sense of responsibility for today's phenomenon in which the Indonesian nation experiences a cultural identity crisis amid a wave of technological developments in the era of the Fourth Industrial Revolution, which has little to dispel local traditions characteristic of culture this nation from time to time. The discovery and retrieval of local wisdom as a form of cultural endurance must be done so that this nation is not lost in the global currents that can not be stopped. The focus of the research focus problem is how indigenous peoples of Cigugur implement etnotechnology in everyday life to support survival. While the purpose of the research is to describe the implementation of ethnotechnologydalam in the local culture of Cigugur society, observing the implementation of ethnotechnology of indigenous people of Cigugur in developing the activity and pattern of daily action in aligning the life with nature for the sustainability of nature. Research method used is naturalistic inquiry with the main instrument of the researcher himself.

Keywords: Cigugur indigenous peoples, ethnotechnology, cultural resilience.

A. BACKGROUND

Humans are beings who are endowed with the intelligence to manage and control nature for their own sake. Human action exploit nature (anthropocentric approach) carries the consequences of disturbance of ecosystem balance, as revealed by Kahn (2010, pp. 3) as follows:

Over the last fifty to sixty years, then, a particularly noxious economic paradigm has unfolded like a shock wave across the face of the earth, one that has led to an exponential increase of global capital and startling achievements in science and technology, but which has also devastating effects upon ecosystems both individually and taken as a whole.... environmental degradation results from fundamental sociocultural, political, and economic inequalities.

The anthropocentric paradigm that is implemented in the form of human intervention to nature to fulfill the necessities of life ultimately leads to disruption of the natural balance. Chew (2001, pp. 11) reveals the anthropocentric perspective that places humanity as the center of the earth causing environmental degradation of various regions of the world, including Indonesia.

Indonesia, according to the understanding of Fischer's senior anthropologist in his classic *Inleiding tot de Culturele anthropologie van Indonesie* is a cultuurprovincie or Culture area of a culturally distinctive Oceania environment compared to other provinces such as Melanesia, Polynesia and Micronesia (Fischer 1953). The distinguishing element is the culture, both technologically and linguistically, owned by islands that are geographically and astronomically stretched from west to east from Sabang to Merauke and from the north of the island from Miangas to Rote. In addition, Indonesia has historically been on the commercial route of two ancient civilizations of India and China. That is among other things that characterize the Indonesian culture that lives in various islands and ethnic groups including the Sundanese in Java.

In Indonesia today there are tribes who have lost their identity, some are still in a critical position of suspended animation, there are also still powerless to maintain and preserve tradition. One of a number of indigenous peoples who still maintain and preserve their ancestral cultural heritage are the Sundanese, especially the indigenous people of Cigugur. Sundanese tribe inhabit the western part of Java bordering the cultural area of Banten in the west and Java culture in the east. Ethnotechnological exploration in Sundanese culture is motivated by increasing environmental degradation such as air, water and land pollution caused by human action. The destruction of nature that has adversely affected the balance of ecosystems must be addressed immediately through the development of environment-based education. Environmental awareness is needed for people to have knowledge, attitude and life skills that are environmentally friendly. Awareness of living in harmony with nature is not only manifested in the slogan alone, but must also be implemented in the daily life of society through everyday action that is environmentally friendly.

Some research on Indigenous Peoples of Cigugur has more to do with the existence of Javanese Sunda Religion (ADS), while the ethnotechnology aspect which is the other characteristic of indigenous peoples has not been thoroughly examined. Eco-friendly or sociotechnological ethnotechnology developed and implemented by Cigugur indigenous people contributes to the preservation and preservation of the environment in its agricultural tradition. This phenomenon is very interesting because of one aspect of the findings, such as in the midst of the use of pesticides as artificial fertilizers and trad by farmers in general and, farmers in indigenous communities Cigugur still maintain the old way of non pesticides and has been proven to maintain the level of productivity of agricultural and fishery products, so as to meet the needs in the local environment.

Efforts to maintain and preserve the environmentally friendly agricultural technology of Cigugur community can be interpreted as a form of community cultural resilience in the face of a wave of influence of the use of external technology that threatens the existence of an environmentally friendly agricultural traditions. This is what encourages researchers to explore more deeply what, why, and how environmentally friendly farming technologies are still preserved and preserved by Cigugur indigenous people.

B. CULTURAL RESILIENCE OF INDIGENOUS PEOPLES OF CIGUGUR IN THE GLOBAL ERA

As previously described, Indonesia, whose population is composed of a wide variety of ethnic groups, and the Indonesian geographical and geographic position that is in the intercontinental or cross-civilization, cultural resilience for its citizens is inseparable. Cultural endurance referred to is the effort to establish and maintain the identity of Indonesia as a nation on the one hand, and on the other side to defend each of the identity of the tribe of its nation with a diverse culture.

Cultural endurance can be interpreted as a process of embodiment of collective consciousness organized in society to affirm, absorb, and customize the effects of other cultures through the process of learning culture, namely enculturation, socialization and internalization based on the same historical experience (Kartawinata in Makmur and Biantoro, 2014). That means, cultural endurance is not meant to be static, but as a dynamic one. It further explained that the principle of cultural endurance can lead, and develop the symbols that had originally existed to be re-channeled to the formation of values and forms of behavior embodied in culture. That

means, cultural endurance is intended as an effort to adjust to the external situations without much damage to the culture that has become the order of life. Thus, cultural endurance in this sense is not intended to be a mere cultural heritage but rather a cultural strategy for dealing with change.

According to Settaboosang in Mungmachon (2012) in cultural studies as an intellectual property (a highly prized treasure), local knowledge has a close relationship with local geniouss and local wisdom. The human intelligence possessed by a particular ethnic group derived through local experience will produce the ideas, values or views of a place of wisdom and good value that people follow and trust in such a place and already followed by hereditary (local wisdom). Such explicit knowledge arises from a long period and evolves with local communities, traditions and environments based on what has been experienced (local knowledge). The knowledge is also an indicator of the resilience of the community in the face of the erus change of values, survival and fulfill the necessities of life and traditions of belief that become the strength in the development of society as well as a life-harmonious development force of social, cultural and natural aspects. In his view man is a part of nature and not as a ruler of nature, which often causes disharmony and corruption on earth

The destruction of the natural environment on earth has shown that the anthropocentric paradigm that puts humans as natural regulators is no longer relevant. Domanska (2010, pp. 118) states that the disasters that occur should change the way people view from anthropocentrism to ecocentrism. The ecocentrism view should be able to alert people to their limitations in the face and anticipation of the forces of nature. Man is only part of nature and not the only factor that determines survival. Human beings can not be separated from the nature in which they live, they become united with the environment.

Humans as cultural beings make humans as creatures that create in developing their mind and interact with each other. Such interaction results in spatial and spatial impacts of the earth, which is certainly a human impact. Culture as a part of human uniqueness is also a distinction between humans and other creatures. In a nutshell, culture is defined as the result of creativity, taste, intention, and the work of man born of his ability to think (Koentjaraningrat, 1974). In everyday life man can not escape from culture, both can not be separated because there is no human being who has no culture so there is no culture without human as its supporting element. Culture, then, is complex, including knowledge, belief, art, morals, law, customs, abilities, habits gained by human beings as members of society (Taylor, 1924).

In this era of globalization information and technology easily enter into a society filled with various cultures. This globalization can have an impact on progress and modernization but on the other hand the growing globalization of the people's love for local culture is diminishing. Social change processes such as acculturation and assimilation are becoming more dynamic in this era. Therefore, cultural preservation and inheritance as a form of cultural resilience becomes an important aspect at this time as part of an effort to shape the attitude and behavior of society in accordance with the culture of the community. Although it can not be denied in the process of preserving and preserving it often occurs adjustments and cultural improvements in accordance with the times and progress of society.

Etnotechnology or also known as socio-technology is a humanity or humanity-based technology utilization approach. More broadly Bunge (1985, pp. 287) describes the following:

.... Sociotechnology conceived as the creation, adjustment and maintenance of social systems. This branch of technology is divided by the author of intomanagement science, concerned with small scale

social systems (firms, government units, cultural organizations), and social engineering..

Etnotechnology can be developed through the learning process by using learning resources excavated from the local culture of traditional society. Various tribes in Indonesia have a tradition that contains elements of local culture. Such local culture has a very high value to be raised by modern society today that is faced with the threat of damage to the natural environment. Local cultures possessed by traditional societies in different regions can be extracted as learning resources, studied and developed to develop ecological wisdom. Local cultural functions are related to the desire to maintain and sustain life so that citizens of the community will spontaneously think of ways to do and / or create something.

Sundanese indigenous people, including indigenous Cigugur people, have local cultural roots that are closely related to living patterns in harmony with the ecosentrisme paradigm. Local cultures are wisdom in the choice of architectural forms of houses, the concept of leuweung ban, how to keep upstream and downstream water, confidence in the sign -the natural sign, the concept of "ci" or "weak cai", cropping patterns, consumption patterns, patterns of economic life, and social interaction relationships. The noble values held firm by the Sundanese indigenous people are the guidelines for the implementation of everyday life. The surrounding environment in the form of rice fields, forests, and mountains make them act wisely in interacting and adapting to nature (Study Center Sunda, 2003; 2004, 2005). Local culture embodied in the ideas and behavior of the Sundanese, is generally owned by the Cigugur indigenous people are loaded with the values of ecological wisdom.

The development of ethnotechnology of indigenous culture of Cigugur indigenous people becomes one of the right and enduring alternative solutions from generation to generation. And empowering ethnotechnology community inheritance efforts as an effort to preserve the environment and in turn will deliver human beings into a wise and wise in running harmony with nature.

Several research activities on socio-technology development, as this research has done, have also been conducted by several researchers and reported in scientific journals. Gingras, Y. & Niosi, J. (1990) reveal the relationship between society and technology seen from the perspective of sociology of society. This research succeeds to elaborate that there is a strong correlation between technology and humanity especially related to viewpoint and technological usage by society. Sociotechnology is a cutting-edge finding that connects human beings as the creator of technology as well as the users who must be wise in using it if they do not want to be enslaved by the technology itself. While Helle, Frank (1997) in a study entitled "Sociotechnology and the Environment" published in the Journal of Human Relations, Vol. No. 50 5. Helle (1997) found that sociotechnology models are perceived to be beneficial at the macro and micro levels of society as a whole. The current technology has a hazardous impact on the environment, raising public awareness of environmental damage caused by certain technologies led to the idea of combining the creation of environmentally friendly technology both technically and socially local in the idea of noble ideas and values that can be directly assessed and optimized. While Nieto, C. C., Neotropica, F., & Durbin, P. T. (1995) in his research on "Sustainable Development And Philosophies of Technology" in the Journal of the Society for Philosophy and Technology, Vol. 1, Fall 1995 proposes the idea that human survival depends on the use of humanist technology. The use of technology philosophically should be able to accommodate human needs in supporting long-term life.

Indigenous Peoples of Cigugur District of Kuningan West Java, is one of the indigenous people

who still survive packing pluralism in a local cultural frame known as the DjawaSunda Religion (ADS) until now. Based on the research of Yuli Juarsih (20 ...), Cigugur Indigenous people was founded by a Gebang descendant named Sadewa Alibasa Kususmah Wijyaningrat better known as Kiai Madrais in 1840 in Pandara (Cigugur) hamlet. At first this paguron taught the religion of Islam and the values of nationality, but Madrais in the development of the association made new teachings that bring together (syncetsime) teachings of Islam, Hinduism, Buddhism and Jatisunda belief (Sunda Wiwitan). The development of this doctrine has generated anxiety both from Islamic religious figures and the Dutch East Indies government. This was the beginning of the conflict between the phases of the ADS and the Muslim leaders of Cigugur, and the peak occurred during the reign of Prince Tedjabuana (1940-1964), with the dissolution of the ADS community by the government in 1964.

Even though ADS has been disbanded, the traditions of indigenous peoples in the management of the natural and social environment have remained to this day. Efforts to maintain the culture of indigenous peoples of Cigugur are, among others, conducted through the socialization of the process of planting values, rules, norms, customs, harmony with nature with the aim of each community member to know, live and practice the existing culture and apply in Cigugur society, Prince Djatikusumah that the people of Cigugur have an insight into nationality and humanity through the teachings concerning the "Ways and Characteristics of Man" which includes compassion (love), karma (rules of conduct), usak (attitude ethics), cultivation-power (creativity and polite polite language), wihayahudana raga (wise attitude full consideration) and "Way and Characteristics of the Nation" which includes: rupa, script, custom and culture. Furthermore, Djatikusumah, leader of the Javanese Religion Society of Sunda, revealed that in the Cigugur community there is Paseban Tri Panca Tunggal building. "Paseban" which means a place of assembly and gratitude in feeling the unity of God. "Tri" namely: Tritangtu dibuana, Tritangtu dinaraga, Tritangtu dinagara the element consisting of mind, taste and thought. And "Panca" which consists of the five senses. "Single" is a unity between creation, taste, intention embodied in determination, speech and light (Interview with Prince Djatikusumah on Friday August 19, 2016, in Supriatna, Wiyanarti and Kusmarni).

Ethnotechnology potential of indigenous peoples of Cigugur can not be separated from geographical condition of Cigugur District which has tropical climate with high rainfall reach 2000-4000 mm / year. It is located in the hills make the District Cigugur a relatively good rainwater absorption area, so there are many springs or called by the surrounding community as cainyusu. Cainyusu spread in several areas such as in Cigugur, Citiis (Kelurahan Cileuleuy), Palutungan, Ciputri (Village Cisantana), and Cipari. These springs are used to meet the daily needs of people such as drinking water, irrigation and fisheries. Overall, according to data from BPS Kabupaten Kuningan (2013, pp. 21) Cigugur District has an area of 3,357,556 Ha with details of land utilization of 692,843 Ha as productive agricultural area, dry land area of 1,555,935 Ha and forest area 950,685 Ha . Utilization of the land makes the area of Cigugur District into a green area devoted to agricultural land and fields. Cigugur's geographical condition allows most people to depend on their livelihoods in the agricultural sector. In addition, large forest areas provide a positive impact of the availability of abundant natural resources for the needs of people living. Nature has a very important function for the daily life of the community, although some people already work in the non-agrarian public sector but nature is still the dominant factor supporting the survival of society.

Based on the results of interviews with some Cigugur communities and the results of observation research team on the life of the community in Cigugur Kuningan seen that the people of

Cigugur up to now still hold firm social values and culture and harmony with the existing natural environment both in the community environment and family environment. Inheritance of religious values, mutual cooperation, togetherness and harmony with nature begins from: (1) indigenous people who invite and involve the community to know and know deeply about these values; (2) parents who are tasked with describing and modeling the application of such values in the family such as: introducing environmentally friendly farming systems using organic fertilizers compared to spraying pesticides, participating in traditional ceremonial series etc.; (3) the people who play the role of applying the values of daily life, cooperate and cooperate to carry out various activities of Cigugur society such as: preparing and carrying out ceremony seren epidemic, providing lodging to the community outside Cigugur to stay at home residents without expecting reward, agricultural land and fisheries, mutual respect among religious followers etc; (4) Children who need to be involved in various activities in the Cigugur community as a process of inheriting local social, cultural and wisdom values (Supriatna, Wiyanarti, and Kusmani: 2016).

The Cigugur community's challenge to preserve local social, cultural and wisdom values for the future is: (1) The younger generation of Cigugur often work outside Cigugur, after school or outside college rarely return to Cigugur. This has an impact on the agricultural sector, which has difficulty finding farm laborers working on agricultural land in Cigugur; (2) The rapid development of Cigugur population has resulted in the narrowness of agricultural land as it is widely used for housing, resulting in difficulty in producing organic rice or organic vegetables and wider fisheries. Because they still use the traditional farming system and the use of organic fertilizers that require longer planting time than agriculture using modern farming tools and chemical fertilizers or pesticides. This has an impact on the low competitiveness of Cigugur farmers compared to farmers outside Cigugur although the quality of rice and vegetables and fish from Cigugur is very good but they can not meet the demands of consumers well. Cigugur indigenous people have sought cooperation with agricultural experts from IPB but have not produced good results; (3) Maintenance of Tri Panca Tunggal building that used as center of Javanese-Sundanese belief needs government attention of Kuningan Regency.

C. APPLICATION OF ETHNOTECHNOLOGY LOCAL WISDOM OF INDIGENOUS PEOPLES OF CIGUGUR

1. Ethnotechnology In Agricultural Systems

Agriculture is the main livelihood of indigenous people of Cigugur, the majority of the people manage rice fields as a source of rice fulfillment as the basic needs of the community. Population growth from time to time requires the community to pay attention to aspects of sustainability management. Thus Cigugur indigenous people have local wisdom in the pattern of planting rice fields with sustainable principles. The pattern of planting rice fields include: mopok galangan, ngabaladahan, nebarkeun binih, babut, macul, nyongkog, dilahankeun, thorned, disurungan, digarit, tandur, diayuman, ngarambet, fertilizer (fatted), mipit / made, and Nu / tu / Ngagiling pare.

The arrangement of paddy field management is a routine procedure implemented by Cigugur indigenous people. Usually rice field management and early to harvest last for 4-6 months. The calculation in managing the rice field is based on the astrology (calculation) of astrology and also supported by the calculation of good day which refers to weton ethnic (calculation of birth date) of person owning the rice field. Interventions based on the traditional astrology of the

community when starting agricultural activities can be done taking by considering:

1) Numbuk / Pantangan

- a. Sungut (Mouth), has the meaning of always talk a lot and the work to be done always be the material so that the results are less satisfactory results.
- b. Irung (Nose), has a meaning smelled by pests such as rodents, aphid, and others.
- c. Eyes (Eyes), has the meaning of rice planted by us is seen by pests so that pests know our plants and get ready to attack the rice we plant.
- d. Ceuli (ears), has the meaning of mung kupireng wungkul (only audible only) so that the rice plants grown by us are only heard by the pest but not visible so that pests do not know the rice is planted.

2) Synchronize Naptu / day with Mancakalima (weton ethanol)

Based on the calculation of numbuk (taboo), a good count for tandur is numbuk in ceuli (taboo on the ear). The meaning is only audible but not visible, so pests that want to attack rice plants are unable to see the rice grown. The numbuk count is then adjusted to naptu (senen, salasa, rebo, kemis, jumaah, and saptu, day of the moon) and mancakalim (sweet, pahing, puhun, wage, and kaliwon) days in Sundial calendar count).

Today weton is still used by Cigugur indigenous people. If we examine more deeply the calculation of such cropping patterns scientifically provide an illustration that the community provides a time lag on land use. The time lag on land management makes paddy field use with the principle of tolerance and appreciate the existence of the soil to restore the nutrients in it. In this case land is not exploited continuously which can cause damage. The intersection (counting) does not mean the other day is not good, it has the intention of giving the best to every creation of God. Rice planted is the source of life, then should men treat rice as best as possible, start and early plant it until finally eat the rice. It is expected that through such wisdom in the context of etnotechnology can realize the sustainability of rice fields for sustainable living. Specifically in Cigugur indigenous communities the condition is reflected in the picture

Rice fields of Cigugur Indigenous people are still very beautiful with the pattern of planting based on the environmentally friendly palintangan. The pattern of cultivation by indigenous people of Cigugur has the meaning of mutual respect and mutual love between the creation of God and maintain harmony between man and his natural environment, so that natural conservation can be maintained properly. The symbols contained in Cigugur indigenous cultures are still preserved to this day. Indirectly the calendar by using the palmangan is expressed by Goleman (2012, p.225) as the ecological intelligence of local people in reading natural signs through the natural cycle of climate change and all the natural events that accompany it. Palintangan becomes a local wisdom of Cigugur indigenous people in determining the right time to do farming based on the calculation of natural signs in the routine cycle.

Other environmental conservation values are reflected in the rituals performed in several stages of wetland processing. Such rituals include the provision of paramodana (sesajen) before the tandur, consisting of crops such as hanjuang tree, papalisan leaf, lime, jawer kotok, caringin leaf, kamuning leaf, tamiang leaf, seureuh and duango kalapa hejo. The offer of paramodana is not intended for the ancestor of indigenous peoples, but is a form of gratitude for the basil of the earth which is the gift of Prince Si Kang Sawiji-Wiji / God Almighty to man. Each component contained in the paramodana (offering) has a noble meaning as the embodiment of symbols

created by God.

Each component of paramodana (offerings) has a deep meaning, the goal is as a guide for people who still hold firm tatali paranti karuhun (ancestral cultural heritage). There is a proverbial gumulung sabudeur awun (all of which is one highway consisting of microcosm and macrocosm), gumahi sabumi beads (derived from one is Prince Si Kang Sawi-wiji / God Almighty), a degree of taste patarema (mutual acceptance), sampurna jatining sunda (mixed with the actual in the body of Sundanese identity). If summed up the meaning and proverb is terebut every that exist in this universe is one and derived and God Almighty, every one in this nature give each other a sense to realize the perfection of this life. Thus the meaning of paramodana (offerings) prepared before tandur, each has a meaning and then ready to be served. After everything is available then the paramodana is brought to the paddy field and stored in the paddy field near the water flow while doing sanduk-dammed papalaku to ask permission for work to be done and give thanks for the favors that have been justified by God.

Researchers found that the land management system implemented by Cigugur indigenous people is still done traditionally using plows and hoes. The fertilizer used by the indigenous people of Cigugur is an artificial fertilizer made from organic matter either from cow dung, goat and chicken or organic fertilizer of green plants. The use of organic material is done to add nutrients to the soil to be fertile. Manure is used during land preparation to improve soil fertility and provide micro nutrients and other growth factors not normally provided by chemical (inorganic) fertilizers. The use of these ingredients can also increase microbial growth and nutrient turnover in the soil. The agricultural system run by Cigugur indigenous peoples has provided tremendous benefits for the fulfillment of people's food needs. The acquisition of adequate harvest from time to time using indigenous farming patterns and their sequence, making indigenous peoples continue to consistently continue the pattern of agriculture.

2. Etnotechnology In Prohibition of Leuweung Ban

Cigugur indigenous people inhabit the area around the area of Gunung Ciremai National Park. Their daily life can not be separated from the natural conditions of the mountains that have multimanfaat for the life of the community. Cigugur indigenous people as one component of the people of Kuningan Regency who still hold firm pukukuh ancestral customs participate in preserving the forest in the area of Mount Ciremai. As one of the stakeholders acting as the control of society, Cigugur indigenous people participate in providing their role both in the supervision of law enforcement for the violating community and as a local force consistent in upholding the principles of forest sustainability. Through their local cultural wisdom, Cigugur indigenous people uphold the rule of ancestor pukukuh especially for members of indigenous peoples and generally for the surrounding community in Kuningan District.

The aspect of local power maintained by Cigugur indigenous people is that they have long held local wisdom values to preserve the forest. Cigugur indigenous peoples have rules for preserving forests by classifying forest functions. Forest (leuweng) is divided into three categories: leuweng geledegan, leuweng sampalan and leuweng titipan. The three categories refer to the customary provisions on whether or not the forest is to be worked on. The community does not take advantage of forest products because they have rules that must be obeyed. One example is that they do not cut trees to get firewood, but instead use the twigs that have dried and fall from the tree.

The distribution of Cigugur indigenous forest is also compatible with forestry sciences that

divide the forest into production forests, limited production forests and protected forests. It proves that the local wisdom of Cigugur indigenous people in managing forest resources can be applied in modern management system. These rules support the management of forest resources as a form of cultural resilience based on local wisdom, can provide sustainable benefits.

The values contained in the leuweung prohibition pattern are very meaningful for the Cigugur indigenous people. From time to time these values continue to be preserved so as to have a high degree of indigenous peoples around. Thus Cigugur indigenous people increasingly uphold the values passed on to them regarding the pattern of custody leuweung ban. The awareness of indigenous peoples of Cigugur in preserving the forest is also instilled in the daily proverbs taught from generation to generation. There is a pukukuh passed down from generation to generation, one of which reads "Mount teu meunang melted, Lebak teu meunang diruksak, ban teu meunang dirempak, Buyut teu meunang dirobah". The saying has the meaning of the mountain should not be destroyed, the valley should not be damaged, the ban should not be broken, and the mandate should not be changed. The meaning of pukukuh, among others, does not change something or it can also mean accepting what already exists without adding or reducing existing ones.

3. Ethnotechnology In the Guard of the River and the Springs

The water resources in Cigugur customary area are from four springs namely Citiis (Kelurahan Cileuleuy), Palutungan, Ciputri (Cisantana Village), and Cipari. Excessive use of water is considered to violate local community rules because it indirectly reduces the rights of other people in need. In addition to excessive use of water is feared will damage cainyusu for exploiting it without consideration of inventory for the future. Guarding cainyusu is part of pamali culture which has norms and is a form of conservation of springs that have been done up to now by indigenous people of Cigugur.

Through the pukukuh still held firm by the Cigugur indigenous people teach them that thinking, saying, and doing must be in accordance with the rules and conditions that have been established. Such rules and conditions shall not be reduced and shall not be added alone or at will. Pukukuh also teaches honesty and always keep the truth and goodness for the benefit and salvation, including the habit to preserve the source of springs / cainyusu for the sustainability of the livelihood of the people in the future. Pukukuh and pamali culture become the strength of local values of the community in conserving the natural resources such as springs that become the source of life together. Pembagaan springs and rivers can be seen from the ordinance of society using the springs in their daily life. People are already using modern technology by using paralon to drain water into their homes, but the water is still very clean and natural. Based on the interview results obtained information that they are accustomed to share the utilization of upstream and downstream water so that water is not polluted. Meanwhile, the community is already familiar with the distribution of water source utilization that differentiated its disposal, either for household needs, flowing rice field, balong (fish pond), and others. The compactness among indigenous peoples in the distribution of water utilization is a tangible form of ethnotechnology that enriches the technical technology used.

The existence of culture pukukuh and pamali in the management of cainyusu proved to preserve the ecosystem in it then the water resources in it was well preserved. Pamali culture in indigenous communities of Cigugur did not change and decay local wisdom. This is because the people still hold firm mandate submitted by their ancestors and pamali culture has become

the foundation for the life of indigenous people Cigugur. Local wisdom of pamali culture is passed down from generation to generation, from the old generation to the younger generation since they were small. Capital transfer of knowledge is done orally through stories delivered from generation to generation.

D. CONCLUSION

Ethnotechnology in the local culture of indigenous people of Cigugur Kuningan is carried out in various daily life activities including farming system, guarding leuweung barangn, guarding pattern of springs. The pattern of agriculture is done using palintangan and environmentally friendly technology. Ethnotechnology is evident from their adherence to customary rules of conduct in the timing of planting and selection of non-destructive plant species. Besides, cohesiveness and tolerance in the distribution of irrigated rice fields between farmers make ethnotechnology well practiced. The traditional farming system makes them tighten each other's ropes among others by helping each other keep the rice fields from pests, as well as keeping the equitable distribution of irrigated rice fields. Thus horizontal conflicts in Cigugur indigenous communities can be avoided very well. Social life in utilizing sage technology makes them have more sophisticated social technology than mechanical technology. This is a proof of the resilience of local wisdom in facing the era of modern technology.

The pattern of forest prohibition is done by classifying the function of the forest based on its function which refers to the customary provisions on whether or not the forest to be worked out and supplemented with the myths that live in the hereditary folklore is an effort to preserve and care for the natural environment around. Another concrete action taken by Cigugur indigenous peoples to keep the forests in the form of mountain guard has been able to prove the supporting capacity of local wisdom in the preservation of the environment.

The pattern of community life in maintaining the sustainability of rivers and springs is done by prohibiting the use of water in excess. Excessive use of water is considered to violate local community rules because it indirectly reduces the rights of other people in need. The guarding of the spring is part of the pamali culture that has the norms and is a form of conservation of the springs that have been done to date by the Cigugur indigenous people. The rules teach honesty and always keep the truth and goodness for the benefit and safety, including the habit to maintain the preservation of the spring for the sake of survival of the livelihood of the people in the future. Behavior has been able to become a form of local wisdom in the face of the future that must be prepared in the present. The use of socio-technology in Cigugur indigenous communities proved to be an indicator of the progress of society who care about the environment and the life of a society that harmonizes both in social, cultural and natural dimensions.

Based on the research findings, discussions and conclusions have been put forward, the proposed recommendation is ethnotechnology indigenous peoples of Cigugur can be used as an example in preserving, maintaining, and running the values of ecological wisdom in local culture relevant to modern society today to support Indonesia's cultural resilience sustainable development. The local genius of Cigugur indigenous peoples has the advantage of adapting to the natural environment, so that nature is no longer their enemy but a friend to live in harmony. The ability of indigenous peoples to read the signs of nature becomes a force of society as an implication as expressed by Goleman (2012) as a community practice. The need to pay attention to the local culture maintained by the Cigugur indigenous peoples is

an important input in building a culture of cultivation. The local culture of indigenous people of Cigugur needs to be transformed to the young generation in a sustainable manner so that the values contained therein can be preserved and certainly able to cope with the threat of environmental damage.

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PUJA MANDALA: DIVERSITY AND SYMBOL OF RELIGIOUS HARMONY IN BALI (1994–2014)

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Abstract

The region of Indonesia is known widely as containing a variety of ethnic groups, religions, races and social classes. Given this variety of cultures and faiths, each island and region has its own characteristics. Indonesia was founded upon a spirit of unity in diversity based on the values of Pancasila as inscribed in the Indonesian Constitution UUD 1945. Conflict with a nuance of SARA (ethnicity, religious beliefs, race and class) has struck Indonesia, which caused some communities to lose their possessions wherever the danger points where until even loss of lives. It seems that law does not have enough strength to inhibit anarchic actions, violations, and the destruction of places of worship, which goes against the nation's foundational values of Pancasila. By the constructing of the *Puja Mandala* as a place of worship in Bali, it should be that Bali has already received a great appreciation – given that a majority of Balinese society is Hindu and able to give a good example in guarding the diversity and carrying it high in creating religious harmony on the island. The area of the *Puja Mandala* is a symbol of *kearifan lokal* (local genius) and of concrete tolerance in Bali as a complex with five houses of worship side by side: the Pura Jagatnatha, Vihara Buddha Guna, Masjid Agung Batutah, Gereja Katolik Maria Bunda Segala Bangsa, and Gereja Kristen Protestan Bali jemaat Bukit Doa. Activities that lift up the development of a life of tolerance influence the social contact between each community, beginning from good religious-spiritual aspects to the improvement of social-economic aspects as well from the harmoniousness that is protected in interactions. The area of the *Puja Mandala* has become a place of spiritual pilgrimage for all people. Thus it can be an example for other regions in giving value to differences and living in diversity which will have an influence on future generations for living in peace.

Key words: *Puja Mandala*, diversity, tolerance, local genius

A. PRELIMINARY

The territory of Indonesia has a diversity of customs and cultures that make a local wisdom of the Indonesian people is expensive value and no other country like diversity as in Indonesia. But despite having its own advantages and uniqueness of the country Indonesia did not escape from a conflict that became a squabble in sebagian daerah. Resulting in many community members experiencing trauma in some areas, the diversity that is unique and the local wisdom of the Indonesian nation has been made by some individuals or groups as a source of conflict as long as Indonesia stands. Various things smelled of intolerance that used as a weapon for profit only. This is a challenge of Indonesia in the midst of diversity owned, the whole society is demanded and invited to create harmony among the nation.

When living in the country of Indonesia the spirit of diversity should be a foothold to be able to synergize, because the past has been the spirit of the nation since before the state of Indonesia's independence. The independence that was once attained by all tribal, religious, racial and group elements should be respected and preserved. The act of abusing or destroying places of worship because of trivial matters becomes a powerful weapon to destroy each other

slowly, so that the meaning of tolerance implied in the motto of Bhineka Tunggal Ika is only a motto of memories. Basically the motto of Bhineka Tunggal Ika has provided a strategic place in tolerating this country of Indonesia. The spirit of tolerance must be accompanied by a very harsh issue in suppressing diversity, the moral cynicism of a group of people who want to replace Pancasila and the growing understanding of radicalism or the doctrine of terrorism that is globalized in the society today. The law seems powerless in stemming the anarchist actions of a handful of powerful people. Intimidation of members of the minority community is openly voiced in public without appreciating the beauty of such unity and diversity. The aspect of religion as a spiritual value barn is increasingly used by some who have a thirst for power, the power of the sara issue is a weapon used to divide the people and aims to take a higher position then by all means halal and proven to harm a togetherness.

Religious differences in an area are often sources of conflict today. One example is the recent occurrence of a speech of one of the regional heads who deliberately or not spoken when discussing the matter of religion, but with another group able to raise the news and membumihkan SARA issue tersbut in the middle of the Indonesian nation. As if the problem is a very big problem, but the rice becomes porridge, when facing the election the sara issue succeeded in making a group of people indoctrinate and become a weapon to imprison a person and make the Indonesian people consumed by the news of religious blasphemy for months month.

However, the form of tolerance should be able to reduce these problems to be able to reduce a conflict that does not create a moral gap in the midst of Indonesian society. Creating harmony is a task for every Indonesian society, because a large and rich nation of ethnic and cultural diversity is at the forefront of competition for the nations of the world. Harmony of religious people is a pillar of national and dynamic harmony must be maintained from time to time. Harmony of religious people can be interpreted a state of relationship among religious people based on tolerance, mutual understanding, mutual respect, appreciate equality in the practice of religious teachings and cooperation in the life of society, nation and state.

B. Discussion

All the problems that have occurred in the area of Indonesia are contrary to the spirir of values contained in Pancasila, the 1945 Constitution, Bhineka Tunggal Ika, and the Unitary State of the Republic of Indonesia (NKRI). The process of liberating the Republicans is due to a sense of unity among the former warriors of the nation without knowing the race, the tribe in the distinction. With the spirit of fighting and kebhinekaaan so Indonesi able to experience high progress. The state of Indonesia that has a multicultural society makes this nation should be shoulder to shoulder in the process of nation building, all elements must interact with each other and must create harmony in the nation amid diversity. If considering cases such as Many disputes between citizens who happen to be different religions because not dealt with thoroughly and fairly, trigger the birth of horizontal conflicts that are difficult to resolve. Various SARA conflicts actually increased due to weak law enforcement and low appreciation of ethics in the settlement of social problems nation and state. An example is Poso Conflict. It could be that the conflict was triggered by a small problem between two people who happened to be different religions. But because the law was never thoroughly investigated, the problem became complicated and wild. Small disputes between the people ultimately triggered a larger conflict. Large conflicts can occur because the public or the masses are not believed in the law. When Tibo cs was accused of attacking and massacring a pesantren in the early morning, it should not have happened if the security apparatus could have anticipated by investigating the

previous small-scale dispute that the Christian or Muslim party had been victimized. Finally the SARA conflict culminates in an unstoppable cycle of revenge.

All forms of tragedy of the conflict must be treated by inculcating harmony and mutual love of difference to a multicultural society and sustainable society and able to give a plus to the preservation of harmony of the nation should be developed and preserved because it upholds tolerance in every segment of society life. The presence of Puja Mandala as a place of worship of the five religions is a proof that the importance of inter-religious tolerance needs to be improved and disseminated in every region of Indonesia.

1. The Creation of Religious Tolerance in Puja Mandala

Puja Mandala as a temple of worship built for the five religions in Indonesia, makes Puja Mandala a popular place in the midst of society. Puja Mandala is a place of respect for God Almighty according to their religion and belief. In one area there are five places of worship at once, the historical side will note that a place capable of providing pilotage to religious communities in other areas. The five religious places of worship from Hinduism, Buddhism, Islam, Christianity and Protestant stand side by side. Which does not include Kong Hu Chu because at the inauguration of the religion has not been ratified by the government as a religion adopted in the country of Indonesia. The background in the construction of Puja Mandala's temple house is because it is so difficult for Muslims in the region of two nusa and the Christian community to run the worship. So that from the coordination with the local community and the provincial government and central government of the construction of the house ibadahpun planned, and Presidenpun inaugurated the construction of Puja Mandala as a complex of worship of the five religions built in stages.

The history of the Puja Mandala region is certainly inseparable from the tolerance that is upheld by the Hindu community in Bali during the development process and before Bali is globally known. Harmony of religious people who planted in every Balinese Hindu community is in appreciation. Because It is based on the awareness that in social life, what happens is called interdependence, mutual need and interdependence. If interdependence becomes a principle in social life, interreligious racism can protect each other, maintain and secure, even under certain conditions may enhance something of a psychological, sociological, materialistic nature possessed by every religious people. In an optimistic level, harmony can touch fundamental issues faced by every religious people, such as building the structure and values of a more civilized and humanist life.

2. Religious Harmony

Harmony of religious people is a dynamic national heritage and must be maintained from time to time. Harmony of religious people can be interpreted as a state of relationship among religious people based on tolerance, mutual understanding, mutual respect, respect for equality in the practice of religious teachings and cooperation in the life of society, nation and state. Hal is based on the awareness that in the life of society, with interdependence, mutual need and interdependence. If interdependence becomes a principle in social life, then the harmony of religious life is how interfaith believers can protect each other, maintain and secure, even under certain conditions may be able to improve something that is psychological, sociological, and worldly material possessed by every religious people. the level of optimism, harmony can touch fundamental issues faced by every religious people, such as building a structure and values of life more civilized and humanist.

3. Tolerance of the Multicultural Society in Bali

Bali is known as the island of a thousand temples and the island of Bali shows as the majority of its people are Hindu. Kondisi majority that does not hinder the community to realize the attitude of tolerance as a social glue in each individual community. The term "tolerate" means tolerance, which means being self-restraint, being patient, allowing other individuals to think, to be tolerant, tolerant, to individuals of different views, beliefs, and religions. In the Indonesian language dictionary explains (Poerwadarminta, 2005) that tolerance is the nature or attitude of respect, allowing and allowing others to have differences of opinion, beliefs, habits, and so on from their own habits. Thus, tolerance is an attitude that respects and respects the differences of individuals or groups of people in running their religion without disturbing the interests of others around them. This tolerance model is the only one owned by Indonesia that creates harmony in the society.

4. Puja Mandala Spitual Area

Spiritual tourism is a new breakthrough in the world of tourism whose tendency continues to increase. This type of tour is now considered the most qualified and very potential to be developed. It is said to be good quality because this type of tourism in practice highly appreciates local cultural traditions, loves nature and environment, and most of its tourists come from among the educated. Spiritual tourist objects destined by tourists include can also be historical sites where the worship is still active until now with high spiritual values, various asram with spiritual activities, especially meditation activities, and various yoga activities that can create ketengangan and samples bring long-term peace. The spiritual destination is the attainment of happiness and peace in life and is freed from attachment to material things by learning the spiritual values of the visited tourist objects. Like Puja Mandala area has been a miniature of religious tolerance in Indonesia and the world. Already many figures who come to Bali to visit this place, with the establishment of this place makes Puja Mandala and Balinese people who are Hindu majority is highly appreciated. The existence of puja mandala not only as a form of tolerance but as a tourist icon of diversity created by the people.

The impact of the Puja Mandala in Nusa Dua Bali is very significant to the progress of the island of Bali, not only in terms of religious harmony but in terms of tourism that makes Puja Mandala serve as a spiritual tourism to tourists who visit. Strategically located around the beautiful beaches, Puja Mandala as an icon to visit is not just a documentation, but to make the most of the shortest time possible. According to research writer in the field almost all the tourists were amazed to see the kerujunan that have existed in Puja Mandala region so far. Therefore, the museum expects that places of worship and areas such as Puja Mandala can be declared and built in every region in Indonesia to become a symbol and a reference to the hope of creating tolerance among all members of the wider community. Until now Puja Mandala area not only as a place of worship, but make the area as a spiritual tour for every element that visit it.

5. Puja Mandala, Increasing the Tolerance of Interreligious Religion properly and correctly

Tolerance among religious believers is one of the main pillars for the realization of interfaith harmony. Coexistence, mutual respect and respect for other faiths is one manifestation of a sense of tolerance. Correct tolerance is not necessary until someone mixes the mix between religious rituals with another religion or follows a ritual that is not a religious ritual. Maturity in religion is needed in the face of various religious or religious issues. With religious maturity, the people are not easily provoked and provoked by various issues that pit against the adherents of the ummah. The maturity in religion is reflected in addressing various issues wisely and

upholding the tolerance of interfaith believers, both among followers of different religions as well as different. And the problem remains with cold heads without blaming each other or looking for a scapegoat. In this case the role of religious leaders, public figures, and government is indispensable in achieving the best solution. With the spirit of finding solutions together and distanced from various prejudices, it is not impossible that various problems can be solved with full maturity This maturity in religion is not possible to be achieved, if in understanding religion is only partial, not deep and only ritual without understanding the substance of religion and not want to open. It is this kind of religious attitude that often causes problems in the field.

C. Closing

Tolerance among religious people is desired by the people of Bali especially the people of Indonesia and even the world. The harmony of the guarded and awakened attitude towards the harmony of the ummah is the desire of all the nations of the world. Religious diversity is a rational feeling, something that is given. As well as diversity in language, likes and culture. Therefore any attempt to fight against a religious entity is a futile effort and the same as against the provisions of God. As against the provisions of God about diversity of character, tribe, language and culture. The attitude that must be built in addressing the reality of religious diversity is to improve the correct tolerant attitude, mutual respect and respect with full maturity attitude in religion. As well as enhance cooperation in things that become common goals in religion, without having to suspect each other. Besides the need to strengthen the three pillars of statehood (Pancasila, UUD 45 and Binneka Tunggal Ika), the government has a very strategic role to maintain harmony among religious followers. Therefore, the just and consistent enforcement of the authority of law is among the most important pillars of religious harmony. From there the various disputes between citizens can be dealt with thoroughly and fairly, before becoming a difficult horizontal conflict resolved.

The existence of Puja Mandala region has reflected the tolerance adopted by Balinese people in accordance with the values of Pancasila, Uud 1945, Bhineka Tunggal Ika, and uphold the



Image: Puja Mandala area
(Document by: Leonardo Haloho, 2018)

spirit of NKRI. The existence of the five places of worship that coexist in Puja Mandala has never been a source of conflict, but the members of each congregation are more appreciative of each other. The uniqueness of this region makes domestic and foreign tourists feel comfortable and gain a new civilization about the importance of tolerance among religious people in Indonesia and the world must be instilled and preserved, in order to create harmony among nations in the World.

The Puja Mandala area can be a model for any and the world in building places of worship that co-exist and keep harmony with one another. Indonesian society must maintain and appreciate the diversity of nation and state in order to achieve the nation's ideals for the welfare of the ummah. Other Indonesian communities should respect each other's differences as the Balinese do so all along. Because racial conflict, religion still has the potential to rise to the surface if not from the moment in control. Therefore, the involvement of every component of the nation actively in improving the spirit of tolerance must be able to minimize the conflicts that exist. Thus, the existence of Puja Mandala area in Nusa Dua area has become the inspiration of every circle to be able to create harmony and harmony of religious people. Puja Mandala becomes a symbol of diversity to maintain harmony and religious harmony can be well established.

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RELIGION AND TRADITION IN THE DYNAMICS OF HISTORY

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Abstract

History proves that tradition as society culture identity holds significant role in bridging the conflict between external innovation and values of local wisdom. Tradition becomes 'glue' for these two different elements, so that it creates harmonious syncretic modification of culture and being well accepted by society. Representation of historical dynamic depicting syncretism between Christian ritual practice and local tradition (Kejawen), happened in southern Central Java, at around twentieth century. At first, Christian which was introduced by zendeling received denial from local society. Intolerant way of approach created religious conflict which finally could be overcome by appreciative approach towards local culture. Development of Gereja Kristen Jawa Medeka marked the successful implementation of consensus in managing western influence. Other example of solidarity implementation towards local tradition values which have positive impact on harmony creation of society life, is the one at Tuka Dalung village, Badung regency nowadays. Social interaction between Balinese and non Christian-Balinese towards Hindu-Bali society, proves that they still keep appreciating each other's tradition/culture. Concept of menyamabraya is implemented for society interest.

Description above portraying ritual practice which still appreciate local wisdom value is great strategy to maintain life harmony in this global modern era. The problem is which kejawen tradition element can be synchronized with Christian doctrine, or which Hindu-Bali culture values accommodated in the eyes of other religion disciples?. How is the process and what is the impact on this rich culture society?

Keywords: tradition, culture identity, religion, syncretism, harmonization.

INTRODUCTION

The history of Christianity development in Southern Central Java in the late 19th century (1871), is a phenomenon of cultural conflict. Christianity brought in by the Zending along with Dutch colonial practices in the Dutch East Indies, is considered a product of Dutch culture. Society rejected the way Christian understanding and practice imposed upon them. Javanese cultural traditions that had been embedded as the values or philosophy of life of the Javanese was not so easy to be separated from the soul of the community. On the one hand the zendeling (zending representative) taught that if the Javanese had embraced Christianity, they had to abandon their previous customs and habits, such as the tradition of selamatan, wayangan, khitanan, belief in evil spirits, and the day - a certain day of magical nuance (Tuesday Kliwon or Friday Kliwon), because it was very contrary to the basic teachings of Christianity. That view raises concerns for the Javanese who felt as deprived of their cultural roots, so they assume that embracing Christianity meant being a "Christian Landa" (Dutch Christian) who had to follow their customs and habits. The clash of thought, resulted in the failure of Christianization by zending.

In this regard, the establishment of the Javanese Christian Church in 1871 was a symbol of traditional function in bridging the occurrence of external and internal / local cultural impacts.

This organization was a compromise form between products considered as elements of Western / Dutch culture with Javanese cultural traditions, or often referred to as *kejawen* containing elements of Hindu and Islamic traditions. The teachings of Christianity here were packaged as a form of syncretism between Christian views and the concepts and practices of Javanese cultural traditions. It further stated that as a Christian, the Javanese had to remain and behave as Javanese. This means that a Javanese who became a Christian did not have to be and behave as a Dutchman. In other words, the Javanese Christians, still had to maintain their cultural identity, because it was a legacy of ancestral customs that had to be respected. Religious rituals performed with certain offerings and beliefs to the miracle of a person to the body, as well as to the weapons heirlooms they owned. From the aspect of leadership, this organization also showed the style of leadership of Java that had paternalistic nuances. The congregational leadership employed disadvantaged members of the community, in the fields. The majority of members of this organization were farmers. In other words they were fanatical agrarian societies who practiced their religion and tradition, and rejected the order of the Dutch. While the messianic and sectarian features inherent in this church-church activity style, in turn, placed the leading figure as the center of power, strength and respect. Even in 1899 the leadership of this congregation, Kyai Sadrah Suropranoto declared himself to be the apostle / prophet, and the incarnation of Jesus Christ (the title of God for Christians). For his followers Kyai Sadrah was regarded as a "Ratu Adil" (Lion Cachet, 1896: 366- 367). A minister J.A.Fullman declared that the Kyai Sadrah figure was treated and revered like a pope in Rome. This became one of his basic ideas for rejecting the Western / Dutch system of applying Christian life. As an apostle / prophet he did not have to submit to zending, for he had his own authority as an apostle. As a messenger of God Kyai Sadrah can directly connect with God without having to go through an intermediary of a Dutch priest. This view seemed to fit more closely with one of the principles of *kejawen*, the mystic which essentially emphasized the direct relationship between man and God, since man is individually identical with God so that the human individual is essentially a holy power (J.D.Wolterbeek 1939: 111). Under his leadership of the Javanese Christian Church based in the village of Karangjasa, Kutaarja Sub-district, Bagelen Residency was experiencing rapid development. Its sphere of influence extended to the southern part of Central Java, and the number of members exceeded the number of members of the Christian church congregation of the Dutch zending. In the 1900s, the number of members of the Christian Church of Java Merdeka reached 9000 people.

Throughout the 53 years (1871-1924), the existence of the Christian Church of Javanese Merdeka showed the dynamics of life that sought to harmonize itself with its social and natural environment. This can be seen in the aspects of the *kejawen* culture and the earth alms ceremony that is synchronized with Christianity. The core philosophy of Christianity was applied through the Javanese cultural style. The pronunciation of "The Lord's Prayer" is pronounced with the Java *rapal* song. A unique combination of Christianity associated with Western culture with Javanese / *kejawen* traditions that had this messianistic element become an interesting social phenomenon in the 19th century. The struggle which was more spiritual than the physical struggle has its own meaning for the treasures of religious history in Java. The word independence from the name of the Christian Church of Javanese Merdeka did not mean independence from Dutch colonial political power, but a church free from zending interference in conceptualizing Christianity based on Javanese tradition, as a heritage of great honor. In such a context it is clear that tradition plays an important role in neutralizing the emergence of contradictions, as new innovations arise that clash with established old ones. Even the dynamics of religious history that occurred in the 19th century, this still continues

until now. What are the forms of Javanese cultural values that can accommodate each other with other cultural values? The process and impact of that for people who interacted with each other would be interesting to be studied more.

To explain the above problem, historical approach was used, reviewing the cultural background of Java, Bali. For that we needed sociological concepts related to Javanese cultural traditions, such as syncretism, leadership, messianism and acculturation. Christianity containing the moral ethics based on revelation was applied in the practice of life through aspects of the kejawen culture, forming a unique blend of Christian Kejawen. Church leadership did not resemble church organizational structures like the Western model, but it rather reflected the leadership of a messianistic organization. Leadership came from the religious elite and in general the recruitment of followers through the lineage or kinship where the leader became the backbone of the kinship tied surrounded by his followers.

On the other side of the conflict in terms of differences of opinion or perception about the practice of Christian Religion according to Dutch version and kejawen version, could be searched for its compromise form through Javanese Christian Church of Free Merdeka, led by Kyai Sadrah. Conflict here is understood as a form of conflict between individuals or groups because of differences in attitudes, beliefs, needs, values, status, power, scarcity of power and uneven distribution. Even R. Gurr declared that the conflict was a master of the human mind, more than anything else, except the feeling to God and love (Gurr 1972: 3).

Achieving a harmonious feeling or relationship with God, according to Kyai Sadrah could only be achieved by the practice of kejawen. According to Claessen, there are two models or ways of managing conflict, the model of kosesus whose main condition is a sense of solidarity, and a model of conflict that implies that others are forced to obey and obey the rules (Claessen 1974: 24). The hallmark of this cosanthus model craves a society that achieves a dynamic balance. Javanese Christian Religion is interpreted as a form of conformity between Christianity and the practice of kejawen. While the conflict model that tends to characterize the compulsion to obtain obedience, produces orderly and safe conditions, but behind it has the potential of resistance and hostility. The policy carried out by the Dutch nending of coercion, contrary to the method of the Church of Java Merdeka using approach of sense of solidarity, integration and harmony. Social harmony is highly dependent on the social structure in which there is a reciprocal relationship that each is able to meet the interests or needs of other groups.

This writing is supported by written sources, both documents and reference books that are generally written as contemporaries. In historical works, using sources written close to the time of the topic of writing, became a highly sought after source. In turn a short work aimed at expressing historical events within this socio-cultural framework, aims to complement local history, especially history in Java and Bali. The consensus model proved to be more useful for contributing knowledge to avoid conflict, through a tradition approach that became the identity of the culture of society.

JAWA CULTURAL TRADITION IN JAVA CULTURE

Kejawen is more of a faith that is closely related to the animistic Javanese view of life. This belief is a form of syncretism between Hinduism, Buddhism and Islam. This belief always emphasizes harmony and inner peace, and balance with a gratitude (acceptance of circumstances, while surrendering to fate) against all events that occur and align themselves with society and God. The essence of kejawen is spiritual based on mysticism which is a form of belief that

emphasizes the aspect of ritualization to achieve unity with God. Generally the ritual form is often referred to as a Javanese religion.

The basis of that unity is the mystic that assumes that God encompasses all things in nature, and aims to establish a direct relationship between the individual and the One God's environment, encompassing all kinds of magical knowledge through ceremonies (Niels Mulder 1977: 14-17). Essentially mystical understanding is "God is I", so "I" is essentially a sacred power (H. Kraemer, 1926: 56). Kejawen states individual principles. The physical and spiritual states of the individual are unity in the totality of the universe, so the attitude of acceptance is a proper embodiment of the Javanese philosophy of life. Avoiding hatred, anger toward others, because if the universe is experiencing difficulties, then humans will suffer as well. This is in harmony with the Balinese Hindu worldview related to the concept of Tri Hita Karana, which in principle aims to create a harmonious relationship between man and God; man with other men; and with the natural environment. The doctrine of creating harmony with the environment, both natural and human, implicit in kejawen, is also seen in the Hindu teaching of the *Taw Twam Asi*, which states "I am you, you are me", which shows the meaning that humans should empathize, feel what being felt by others.

This universe-oriented belief makes the Javanese believed in another invisible world, beyond the limits of the senses, and the common sense that it created a supernatural world for the mindset. The world is inhabited by various creatures and forces beyond the limits of human power, so they are very feared by humans. They are good and evil forces, ancestral spirits and subtle creatures like *dahyang* who became the protector of the village. The other types are *memedi*, a supernatural creature capable of bringing good luck and tranquility, but on the contrary it can cause disruption to the mind, health and even death. (Clifford Geertz, 1960: 14-24). To neutralize the negative effects, and instead gaining a positive meaning, people convey offerings, as a sign of worship and petition to be given salvation. While *kasekten* (supernatural) which is an extra power possessed by man can be utilized to achieve a good goal, or otherwise used to harm other people.

The dynamic of life that described the dichotomy between good and evil; strengths and weaknesses, for example, brought influence to the imagination of the Javanese in the world of the gods embodied from the *wayang* story. *Wayang* story is a description of Javanese culture which contains the norm and value of human life. Here the image of the god's life is personified by human nature, form or character, although in some ways it has a superior personality and character, and a power beyond the limits of human ability itself. The world of the gods in *Suralaya* is analogous to the human world that has the power structure and hierarchy of government as it is in the human world. As the hierarchy holder is the *Betara / Guru* god (Thomas Stamford Raffles, 1817: 256). *Betara Guru* is often analogized as Lord Shiva, one of God's manifestations as a *trimurti* (Brahma, Vishnu, Shiva). As Lord Vishnu the saint of nature / the world, God came to the world as Krishna, a savior in the art of puppets whose wisdom served his role as a protector and advisor of the *pandavas* (symbol of truth) in the face of *kurawa* as a product of evil in the *Bharatayudha* war.

The concept of salvation is also an important foundation in Christianity. God incarnated in Jesus Christ came down to earth to save the world and man, in his struggle against sin. This understanding of the savior who became the basis for the identity of *Kyai Sadrah's* leadership in performing his function as a central figure of the Javanese Christian Church of *Merdeka*.

Kejawen tradition is colored by a view of life which aims at the unity between man and nature

and his God; good and evil spirits; salvation of the world by god / divine incarnated figures, seems to be synchronized with Christianity. The kejawen tradition which contains elements of Hindu values shows the adaptability that could be adapted in Christian practice. Especially to broaden the teachings of Javanese Christian religion which was characterized by Javanese culture, the leadership factor played an important role.

TRADITIONAL LEADERSHIP

The dynamic life of the Christian Javanese Christian Church which survived and even developed amid the pressure of political power and penetration of Western culture (Dutch), was inseparable from the role and ability of its leadership in determining the appropriate policy with the socio-cultural background of the community. In the Javanese tradition, a leader had a charismatic character if one had supernatural abilities. The ability could be attached to the person who was called kasekten or the thing he has (bed, chair, clothes, weapon) or on parts of his body, such as: sweat, urine, hair and nails (Koentjaraningrat, 1974: 234). The objects were even considered sacred, so it is considered to bring a curse for people who did not take care of it properly. Kasekten possessed by a person, could be a physical capability (eg immune to weapons), or that was spiritual, such as healing the sick and predicting. His charismatic nature made it easier for Kyai Sadrah to gain recognition from his followers as a messenger of God in the world.

The realization of this submissive and respectful form was apparent in the sign of the worship and desire to live the commandments given by the leader. In turn, an attitude that was always oriented towards extreme leaders, would make a charismatic leader, where his followers strongly believed and obeyed him (Niels Mulder, 1977: 48). Instead, a leader also needed the loyalty and cooperation of his followers to defend, even strengthened his authority. The condition created a relationship of interdependence, where a leader or chairman provided protection and the necessities of life to his followers, such as shelter, field yields, and his followers guarded, worked and managed all the facilities (such as rice fields, houses) owned by their leaders. Thus Kyai Sadrah appeared as a charismatic leader, where everything that radiated from him was considered a powerful force that brings blessings to those around him. When he ate, his followers would wait and scrambled for the rest, because they assumed that the rest of the food would bring blessing to the one who eats it (Yotam Martoredjo, without years: 3).

The centralistic Kyai Sadrah's leadership, resulting in the dynamic life of the Javanese Christian Church, depended heavily on its power. This is evident when he died, the church was declining. The absence of an authoritative leader, influenced the disunity among his followers. His greatness as a leader was visible from several titles attached to him, such as Surapranata, Gusti Kanjeng the Father, Kyai and Imam even the Apostles. These titles reflected the various roles centered on a leader who was believed to know everything, including knowledge of Christianity. The word mranata from Surapranata means regulating, and surapranata is intended as set in its own way. This means that the Christian Church of Java led by Kyai Sadrah was a church that stood alone and was not bound by the Dutch zending. While the title of kyai was more intended to someone who had a very wide knowledge, especially about Christian Religion. It was a habit for the Javanese at that time to call someone who had a high knowledge of his religion, as a kyai. So Kyai Sadrah was considered as powerful man who had the deep knowledge of Christian religion, also other spirituality. As an Imam even the Apostle,

then Kyai Sadrah had the authority to always lead the service (religious ceremonies) on every Sunday, and regular meetings between representatives congregation pewantran (regional church) held on every Tuesday Kliwon. Here Kyai Sadrah always emphasized the existence of unity among his congregation, by likening himself as a binding rope broomstick (Muller Kruger, 1966: 178).

As a leader of the church congregation, he was also regarded as a powerful and intelligent person. With his ability Kyai Sadrah was able to heal the sick with urine or saliva that rubbed on the sick body. Another power that he showed was when this figure was able to “conquer” the awesomeness of the rice field, which nobody has previously cultivated, for fear of the curse of “ruler of the rice field” that would kill the husband or man who dared to do it. Therefore the rice field area was called as fields of the banner (widow). This shows the belief that Kyai Sadrah had the power / supernatural power to deny the danger that others were unable to do. On the other hand Kyai Sadrah was also considered intelligent, because he several times managed to defeat his opponent in a debate about religious knowledge. When he managed to overcome his opponent’s debate, the person who became the opposite of the debate with his followers would claim to be a follower of Kyai Sadrah. This was the beginning of the growth and development of the Christian Church of Java, as well as a testament to the strength of his leadership. To strengthen the legality of his leadership, Kyai Sadrah also stated that his leadership actually originated from the notice or command of God to himself or order. Through this process God commanded Kyai Sadrah who at that time was imprisoned on the shore of the South Sea, to go north towards Karangjasa, the village which became the place of the establishment of the Javanese Christian Church. The social structure of the Javanese tradition at that time (colonial) tended to be characterized by the nature of priyayiism or feudal structure, which was hierarchical. This affected the life orientation of a person who was more concerned with high self-esteem, rank and degree. As for a minority people will be receptive to their degenerate degrees (S.L.Van Der Wal, 1967: 182). This fosters a view within the Javanese society that a person’s quality, not because of his ability or intelligence but because of his position. On the other hand Western culture, represented by zending, saw that ability or skill as an important basis in determining one’s quality. Here then there was a difference of perception of leadership in church organization, between zending with Kyai Sadrah.

CONCLUSION

The Christian Church of Free Java was a form of implementation of a combination of elements that are messianistic, sectarian and revivalistic. The messianistic element is seen from the way its leadership identifies itself as the Ratu Adil that freed the Javanese from the Dutch colonial pressure, and provides happiness and prosperity. On the other hand, the basic aspect of Christianity was transformed into the belief of its followers that its leader was the incarnation of Jesus Christ in the world. It was called a sectarian group, because the teachings of Christianity were presented to show a mystical element that basically showed a tremendous power in the aspect of indigenous culture. As if this was a reminder of the supremacy of indigenous culture that will rise above the Western culture that has suppressed and treated it as a lower culture. This condition also reflected the struggle of the Javanese Christian Church to occupy the equitable social status and fair treatment of the Christian Church of Zending / colonial. Thus this the congregation in its development became an “exclusive” group that had special rules and policies, which can not be intervened by anyone, even by Dutch zending. Meanwhile, the teachings based on the spirit of Javanese Christianity which was pursued by the congregation

of Kyai Sadrah's leadership, implied the existence of revivalistic nature because of his desire to always stand on the basis of Javanese culture and rejected Western culture as the spirit and implementation of the church congregation activities

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THE SYMBOL MEANING OF THE MALANG MASK PUPPET-MASTER IN RUWATAN RITUAL

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Abstract

The *dalang* puppet-master of the Malang *wayang topeng* theater has two important roles in the socio-culture of the community; one is as a *dukun* healer or person who is considered to have spiritual strength and the other is as a play director for a performance. The role of the *dalang* in a *ruwatan* purification ritual is a symbol representative of a spiritual strength that is an aspect of *manunggaling kawula gusti*, meaning the union between the human being as a servant and God the Great Unity in the activity of carrying out a self-purification from dangers of *sukerta* that exist in human beings and a community. The symbolic form of the *dalang* can be in four types among them: (a) the *dalang* as a teller of elucidation; (b) the *dalang* as a teller of *dakwah* religious proselytizing; (c) the *dalang* as a preserver of culture; and (d) the *dalang* as an enabler of life.

Key words: *dalang*, *wayang topeng* Malang, *ruwatan* ritual

A. PRELIMINARY

Wayang mask is a drama-shaped show performed by masked dancers, the performers who perform not only hide the face, but there is a more essential and symbolic purpose (Hidajat, 2008: 10), not only on the show element but also the symbol part of the pattern life of Malang people. It can be realized that the existence of wayang topeng is related to the aspect of belief, namely the worship of ancestral spirits that can survive as performing arts that have values associated with the formation of structures namely (1). Society, (2). Environment, (3). social system of society, (4). religious system (Hidajat, 2011: 10).

Malang puppet show is managed by a *dalang* who has an important role in the show. *Dalang* is a central force in wayang performance as well as a player in wayang. The puppeteer in the puppet universe is defined as someone who has special skills in playing puppets or 'ndhalang'. This skill is often gained from the hereditary talents of his ancestors. In other words, the *dalang* is an artist or artist who has advantages. The skills and abilities of puppeteers are not only in performances, puppeteers as well as people who have spiritual power and have a place of honor in community life.

The community's belief in the role of puppeteer as a person who has spiritual power is highly respected and also a role model in society. One thing that is believed in the community, especially in the mountain region Tengger Malang precisely Ngadas district district Poncokusumo Malang regency will *dalang* is a *ruwatan* ritual. *Ruwatan* ritual is a ritual ceremony performed for the *sukerta* and is believed to be closely related to the myth of Bathara Kala, the redemption ceremony for the child to be released from his bad fate. This ceremony is called *Ruwatan Murwakala* " , meaning redemption by controlling or rejecting the influence of Sang Kala (Murgiyanto and Munardi, 1980: 26).

The *ruwatan murwakala* ceremony is usually held by people with wayang kulit performances

that melakonkan Bathara journey in the search for prey until finally defeated by Bathara Wisnu disguised as a dalang. This is where the dalang is trusted by the community as the god's incarnation. In the tengger region ruwatan ceremony performed with a puppet show mask. Trust For tengger mask tengger community is a means to bless the prosperity and prosperity. Behind the understanding of the beliefs and beliefs of tengger society, dalangs have a strong meaning for survival.

An interesting thing if a traditional arts become the main means in ritual ceremonies and is believed by the people to this day. The discussion that will be presented by the writer is a discourse and data information related to the role of the mastermind in his existence in the community especially at the ceremony ruwatan wayang mask.

B. DISCUSSION

1. Puppet puppet mask

The puppeteer is a person who has a social status parallel to the village head or teacher, meaning that his relationship to the social status of the dalang is between the wong cilik and the prijaji class. Aligned with the village head because the puppeteer figure is positioned as a community leader. The mastermind is also aligned with the teacher, this is related to the word "dhalang" which is defined by the community as "ngudhal piwulang". Literally means conveying many things about teachings (the doctrine of life) (Sumaryono: 161). Ngudhal piwulang performed by a dalang when performing his duties as a puppeteer in a puppet show on stage. Through the wayang a dalang conveyed about the symbols of life, such as the values of truth that always faced with the nature of impermanence. In essence that a puppeteer when playing a puppet on stage, likened to a dalang who served as a teacher who taught his students, and his pupils were the audience itself.

The dalang's work is based on centuries-old traditions derived orally, through mastered knowledge and skills such as storytelling, seclusion, gending to gaining knowledge. This knowledge of prayers, special mantras, and certain procedures in behavior that give strength to the dhalang in the face of important events in the life of the community, such as the dry season because of pests that threaten the harvest, unfortunate fortune of a person, and to his own success as a dalang. The blessed unseen knowledge and worldly knowledge combined and formed the so-called pedhalangan that is the science or art of the mastermind (Clara Van Groenendael, 1987: 6-7).

Hazeu Puppet is part of what he calls the 'ancestor spirits'. In this connection shows that the similarity between the spirit or shaman found in wayang in Indonesia with the puppeteer, as pointed to the Oetaya illustration of the acts of ceremony previously used by the puppeteer before and during the performance. The mastermind as the ceremonial leader gave advice on the wayang performance required at that time. The term "mastermind" is derived from the puppet show performer, the puppeteer who is a pastor in the ancestor worship (Clara 1987: 10-11). In traditional Javanese society every person's position and occupation is determined by the rules and values, values that are rooted in and can be explained from the past and are seen as having an important position. When neglectful in their duties and obligations, the public believes that they will impact and undermine the livelihood of society and nature. Therefore, it is important that the behavior of the community can be guided and directed as should have avoided the disaster. The people believed that the dalang's role in society was important so that all disasters and calamities were avoided.

In the context of wayang mask Malang dalang has two important roles as a director in the show on stage and as a person who has spiritual power. People in Malang still believe the puppeteer as a person who has spiritual kaweruh (knowledge), in addition as an artist. Dalang as a ritual leader has the task of reciting prayers (mantra) sugu, contents petition of salvation, abundance of blessing, and repulsive (repel distress). This task is the same as that done by the mandakat during ancient Javanese times, reciting mantras and completing sacrifices; breaking chicken eggs into watu kupumpang and dripping chicken blood slaughtered. In addition, it also convey the history of the land of the fief, by way of storytelling (story) and close with sapatah (curse). Sapatah form similar to the moral message that must be obeyed by all citizens, will befall a disaster for those who violate (Hidajat, 2015: 3).

2. Ruwatan Wayang Topeng Ritual

The tradition of ritual ceremony / ritual is still used by Javanese, as a means of human liberation and purification of sins and mistakes that affect misfortune in their lives. In the wayang story with the play of Murwakala in the ruwatan tradition in Java was originally thought to have developed in the story of Ancient Javanese, whose main content contained the problem of purification, ie the liberation of the stained god, to be holy again, or meruwat means overcoming or avoiding some inner distress by held a show or ritual with wayang media that took the theme or the story of Murwakala.

The belief in the Javanese community that a child may be born as a sukerta child is a child that must be released or freed from the disastrous elements that he brings with his presence in the world. Anak sukerta is a child who is destined to be a meal of the Death Death Bathara kala. The ceremony of redemption for the child is released from bad luck with ruwatan murwakala ceremony which means redemption by controlling or rejecting the Kala (Murgiyanto and Munardi, 1980: 26-27).

The Wayang Topeng show for the people of Tengger is believed to be a mythology about Hindu gods who not only as a medium of worship, but are considered to participate in real life. They taboo to spread the stories of the gods by means of using cowhide or buffalo. Therefore, the Tengger community holds more performances that tell their ancestors not to offend the gods. For that reason, they replaced the Wayang Kulit show with Wayang Topeng which placed the position and function of Brahma, Vishnu and Guru in a good position, so that the mask show with Bathara Kala did not cause any harm to those who carry it out.

Ki Soleh is one of the masterminds of Padepokan Seni Mangun Darmo Tumpang. Dalang Pangruwatan continuously began to learn to be a puppeteer from childhood to become a puppeteer representative to the time of being a puppet master puppet mastermind Penghwatan. Communities commonly refer to Ki Soleh as the mastermind of Pengrwata. The mastermind is the puppeteer chosen and chosen because it must have blood descendants from the previous mastermind mastermind, so that not just anyone can become the mastermind of pengrwatan.

About the Ruwatan Murwakala play which must be played in order to liberate the "sukerta" son from Baethan Kala's power, by the mastermind of his origin is narrated as follows:

The sun's twilight saints radiate violet in the sky, west. The beautiful scenery moved Bathara Guru to invite his wife Bathari Uma to enjoy the beauty of the twilight. This excursion was done by flying the Andini Ox floating in the sky.

As their journey reached the vast and ferocious ocean of the waves, the twinkling light of the

waves bounced off Bathari Uma's face which to Bathara Guru was so fascinating that her heart's arousal embraced her. The turmoil of romance was no longer bearable, and the Bathara Guru's semen fell in the free ocean. There was a thunderous sound that shook the ocean, and the misguided kama or semen was transformed into a huge giant called Bathara Kala.

Every day Bathara Kala eats hard soil that causes stomachache. He did not understand what to eat, preferably, because it is very greedy. One day there was a tappers enau that fell on the land that was devoured devastated Bathara Kala. After tasting, now he felt that human flesh was suitable for the tongue and did not cause pain in his stomach.

Come to see Bathara Guru, her father. He told of his experience of eating the man, and asked his father's favor as the Ruler of the World to allow him to eat humans. Master Bathara felt so sorry for her son that finally allowed the request of the Kala. But not every man can eat, only certain people who may eat, and even then first person must be injured with weapons "Limpung Paesan", a kind of short sharp spear at both ends.

The urang-people who are destined to be a meal of Bathara Kala are those who are called sukerta people. Included in the class of sukerta people are:

1. Children Fortune-earring, the only son of a man
2. Child Untangled, the only child of a girl
3. Uger-uger Lawang, which are two children who are all born male.
4. Kembang Pair, which is two children born all women.
5. Gedana-gcdini, ie brothers and sisters.
6. Pandavas, the five boys and Ngayoni, the son women who are five in number.
7. Madhangake, which is five children, four men one woman.
8. Apil-appil, which is five children, four women one man.
9. Bath Ucup-said, ie people who walk alone at the middle day, with no leaves on his ears and no spells.
10. Lisim Lumaku, ie two people walking at noon, without decorated with leaves in his ears and without incantations.

Furthermore the mother of Bathari Uma gave additional rations, the child "arrived sampir" ie the child who was born at the time there is a puppet show mask in the same village. Likewise the people who hinder the work of the Kala in search of its prey into the right of Kala to eat. Bathara Kala then down to the mayapada, Bathara the teacher instructed Bathara Panyarikan to follow the journey of Bathara Kala and record anyone who has fallen prey to the Kala.

Hearing the decision many of the gods who protested, because given to Bathara Kala too much, in terms of the number of people on earth sekmakin slightly so that the fear will be exhausted. Bathara Guru received the protest and told Sang Hyang Vishnu, Brahma and Narada to prevent the arbitrariness of Bathara Kala. All three gods are down to earth and each masquerade as a dalang, a gender player and a rider. Wisnu titled Dalang Kandabuwana, Brahma titled Pengender Nyi Saruni and Narada titled Kalunglungan.

Events occur in pursuit and produce "pepali" or restrictions that are still believed by the Javanese people:

1. Woe unto those who while cooking the rice overthrow "dandang" or rice cooker.

2. Solve “pipisan” and “break” gandhik “(grounding tool and stone grinder to refine traditional medicine drinks.
3. Cut the bamboo and leave it open at both ends.
4. Set up a house building by allowing both sides of “close keyong” stay open.

The restoration of the above mentioned “pepali” offense must be through a “ruwatan” ceremony as well.

Tandebutlah Dalang Kandabuwana with his entourage is being asked to imagine in the village of Mendang Tamtu in the house of Ki Buyut Wangkeng. Wayang Kulit show was held as nular for her daughter Rara Primpen willing to serve her husband Ki Buyut Geduwal. Both are a pair of ham brides but who never want to go to bed.

In the middle of the crowd Jatusmati shouted disguised as a tapper, one of the instruments of the gamelan Bathara Kala. who pursued her lost track. In the middle of the crowd Jatusmati shouted disguised as a tapper, one of the instruments of the gamelan Bathara Kala. who pursued her lost track. But seeing the Wayang mask show is very interested in his heart. He was sitting under the tree of kerambil so since then people call the tree kerambil with the name “Kalapa”.

Because the funny Ki Dalang bring the story, many spectators who laugh laughing. Bathara Kala laughed too, but his laughter thundered like thunder, so people in fear and queen left the spectacle. The audience was exhausted, and Ki Dalang stopped his puppet play. Bathara Kala is very disappointed because the spectacle is very interesting for him. So he asked Ki Dalang to continue his request.

But Ki Dalang requested the terms, willing to continue the game of the origin of puppet get rewarded. The reward is not in the form of money or other property but sen.ata “limpung paesan” property of Sang Kala, because of the high desire to watch the Wayang Kulit, the weapon was given to Ki Dalang.

The game began at the end of Bathara Kala to feel sleepy, and when yawning her mouth yawned wide. At that time Ki Dalang threw two eggs into the mouth of Sang Kala. Bathara Kala was so shocked that she lost her sleep, but she saw beyond the sky ‘start to light. So he left the Wayang mask show. Not to mention far he stepped, suddenly kissed the smell of a newborn baby. He looked around, and he saw the red baby being bathed. Artificial baby, at the same time he saw Jatusmati coming out of the puppet show, then he was also jatusmati. But when they want to eat the two victims must first be injured with weapons “limpung paesan”. He requested the weapon again from Ki Dalang, who was only willing to hand it over if the two victims were released and handed over to Ki Dalang.

Bathara Kala was forced to fulfill the request, and thus Ki Dalang Kandabuwana has freed two “sukerta” children, from the grip of Bathara Kala. He now reads a variety of magical magic spells to weaken the power of Bathara Kala until finally Bathara Kala with all his followers in the form of Scorpions, Kalabang, Kala mentel, Kala tembalung and all other forms of evil manifestation can be expelled. This is the symbolism of all. evil influences that affect sukerta children are diruwat or affect the world of life around us. Based on the above story of course the puppeteer as an actor in the story provides the basis of the symbols that became the power over the ruwatan ritual murwakala.

3. The Puppet Shadow Puppet Symbol

Related to interpret the puppeteer in the context of ruwatan puppet mask has been poured in the symbols through the story of the story of murwakala play. The events in the story have been reflected in Tengger society. The existence of the puppeteer in ruwatan murwakala is the link between man and the great universe (macro-kosmos). The wayang performances mask is a means used as a process of prayer of hope will be avoided various sukerta that befell human and society self. The figure of the puppeteer is a symbolic representation of a single spiritual power which is part of manunggaling kusul gusti that is the union of the dalang to God Almighty. The puppeteer and puppet mask symbolizes the relationship of kawula and gusti. The puppet show as a picture of human life (kawula) is determined or controlled by Ki Dalang (gusti). Because of this symbol as one cause of the position of the puppeteer in the midst of community community is highly respected and respected. Quote tembang java macapat associated with the puppeteer in the relationship of gusti kawula exist in tembang *dhangdanggula*:

*Endi rampung dhalang dan ringgit,
Myang rampung ing Gusti lan Kawula,
Endi dhalang dan ringgite,
Endi dasih dan ulun,
Lawan endi kawula Gusti,
Lan endi engkang wayang,
Ing wayang puniku,
Iku sira pangurukna,
Sajatine kang aran dhalang dan ringgit,
Gusti lawan kawula*

Berakhirnya dhalang dan wayang
Berhenti pula pada Tuhan dan manusia
Dimana dhalang dan wayang
Dimana rakyat dan raja
Seperti halnya manusia dan Tuhannya
dan mana yang wayang
Wayang adalah
Semuanya mendengarkan
Sejatinya yang dinamakan dhalang dan wayang
Tuhan dengan manusia (Zoetmulder dalam Sumarsono, 2016: 162).

The position of the puppeteer in the context of Tengger society is a person believed to have magical powers that are believed to deliver, heal and prosper the life of the people. In this case the figure of a dalang can be a role model for his followers. The form of dalang puppeteer mask symbol is divided into 4 things, among others: 1). Dalang as a torch, which is to provide enlightenment or counseling to the audience or the public will be good and bad things done by humans. 2) Dalang as a propagator; namely to provide counseling matters relating to the field of religion. 3). Dalang as a cultural preserve; ie the messenger of edipeni values in wayang. 4). Dalang as the power of life; namely the mastermind as an intermediary with God Almighty.

C. CONCLUSIONS

Puppet puppet mask is an artist or artist who has advantages, skills and abilities are diverse. In accordance with the function of wayang as a ritual and religious ceremony, that is to worship

or respect the ancestral spirits, puppeteers are also seen as a link between humans and the great universe (macro-kosmos), between the community and the spiritual world. Therefore, the dalang has a place and a respectable position in the life of the community.

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**WARIGE AS A SYMBOL CONTAINING CRUCIAL MEANING IN SASAK COMMUNITY'S
CULTURE AND ITS RELATION TO LANGUAGE MAINTAINABILITY**

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Abstract

This research is based on the issue of discrepancy between symbol and meaning of Warige on language maintainability effort by Perina village citizen at Jonggat, Central Lombok as the result of the nonexistence of literature provided for the citizen to learn. This research aims to describe the meanings contained in Warige symbols as cultural tool in Sasak community. Warige is maintained by the Sasak community especially by the older generation, which also shifting significantly to the younger group age recently. Theories used in this research are ethnolinguistics, semiotic, sociolinguistics and cultural theory. Face-to-face conversation method combined with recording and note-taking methods were conducted as the methods to collect data needed for this research. According to the analysis of the data, it was found that symbols have their own meaning on the culture of Sasak community where in present time both the meaning and language in these symbols can be maintained successfully by the older community member primarily.

Key words: ethnolinguistics, semiotics, symbol, meaning, culture, and language maintainability.

I. INTRODUCTION

The loss of culture is potentially even certain to result in the loss of the language used in the culture itself. An example which may illustrate the author's intention in the previous sentence is the turtle's tantrum as one of the cultures in the Sasak society that is now abandoned. In short the younger generation, even a generation that is classified as adults or elderly is very rare now who knows about the culture of tontong tontong. So the meaning contained in the phrase tontong language can be categorized as an almost extinct language.

The author's brief explanation of the preceding paragraphs has become the main foundation in this study. In short today there is one tool in the culture of society in which there are symbols that contain meaning. The tool referred to in the previous sentence is known as Warige. Today, warige in Sasak culture, Perina village, Jonggat subdistrict, Central Lombok regency, West Nusa Tenggara province (NTB) is being abandoned by the next generation of people belonging to young people. People who belong to a young age begin to leave or rather ignore the symbols and meanings contained in warige. The things the author mentions in the previous sentence tend to be influenced by practical cultures in modern life. Practically what is meant in this writing is the previous society when going to carry out ceremonies involving the people, first will go to someone who belongs to aged to be adapted to the symbols and meaning contained in warige. But today young people have started to abandon the habit so gradually the habit will affect the ignorance of the culture of society itself. Factors that are not less important is the absence of written documentation that can be used as literature that can be learned by the reader, especially the owner of the community who owns the culture. The lack of attention of researchers on an important part of a culture in this case is that the Sasak

community encourages researchers to conduct research. In the meantime, the authors of this study intend to describe how warige as a symbol that contains significance in the culture of society and its relationship with the language Sasak community. The results of this writing can then be used especially as a way of preserving the Sasak community's knowledge of culture in the use of warige. In addition to what the authors wrote in the previous sentence, this study as well continued from previous research conducted by Sam'un (2017) with the title of the symbols and the meaning of culture Nyawe? and Rice Starch and its Relationship with Language Defense Society of Sasak. In general, this writing can also be one means in order to increase the treasury of reader's knowledge.

II. DISCUSSION

Society as a collection of individuals who live in groups, and have their own way of life or have similarities between one community group and other community groups in line with what was proposed by M. J. Herkovits. Herkovits in Abidin and Saebani (2014: 43) argued that society is a group of individuals who are organized by following a particular lifestyle. Furthermore, in the same book Abidin and Saebani (2014: 43) Linton explains that society is every group of individuals (people) who live and work together to organize themselves as a unity with certain limits. Certain limits in Linton's statement above are closely related to one of the essential elements for the social existence of society, namely social control. Social control functions to organize and / or monitor the systems and procedures of the activities and actions of community members in social life (Abidin and Saebani, 2014: 45). Social supervisors in this case include systems of science, empirical and nonempirical engineering that are used to manage the environment and regulate magical or religious attitudes and behavior, some of which are ethics and rituals.

Ethics and rituals are activities that are closely related to culture. According to Geertz (in Abidin and Saebani, 2014: 38) culture is a network built by humans to seek meaning. The networks are then shaped or linked so beautifully and well by humans, on the grounds that in human life there are various expressions and signals that must be interpreted to mean. Human expression has various ways in expressing thoughts, feelings, ideas and so on and is very closely related to behavior. In addition, Kupper (in Abidin and Saebani, 2014: 39) defines cul- ture as a system of ideas that guides and directs people's lives to behave and behave individually or in groups in social life. One way is what is mentioned as *warige* in this research.

Human behavior in social life can not be separated from the language as a communication tool. Schiffrin in his book *Discourse Discourse Review* (2007: 187-188) states the language as a system that has two things (rules and rules). The two things mentioned in the previous sentence are an integral part of the culture / culture. Schiffrin further explained that the function of language in a context can help one of them to realize the norms that serve as the basis for doing something.

Jakobson in Sudaryanto (2017: 16) describes one of the functions of language. The function referred to in the previous sentence is as a torch against the password or code which in this script is used by the Sasak community. Password or code lighting can be used as a way to translate and find meaning in order to understand the symbols that are the object of this research. The lighting as proposed by Jacobson is in line with what Pei puts it in Sudaryanto (2017: 20). Pei mentions that the language among them is used as a translator and the formation of social actions of the community. In the meantime, in line with the explanation of experts can be

concluded that the way of communicating between individuals in a context is limited by culture as well as can state and become a buffer in order to support the culture.

In line with what is presented by Schiffrin, Kridalaksana (1983: 42) and Sri Ahimza Putra (1997: 4) in the journal *Pulungan* entitled *Ethnolinguistic Studies Against Proverbs in Bahasa Indonesia: A Pragmatic Force Review* reveals that the language a person uses or society reflects the attitude and outlook of life. The study of a language problem is a cultural phenomenon. So the understanding of language in the culture of a society (meaning contained) can be used as an understanding of a culture.

In line with the opinions of experts in previous paragraphs Kadarisman (2010: 1) suggests that language that functions as a communication tool exists and grows in a cultural environment, and cultural values are often expressed typically in the local language. The preceding sentence indicates that language and culture have a very close interrelationship as described in the *Safir-Worf Hypothesis* that language is a means of communicating objective ideas and feelings that are also verbal expressions typical of relative cultural values (in Kadarisman 2010: 48). In addition language is also a tool of human communication one of which consists of symbols or symbols (Djajasudarma, 2012: 37).

Semiotics is a science of signs. According to Sudjiman and Van Zoest (in Sobur, 2013: 16) the word semiotics comes from the Greek *semeion* which means "sign" or some meaning "sign interpreter" (Cobley and Jansz in Sobur, 2013: 16). Saussure as one of the semiotic figures in Europe (Budiman in Sobur, 2013: 12) states that semiotics is a science that studies the life of signs that are in the middle of society. In line with the above Sobur (2013: 15) says semiotics is a science or a method to study the sign. Furthermore Preminger et al said that semiotics is a theory that holds the social phenomenon of society and culture as a sign, as well as study the systems, rules, conventions that allow those signs to have meaning (in Ratih 2016: 1). Signs by Ferdinand de Saussure and Chales Sanders Peirce are divided into several types, among others: sign, symbol, signal, and others.

The symbol or symbol in this study is in line with Chaer's explanation (2007: 37) that symbols mark something else conventionally, not directly and naturally. Furthermore Chaer said that learning the symbol is the only way to be able to know the meaning of the symbol. Symbols and meanings have a very close relationship with the language or in the book Chaer (2007: 37) entitled *General Linguistics* said that the word symbol or symbol (hereinafter referred to as symbol) we often hear in the daily conversation of the people around us. For example when talking about our flag (Indonesia) The Red and White is often said red is a symbol of courage and white color is a symbol of sanctity. Symbol is one of the studies studied in the science of semiotics, the science that studies / examines the signs that exist in human life (Chaer, 2007: 37).

Etymologically the symbol is derived from the Greek word "*sym-ballein*" which means to throw together an object, which is then associated with an idea (Sobur: 2013: 154). The above definition can be understood that in objects or deeds in the social life of society there is a meaning contained in it. Objects as symbols contained in the object of this research is the symbol and meaning *warige* has a purpose in the implementation (see background). Symbols that have a purpose in execution are in line with the definition of Poerwadarminta (in Sobur: 2013: 156) that symbol is a kind of sign, painting, word, etc., which states a thing, or contains a specific purpose. The symbol in this study is in line with Chaer's explanation (2007: 37) that symbols mark something else conventionally (consensus), not directly and naturally.

As Chaer pointed out, Peirce (in Sobur, 2013: 156) in his concept says the symbol is defined as a sign that refers to a particular object that is outside the mark itself. Symbols (markers) and something signified (markers) have a conventional relationship so that the wearer's society is able to interpret the characteristics of the relationship between the symbol with the object in question and interpret its meaning. The meaning of symbols in this study of course refers or based on the context pemakainnya culture using warige owned by the Sasak community. The above statement is in line with what Parera (2004: 47) puts it in his book entitled Theory of Semantics. Parera says that the meaning contained in a word is bound by the cultural and ecological environment of a particular language user. Chaer further said that studying the symbol is the only way to be able to know the meaning of the symbol. Meaning or meaning is the 'understanding' or 'concept' contained in a linguistic sign (Saussure in Chaer (2007: 287)). As based on the above explanation the authors conclude that between symbols and meanings have a very close relationship. Warige symbol and meaning will continue to exist as part of the Sasak community if it is able to be preserved and at the same time preserved.

Language preservation is very important in Indonesia. The goal of language preservation in a culture contributes greatly in order to preserve and / or transcend culture in Indonesia as a multicultural country. One way that can be taken of course by using the language in the culture. The author's opinion in the previous sentence is consistent with what Trask (1997: 126) (in Sam'un (2017: 107)).

Trask describes language preservation is the use of a language especially if the language is in another language pressure, continuously by the user / speaker. In relation to Trask's opinion, Bloomfield (1993: 326) suggests that language in the same literature relating to society as speakers of language will be sustainable if all components of society agree to preserve it. So that defense in order to preserve the language can be done well and maximally. If an agreement already exists then it is certain that the language will be maintained and served by its speakers. In line with the above sentence, new language defense will be possible or happen if the language user community collectively chooses to use it, provided that the community uses it in its original domain (Sumarsono, 2011: 231-232). In other words, people as speakers do not choose to use a new language in the realm that was originally intended for the old language. According Sumarsono ((1990) in Chaer and Agustina (2010: 146)) there are several things that can support the efforts of language, such as:

1. There is a high loyalty of the community as speakers as a consequence of status and status of language which became the symbol and identity of the community.
2. The continuity of the transfer of language from generation to next generasi.

III. METHOD OF STUDY

Data as a study object must have a source that is generally called a data source. According to Muhammad (2011: 154) Source data is the origin of what, who and where the data obtained. The data in this study are the symbols and meaning of warige of Sasak people, Perina village, Jonggat subdistrict, Central Lombok. This research data will then be obtained from Mr. Misbah as the former Head of the village and Mr. H. Amid as one of the figures who are respected and supported by Perina village community. He is a character who the writer considers meet the criteria mentioned Faisal in his book Sugiyono (2010: 400).

Data collection of warige symbols will then be analyzed by the author. Data analysis phase

is an activity to parse data to then give birth rules, or rules relating to the focus of study of research objects, among others by using methods and techniques (Muhammad, 2011: 212). The method used in this research is a skill method with advanced skill technique, as well as combined with recording techniques and record techniques.

Sudaryanto (in Muhammad, 2011: 201) says that the method of skill is a manifestation of methods or methods carried out by conversation or conversation and contact between the researcher and the speaker. While the technique used by the writer is a good technique skilled face. Practical technique is an activity that is done by the researcher where the researcher engages the speaker as the interviewee to stand out. Then slowly the speaker as the talk partner is herded by the researcher to get the necessary data out of the talk partner, in other words the speaker helps the researcher to get the data provided for analysis. Furthermore the authors use the recording technique that is the record writer using the recording tool that has been provided by the previous author. While the technique of record is done in order to do the classification or grouping of data already obtained. The technique of record has the stages of activities to be carried out, including: collecting, selecting, and describing the meaning of records related to the symbols contained in the warige of the Sasak community, Perina village, Jonggat subdistrict, Central Lombok.

Data analysis is done in order to summarize the results of analysis or explanation of one such description related to the focus of study in research, Muhammad (2011: 212). Based on the objectives of the data analysis stage above, the researcher can give translation and explanation about the meaning in warige symbol of Sasak community, Perina village, Jonggat subdistrict, Central Lombok. Translation and explanation of data that has been obtained then researchers use to classify data based on the focus of studies that have been described previously (see introduction and theoretical basis). So that the data grouping can be described as the data presentation step of research result.

IV. DISCUSSION




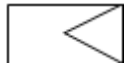
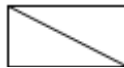
Based on the theory that the author has described in the previous sections of this study. Culture that became the object of research in this writing is one tool used Sasak society. The tool as the author mentioned in the previous sentence is warige. Warige in the culture of society is a tool to predict something or in Sasak language called *pembadek*. Prediction or *pembadaek* in Sasak society culture refers to the tools to prepare as well as regulate the behavior of individual people before doing something.

Preparation as well as regulating individual behavior before doing something leads not only to behavior but also when individual behavior of society is done. In short warige is used by the sasak community in line with the thinking of the majority of society today. The thinking of today's society that the author intends is to do the best preparation to produce something maximally or with other expressions to get the best results. Further regulation concerning when or when individual behavior is done in modern life is now in line with the discipline. The discipline that the author intends in the previous sentence is the time division when individual behavior of society and how something is done. Time as a regulator of behavior concerning when and how individu behavior in community life caused warige as a tool in the culture of society Sasak divided into several time periods.

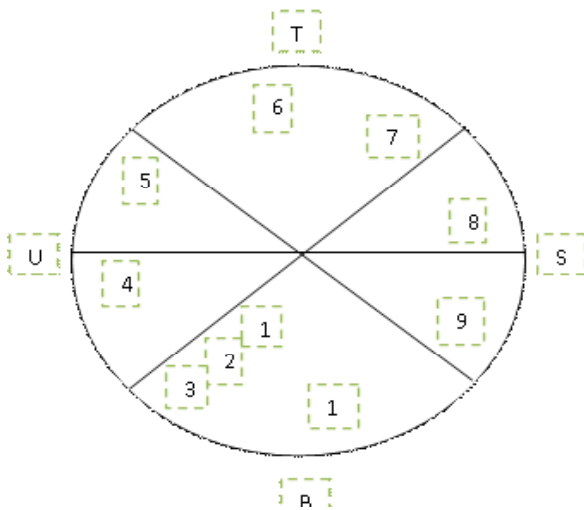
Overnight if counted into hours will result in a 24-hour period. Warige in the life of society Sasak divide the time in a day and night into 5 parts which means each symbol has a period

of 4 hours 48 minutes. Warige in the culture of society consists of several types. The authors in this study will describe two types of warige, warige petik lime and sepulu. The quotation in Sasak culture means the meaning of travel, while the five and ten contain the meaning of time and the direction of the wind. So that warige petik lime and sepulu have meaning in Indonesian language is a tool to predict the time which then arrange at the same time prepare what will and how something done to get the best result and get safety. The symbols and the meaning of warige quotes of lime and ten as the object of research in this writing are as follows:

Name and Symbols in warige petik lime:

- a. Sowong : 
- b. Rizki : 
- c. Kale : 
- d. Ketepok : 
- e. Keselor : 

Name and Symbols in warige petik sepulu:



The following is the result of data analysis by the researcher:

1. *Sowong* in the culture of the Sasak community contains no meaning. Then *sowong* in Indonesian has an empty word equivalent. The Sasak people use *sowong* time as a time to rest or a moment to play or not to do things that fall into the important category. The author's intention in the previous sentence is to start doing something.
2. *Rizki* in Sasak society culture contains the meaning of *rizki* as interpreted in the big dictionary of Indonesian language. The symbol of *rizki* in *warige petik lime* is used by the Sasak community as a time to begin performing important activities. The symbol of *rizki*

is a very important time for the Sasak community to do the activity so that in the five-time division as the author described earlier (see paragraph three discussion) the old Sasak people will find the time when the symbol is located.

3. *Kale* in Sasak society culture contains the meaning of disaster. The kale symbol is the opposite time of the rizki time. The author's intention in the previous sentence is that the Sasak society will be very far from going even if it does not start to do something if it enters the kale symbol.
4. *Ketepok* in the culture of the sasak community contains the meaning of meet. *Ketepok* in Indonesian is known as *met*. The symbol of *ketepok* is a time used by the community as a special time to hold certain talks, especially the talks involving the people. for example is deliberation and collect debt to someone.
5. *Keselor* in Sasak society culture contains the meaning of not meeting. The counselor if described in an event is that if there is a conversation between individuals, then there will be no agreement in the conversation. In that case, the Sasak people will not hold talks or deliberations at the time the symbol of the counselor exists. While,
6. *Petik Sepuluh* in culture contains the meaning of the journey of salvation. The quote symbol in it is a section showing the number symbols from one to ten. The one to ten symbols are the decisive direction of the wind and are used for determining the direction of starting and doing the individual activities of the community when doing something. The symbols of numbers contained in *warige petik sepuluh* is the opposite direction which in the culture of the sasak community is known as *temurik nage*. *Temurik nage* meaning in the Indonesian language is back to dragon. Back to the dragon in the culture of the sasak community is a regulator of community behavior to avoid something undesirable or in sasak language called *orep*.

V. CONCLUSION

Society as the owner of culture and has the function as the most important element of pemertahan. In the meantime, the community as the owner of the language of his will has a high loyalty to the languages, especially in this writing related to the meaning of the languages in the Sasak community culture in the realm. Having a high loyalty from the Sasak community will certainly have an impact on the ability of the Sasak community to maintain the language in their own culture. One way is to safeguard people's knowledge of their own culture and the government can make a big contribution by providing adequate literature.

The preservation of Sasak people culture is also very important in order to preserve the diversity of Indonesian language, especially language in *warige* usage culture. In short, today Sasak society as the owner of *warige* use culture is still able to maintain their culture as well as their language, especially language related to *warige* usage culture. In addition, the language can also describe the behavioral patterns of the Sasak community. Cultural symbols of the use of *warige* have one purpose in the implementation, namely fostering good relationships in order to realize unity in togetherness in the process of social life, discipline, as well as have *prikau* not rash in doing an action.

The cultural use of the Sasak community *warige* when compared with other cultures has a specificity that binds the behavior of every member of the Sasak community as well as the distinctive or distinct language in the mention of symbols of *warige* use with other community

groups. The authors' statements above are consistent with what is intended by the Safir-Worf Hypothesis: language is a means of communicating objective ideas and persuasions that are also a typical verbal expressions of relative cultural values (in Kadarisman 2010: 48). Furthermore Kadarisman (2010: 1) argues that language that serves as a communication tool exists and grows in a cultural environment, and cultural values are often expressed typically in the local language. The peculiarities of the language used by the Sasak community in the mention of warige usage symbols are still used today. The use of this language is still reserved for the same symbols since long ago. So the authors conclude that the Sasak people are still at once managed to maintain their language which is the success of maintaining the diversity of language owned by the Indonesian nation.

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**SYMBIOTIC MUTUALISM SHAPING SOCIAL PHILANTHROPY OF ETHNIC BALINESE
AND CHINESE IN PUPUAN VILLAGE, TABANAN, BALI**

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Abstract

A culture of harmony is still a strategic theme to be examined in the midst of potential conflicts based on ethnicity, religious beliefs, race and social groups. The effect will not only be felt on the local level, but also on national and global levels. This article analyzes social philanthropy which is the result of a mutualistic reciprocal relationship between two ethnicities namely the ethnic Balinese and ethnic Chinese in Pupuan Village. Local wisdom values based on the ideology of *Tri Hita Karana* were referred to and actualized through equal and inclusive social relationships so that potential ethnic and religious conflicts could be minimized. The social interaction between these two ethnic groups showed that cultural resilience can be used as a model project for the diversity of Indonesia in the future. Based on a descriptive qualitative approach with critical ethnography, data was collected through in-depth interviews, observation, and documents and explored by an interactive analysis model with critical social theory. The results demonstrate that the emergence of social philanthropy arose from a play of power and capital between the two ethnic groups. The ethnic Balinese put forth authority by using the ideology of *Tri Hita Karana* described in the *awig-awig* traditional customary laws and regulations; while the ethnic Chinese used economic capital to generate a bargaining position. By this, a symbiotic mutualism configuration between the two ethnic groups was influenced by social, economic, cultural and political dynamics that have occurred on the local and national levels, which can ignite the emergence of both positive and negative ripples.

Key words: symbiotic mutualism, social philanthropy, harmony culture, conflict

Introduction

This article is a report of a dissertation research which was conducted in Pupuan village, Tabanan, Bali. The mutualistic relation between two groups of people (communities) which are different in ethnics and religion, Balinese ethnics and Chinese ethnics were selected as the object of the study. The description of the contemporary social interaction between the two ethnic groups cannot be separated from the historical factor since the presence of Chinese ethnics in Pupuan Village did not appear by themselves, but through a long and winding process. This has an implication that the presence of Chinese ethnics in the new place needs social, political, economical, and cultural legitimation. Among the social, political, and cultural castellation outside Bali which shows a fluctuating relation between Chinese ethnics and other local ethnics, the

Chinese ethnics in Pupuan village positioned themselves as the minority and migrants who always try to use adaptive and accommodative approach, especially in relation to Bali Hindu culture. The manifestation is seen in the effort to make Bali Hindu culture become Chinese culture. On the other hand, the educational aspect applied in their everyday activities, both ethnics have central roles in developing collective awareness. However, small waves in the effort to reach an ideal harmonious life always ripple in dynamics that can have negative and positive impacts.

A. Background

As has been discussed above, this article is a result of dissertation research, which was inspired by some factors, namely (1) in Bali local context the pattern in social relation between Balinese and Chinese ethnics in Pupuan, Tabanan, shows a different description from those in other regions. This is reflected in some aspects of life such as in interethnic marriage (Amalgamation), the acceptance of Chinese as *Desa Pekaraman* members which make them able to build a Balinese place of worship. If in other regions in Indonesia, the social interaction pattern of Chinese ethnics and local ethnics tend to be kept in a distance and exclusive, in this case, the reverse is what happens, that is an accommodative and inclusive social interaction and even intimate social exchanges occur between the Chinese and the local people. This Chinese behavior is less common because in different cases Chinese often get a discriminative treatment which ends up in a physical violence. (2) In the national and even in the global context, a harmonious life of the two ethnics at the same time becomes an antithesis to the daily practice in the plural society which tends to show an ambivalent attitude toward differences. This attitude can be interpreted as an attitude of love and hate at the same time, on the one hand, there is a feeling of pride for being different, but, on the other hand, it has the potentiality to raise a conflict. (3) The harmonious culture shown by the social interaction of the two ethnic groups raises two questions; why does harmony become something which seems to be embodied in the practice of the two ethnic groups in their daily life in Pupuan? In reality, harmony is an ideal condition or something idealized by all people in the society. It is not taken for granted, but is an effort made through the collective memory about the past which is continuously in progress. If that is the case, a study needs to be done more deeply to find out and understand the power game in the real life so that the assumption that the social interaction between the two ethnic groups is a pseudo interaction can be justified. (4) Studies on ethnicity in rural areas have not been popular among researchers compared to urban ethnic spatial studies. In a broader scope, a study on ethnicity in Pupuan village is expected to be able to close the gap in studies which were less popular with the previous researchers. In addition, it can produce a set of methodological and epistemological instruments that can interpret ethnic problems in more micro scoup.

Ethnographical data which are also compared with the historical data can at least give an explanation of a social phenomenon in Indonesian society which is undergoing polarization and fragmentation both vertically and horizontally because of conflict in political interest, that is the dilemma about who actually can be called natives and non-natives. Natives are identical with the Malay physical characteristics, while non-native is attached to the characteristics of being Chinese. On the other hand, the characteristics of being an Arab and the characteristics of being an Indian, and even the characteristics of being a Japan are lost in the collective memory of Indonesian society when they are faced with the problem above.

B. Formulation of Problems and Aim of the Study

Based on the background above, the main problem studied in this article is why can Chinese ethnics and Balinese ethnics live side by side harmonically? The aim is to deconstruct the social phenomenon of the harmonious life between Balinese ethnics and Chinese ethnics to understand various reasons which cause them to live side by side.

C. Research Methods

This study used descriptive qualitative method with critical ethnographic approach in cultural

study perspective. The data were collected through in depth interview, observation, and document study which were, then analyzed with an interactive analytic model using the critical social theory to produce a critical ethnography. Some theories were used which included Pierre Bourdieu's theory, Antonio Gramsci's hegemony theory, Foucault's power discourse theory, Habermas' education theory, and other theories relevant were used eclectically.

D. Discussion and Result

The multiethnic community in Pupuan village consists of Balinese ethnics as the majority group and Chinese ethnics as minority group, but in interaction both can interact harmoniously enough. However, it is not yet known for sure that both ethnics always show egalitarian attitude or respect for one another. This is based on Foucault's perspective (Bertens, 2014:310-316) that states that power is everywhere (omnipresent), that in the social relation context, there is a power nuance and efforts to rule the other groups or to hegemonize anyone who has knowledge and at the same time power can be led to achieve productive thing through negotiation or consensus in a harmonious life.

In the social relation context, one can always find power game in which the majority group hegemonizes the minority group. This statement is supported by findings in the field which showed that Balinese always become leaders in the community organization structure, both officially and customarily. While the Chinese are only members. If a Chinese is a leader, he is not in the number one position in the organization structure. Similarly in social organization sector, that it in *Banjar Adat*, although the Chinese are Hindus too, Balinese always become ritual leaders (*pemangku*) or (*pemucuk*) at *Tri Kahyangan* of the local village when a ritual is held while the Chinese take the position of the companion. Following is a further description of various reasons that support the development of a harmonious relation between Chinese ethnics and Balinese ethnics in Pupuan village that was selected as the object and subject of this study.

1. Historicity of Chinese ethnics

a. Diaspora of Chinese ethnics

The arrival of Chinese ethnics in Indonesia, including in Pupuan village, Bali has a very long history. According to Poerwanto (2005:39-47), Chinese ethnics migration from their country (China) is called *Huaqiao* (migrating Chinese ethnics) to various regions in south east Asia, commonly called Nan-Yang (South Sea). While according to Wang Gung Wu (in Setyaningrum, 2004:182-185) the diaspora (spread) of Chinese ethnics started a long time before the western colonialism era in South East Asia. At least there are 4 migration patterns of Chinese ethnics, namely (1) as labors (*Huagong*), (2) as traders (*Huangshang*), (3) as migrants (*Huaqiao*), (4) as descendant of Chinese migrants who migrate to other places (*Huayi*). The four patterns of Chinese ethnics migration have different characteristics and special histories. Mang Mu Chinese ethnics diaspora movement (Setyaningrum, 2004:184) was caused by many factors, among others, as the effect of marginalization of a group of people socially and politically, as the effect of suffering caused by the limitation of the geographical condition of the original place, which made them lack of natural resources. According to her, most of the Chinese migrants came from Fujian province, Guangdong, and Hainan with less fortunate geographical conditions, that is, less fertile but has a very dense population. It was this condition that caused the spread of Chinese ethnics who left their original place and built hope in the new place, such as in Pupuan village.

The relation between Balinese and Chinese was estimated to have existed in early centuries, based on an archaeological find in the form of bronze mirror in Sarcophaga in Pangkung Paruk, Seririt, Buleleng. After being identified, the bronze mirror came from Han dynasty era. In the first century, according to Ardika (Sulistyawati, ed., 2011) that contact or the relation between Bali and China has existed since the seventh century or tenth century, based on the find in an excavation at Blanjong site, Sanur in the form of ceramic objects as the heritage from Tang dynasty era. An increasingly more intensive relation between Chinese culture and Balinese culture in various forms, like in stories, architecture, carving art, etc, is described by Sulistyawati (2008:1-157; 2011:1-146).

Talking about the existence about Chinese ethnics in Pupuan village, up to the present, it has not been known for sure because of lack of sources, especially written sources. However, based on the result of search of spoken sources through interviews with people who were regarded as people who know about the presence of Chinese ethnics in Pupuan village, information was found that Chinese ethnics came first into Pupuan village in 1820s. That event was initiated by the arrival of Kang Ik Khim, who came from Ko Puei village, Lamuan district, Chuanciu regency (Nan-An), Hokkian/Fukkian province from Hokkian tribe who had the ability to trade (Huanshang).

He did not go directly to Pupuan village, but first he landed at the area around Kuta and was adopted as a servant in Badung kingdom. As the servant of the King of Badung, when there was a meeting at Puri Denpasar, the King married Kang Ik Khim to Ni Cengkeg, a daughter of *Jro Bandesa Tonja*, who also was at the meeting at that time. After the wedding, Khim asked for permission to the King to migrate to another place. The place of his destination was what is now called Dharmasabha, but it was regarded inappropriate so that he met the King again to ask permission to move. He was allowed to move with one condition, that is, to move to a place which has a relation with Badung kingdom, that is Tabanan kingdom. Therefore, Khim met the King of Tabanan and he was allowed to stay at the western part of Tabanan kingdom and the King gave him 3 heirloom weapons, that is, a sword, a spear, and a short knife. First, Khim stayed in the area around what is now called Sanda Pupuan village, then he moved to Padangan Pupuan, and at last he stayed in what is now known as Pupuan village.

In 1900s and 1920s, the wave of the arrival of Chinese ethnics was dominated by Kang clan (Shee) so that in Pupuan village the number of Kang clan members was the most, that is 38 families from 113 Chinese ethnics families. This is logical since the people who opened Pupuan village area were from Kang clan and in Chinese ethnics kinship system members of a clan have to help each other. Most of the Chinese ethnics from Kang clan were traveling traders (*tengkulak*) from the port of Buleleng.

In an effort to obtain political legitimacy, they appointed village chief called *lotiah* who directly has relation with the King of Tabanan. *Lotiah* was given the duty by the King to manage trades, especially the purchase of commodities, particularly opium from the port in Buleleng kingdom.

The first *lotiah* position was held by Kang Hok Ciu, who founded a village school (Volkschool) in Dutch era in 1906. While the second *lotiah* was held by Kang Bing Tjiang, who held in founding the first Chinese school in Pupuan, called Tiong Hoa Hwee Koan (THHK) and formed a social club known as *Perkumpulan Karang Semadhi*, which was estimated to have been founded at the end of Dutch East Indies rule and the beginning of Japanese rule. The role of *lotiah* in Pupuan village became bigger in the life of the community of the Chinese ethnics in

Pupuan village by using economic capital and cultural capital so that this ethnics became more superior in the economic life. The stability in this economic sector until now causes this ethnics to be able to play their role and influences the authority held by Balinese ethnics.

b. The Characteristics of Being Chinese in National Political Frame

The existence of Chinese ethnics during the Old Orde era was really in a discriminated condition. The chasing and expulsion were the consequences of the anti Chinese political implementation in 1956. The effort to nationalize foreign companies led to the effort to marginalize Chinese business people in the national economy. In this era, most of Indonesian called Chinese ethnics "China" which is actually dislike by the Chinese ethnics because it is considered to humiliate them. However, the authorities who had political power which could not evade Chinese elite in economic negotiation. This became the factor which caused the local people to resent Chinese ethnics.

On the 14th of May 1959, the government of Indonesian issued Government Regulation No. 10 of 1959 which stipulated that all small trading businesses owned by foreigners at the village level were not given permission any longer after the 31st of December 1959. This regulation was actually meant for Chinese small business people who mostly had and run trading businesses at the village level including in Pupuan village. The policy had an impact on the presence of Chinese ethnics nationally. It was noted that more than 100.000 Chinese left Indonesia.

Especially, in the location of the study, information was found that by the issuance of this regulation (PP No. 10/1959) ten of Chinese ethnics in Pupuan village left this village for Surabaya city and some of them returned to their original country, China. This step was taken because the situation was less conducive and they were afraid in maintaining their life based on the trade sector.

The national political constellation in the form of making PP No. 10/1959 effective, caused the structured exposure of Chinese ethnics ineffective in Pupuan village. Their harmonious relation has been developed since the arrival from the beginning of the 20s century became an effective social adhesive. Small problems did occur but they did not cause the breaking of the relation which led to conflict.

In addition to the policy stipulated in PP No. 10/1959 above, the government (ruler) who had power hegemonized the Chinese ethnics by issuing the government regulation again (PP No. 20/1959) as the implementation of Act No. 2 of 1958 which came into effect on 11th of January 1958 on dual citizenship agreement between the nation of Indonesia and the Republic of Chinese People. In PP No. 20/1959 is stated that all Chinese in Indonesia have to choose firmly and in writing whether they became Indonesian citizens or kept on becoming Chinese citizen. If they choose Republic of Chinese people citizenship, they automatically lose their Indonesian citizenship. In PP No.10/1959 it also regulated that all Chinese age 18 or who are married are obligated to choose their citizenship in writing which is accompanied by letter of self-identity and family. Meanwhile, those who have not yet been 18 or who are not yet adult (still children) are allowed to choose after they are grown up.

The issuance of the regulation caused confusion and bipolarization in Chinese ethnics life in Indonesia. Some wanted to remain Indonesian citizens and some wanted to return to Chinese citizenship. In the location of study, the Chinese ethnics who selected their ancestor citizenship (China) left Pupuan village. While those who selected Indonesian citizen stayed in Pupuan, because the village was regarded by them as their second place of origin. This finding also indicates that Chinese ethnics loved Pupuan village very much and they regarded Balinese

ethnics as their own brothers and sisters so that this led to a harmony.

Change of authorities from the Old Order regime to the New Order regime did not bring hope for the Chinese ethnic from the practice of the discrimination politics which is racial, which is more severe than the previous era. This caused the stigma of the involvement of Chinese ethnics in the September 30, 1965 aborted coup. The attitude of the authorities (government) which was hegemonic and repressive made it difficult for the Chinese ethnics in Indonesia and who have chosen to be Indonesian citizen. The New Order government regulation on Chinese ethnics can be seen in some cases, namely (1) the issuance of policy of special marking on the identity card for Chinese ethnics. (2) the prohibition of Chinese ethnics to become civil servants and army, and (3) the prohibition for the Chinese ethnics to own land in the rural area. This policies are of course very discriminative to the Chinese who had become Indonesian citizens and violated the human rights. Especially about the prohibition of the Chinese to own land in rural areas. The finding in Pupuan village shows that there are still plots of plantation land owned by Chinese. Like in Gambuk, there is land owned by Cik Kim Bok, around in the past, in Pujungan village and Batungsel village tens of hectare of coffee plantation was owned by the *lotiah* of Pupuan, but in 1960 it was taken over by the regency government of Tabanan under the local company of *Dharma Santika*. Thus, the policy issued by the New Order era authority seemed not to be very effective in Pupuan village as shown by the ownership of land by Chinese ethnics up to the present time.

The government (the authorities) of the New Order managed the life of the state and the nation in an effort at improving it so that political, economical and social stabilities were created. This effort needed a military support. The support of military force was used by the authorities as an instrument to achieve their goal. Hence, every movement done by certain actors or agencies which could threaten the stabilities conceptualized by the authorities was oppressed and even eliminated based on a consensus that had been reached. Therefore, the New Order era was designed to build a patrimonial state.

In an effort to materialize the expectation, the New Order government on the 7th of June, 1967 issued a policy through a circular letter on "Major Policies as the Explication of Chinese Problems" which states that the Chinese ethnics who have good willingness will get a guarantee of security and protection over their lives, ownership and businesses.

This circular letter was then followed up with the issuance of Presidential Decree (Kepres) in December, 1967, which declares that the government does not discriminate between foreign citizens and Indonesian citizens. Then, the government tried to prevent and evade racial exclusivity in Chinese ethnics through the politics of assimilation, that is, by the cutting of this ethnic relation with their ancestors in China.

The effort was done in various ways, namely, (1) the regulation of change of name; (2) prohibition of all publications in Chinese language and Chinese alphabet; (3) limitation of religious activities. The religious activities were to be held only with the family (in the house); (4) prohibition of the holding of exhibitions or performances in celebrating Chinese traditional holidays in public areas; and (5) prohibition of running schools and recommendation for the children to be sent to public schools or private schools.

The New Order government implemented the policy that they made by directly enforcing it by prohibiting for the Chinese ethnics in Indonesia, whether they had chosen Indonesian citizenship or not to hold their religious rituals that they inherited from their ancestors such as Confucianism, Tao, and Buddhism. The prohibition of the traditional religions of the Chinese

ethnics by the New Order government caused the three religions to be called *Tri Dharma*, which started to be left by the Chinese in Indonesia, including those in Pupuan village with the reason of security (politics) so that the Chinese converted themselves into religions that were recognized by the government at that time. Thus, the Chinese in Pupuan village chose Hinduism in the beginning of the New Order Era (the era of 1960's) so that they chose the religion of the local people which made a more intense relation between them. This relation caused mutual acculturation which led to the realization of a harmonious life in Pupuan village.

Since the 1960's era before the development of Reformation Era in Indonesia, it seems that the life of the Chinese ethnics, who formerly in the New Era regime suffered from the limitation of liberty in developing their cultural creativity, since the Reformation Era started to be dynamized by being given so great an opportunity with the cancellation of the discriminative regulations or policies by the Reformation Era authority, in this case Gus Dur, with the issuance of the Presidential Instruction (Inpres) No. 6 of 2000 on the 17th of January 2000 with the cancellation of Presidential Instruction (Inpres) No. 14 of 1967.

The pioneering effort of Gus Dur turned out to be continued by his successors, such as President Megawati Sukarno Putri who decided that the Chinese New Year would be celebrated as a national holiday, based on the Presidential Instruction (Inpres) No. 19 of 2002 on the 9th of April, 2002 and in the era of President Susilo Bambang Yudoyono (SBY) Confucianism was recognized as an official religion. Thus the official religions are Islam, Christianity, Protestant, Hinduism, Buddhism, and Confucianism.

The change of authorities followed by the changes of policies made by the authorities who had power in the Reformation Era brought an implication which was significant enough to the life of the Chinese in general and those in Pupuan village in particular. This was proven by the fact that with the issuance of the regulation that was decided by the authorities, the position of the Chinese in Pupuan village started to improve in that they started to be brave to show their existence as one of the people who also have a position in the village although they belong to a minority group in the presence of the majority group of the Balinese ethnics.

2. Tri Hita Karana as Hegemonic Ideology

Balinese ethnics has an ideology, that is, *Tri Hita Karana* (THK) which contains the local genius values and is made the guideline for life in maintaining balance and harmony in life, or the harmony between Human and God (*Parahyangan*), the harmonious relation between human and the environment (*Palemahan*) and the harmonious relation between human and fellow human (*Pawongan*).

In Pupuan village, in terms of social structure, Balinese ethnics has a high class position as the majority group or the native inhabitants (*wed*). While the Chinese ethnics has a low class position as the minority group or migrants (*tamiu*). The implementation of the THK was then specified in *awig-awig* of the *desa pakraman* that contains things allowed and things prohibited to do by all the members completed with sanctions if there is a violation.

This statement is supported by information given by Jro Raka (56 years old) that:

In living their life in Desa Pakraman Pupuan community is harmonious in accordance with awig-awig desa pakraman which contains Tri Hita Karana values so that each member (krama) tries to obey the regulation in awig-

awig and is ready to be fined if he or she violates the regulation as specified in Pararem (interview, 25th of January 2016).

It was also stated by Jro Raka that in writing *awig-awig*, all members, including the Chinese meet in a meeting (*Paruman Desa*) to discuss the substance of the *awig-awig*. In the *awig-awig* there is the decision about the organizational structure of *Desa Pakraman* and *Prajuru* of *Desa Pakraman* position is filled by Balinese. Therefore, the Balinese or the majority uses and interprets *Tri Hita Karana* as an ideological instrument to get support from the Chinese in order they participate in maintaining the harmony of life among the inhabitants of Pupuan village. Therefore, THK can be called a hegemonic ideology to create a harmonious relation in the life of Pupuan village community.

One of the values in THK is *Pawongan* value that teaches every person to develop and maintain a harmonious relation among themselves including in this case the Chinese who are also involved in the writing of *awig-awig* in Pupuan village as regulated in the *awig-awig* of *Desa Pakraman* Pupuan (2008:51-61) about *Sukertan Tata Pawongan*, that decides that anyone who violates or does not obey what has been agreed will be sanctioned with a fine according to *Pararem* (in *sekala* term) and another sanction (in *niskala* term) by holding a certain ritual depending on the kind of the violation and the person in question in a certain place like a temple the location where the violation occurred.

There are sanctions in *awig-awig* which actually show a power game which causes all the members (*krama* of *Desa Pakraman*) both Balinese and Chinese to obey or implement the regulation in the life of the community of Pupuan village, so that their life will become safe and peaceful towards a harmony.

3.The Local Genius Value of *Menyama Braya*

A harmonious relation or orderly relation will be achieved not only through standardizing, but also by philosophical justification of differences as reflected in the concept of “*Rwa Bineda*” and the adage “*Desa Kala Patra*”, that is, the process of binary position elements, that is, two different entities and the recognition of cultural relativism according to the condition of space, time, and human creativity in responding to the condition being faced. In Bali, including in Pupuan village, there is a local genius in the form of *paparikan* which says “*belahan pane belahan paso, celebingkah beten biu: ade kene ade keto, gumi linggah ajak liu*”. It means ‘there is such a thing because the world is very large, with a big population and people differ one another or they even can differentiate socially, both vertically and horizontally’ (Atmadja, 1999:6).

Balinese ethnics also hold on to the teaching of “*Tat Twan Asi*” which states that the Hindu or Balinese ethnics have to develop a harmonious, peaceful, and tolerant behavior in treating others without discriminating religiously or ethnically. Hinduism which is practiced by Balinese ethnics in Pupuan village is a peaceful religion because it recognizes that God is one, but is called in many names (*Ekam Sadwiprah Vadanti*). There is also a concept that all people are members of one family (*vasudana kutumbikan*) and Balinese ethnics loves peace as proven by the fact that every Hindu (Balinese ethnics) after praying always says *Om Shanti Shanti Shanti Om* which means peace at heart, peace in world and always peace.

On the other hand, the philosophy used as the basis by the Chinese ethnics which come from Buddhism, Taoism, and Confucianist (Yudohusodo, 1996:270). In that context, Taher (1997:19) states that the three relations make Chinese ethnics have a very strong foundation in the formation of behavior and attitude in their everyday practice. Buddhism teaches peaceful life;

Taoism teaches everyone to prioritize family's interest over his or her interest and a big family is the basic structure of the social community life. On the other hand, Confucianist teaches everyone to respect parents and ancestors which make a person have good morality, and does not waste his or her life and becomes a member of society which has a cooperative attitude toward other people. Chinese ethnics, like Balinese ethnics, has local genius as what is said by Hariyono (1994:48) in accordance with Confucianist concept about "**Te**" which means love peace or harmony. The Chinese descendants have the teachings that contain social genius that can be used as the basis for thinking and behaving.

Another cultural value which is the same or equal owned by all ethnic groups in Pupuan village is to prioritize the principle of mutual respect. According to Hariyono (1994:44) the principle of respect serves to show that everyone in behaving, both in speech and attitude, has to show a respectful attitude to other people according to their hierarchy and status in the society. The principle of respect contains the meaning that all interactions or relations in the society occur are regulated hierarchically and the orderliness is more valuable than oneself. Thus, every person is obliged legally to maintain and actualize his or her self according to the hierarchical organization.

The attitude of respect in Balinese ethnics which is based on the teaching of *Tat Twam Asi* causes interactions in the heterogeneous society to run well so that people can prevent themselves from a tension that can cause conflict both openly and latently in the society. On the other hand, Chinese ethnics with their Confucianist teaching of "**Li**", which contains politeness value, like to pay respect to the old, because for the Chinese, age can give value, dignity, and superiority to all things including institution and personal life (Hariyono, 1994:49).

The findings in the field shows that brotherhood (*menyama braya*) is practiced by both ethnics in Pupuan village by mutually maintaining harmony and empathy for other people in everything including in sadness and in happiness, which occurs in every ethnics and at the same time avoids an antipathy and hostility attitude. This attitude was stated by Jro Raka (56), ex-Bendesa Adat of Pupuan village stated that:

"Whenever a sad event happens in one of the two ethnic groups (Balinese and Chinese ethnics) and especially when they are neighbors, then the two ethnic people will visit the house of the death to show their sadness by bringing something that they can afford and even in the event the appropriate time for funeral has not yet come, they will keep on guards in turns (magebagan). Similarly, a Chinese who experiences something sad (like death), he or she also go to Bendesa Adat for consultation and permission and for asking about the appropriate day for a funeral (interview, 17th of January 2016).

Meanwhile, if a happy event occurs, both in the Chinese ethnics and Balinese ethnics families, according to Made Sukarya (64 years old) the brotherhood (*penyama brayaan*) is shown as follows.

The Chinese always invite us (the Balinese) to their cultural events like wedding ritual, Ceng Beng, etc. Similarly when Balinese hold rituals such as wedding, tooth falling, tiga bulanan (a ritual held when a child which has reached the age of 3 months), etc. the Chinese are also invited to the rituals (interview, 24th of December 2015).

The statement from the informant shows that Balinese ethnics through *Bendesa Adat* plays a power game to hegemonize the Chinese ethnics, both in an happy event and a sad event,

thus they use their knowledge or symbolic capital to hegemonize in order to preserve and maintain the tradition of Pupuan village. The creation of harmony is caused by the fact that each ethnics has social genius that is used as a formula for action in accepting and showing tolerance toward differences.

Hence, it is interesting that the two different ethnic groups who are different in some points and principles can unite and mutually accept the differences to orient themselves to the harmonious life. In line with this, Nasikun (2014:77) states that the creation of interethnic or inter-group integration can occur because between them there is an agreement or consensus about fundamental cultural values. In this context, there is an agreement about harmonious life between the Chinese and Balinese in the same place, that is in Pupuan village which is of course based on the agreement and understanding between the two ethnic groups with different religions, histories, and ideologies, etc. in a social life.

Thus, Chinese ethnics in actualizing themselves are always based on their ancestors' teaching, as has been explained above, then Balinese ethnics in Pupuan village also have the teaching of life which is not less important in the community social life in realizing a harmony so that orderliness in interaction with other groups can be maintained and they try as hard as possible to prevent riot and intergroup conflicts in any manifestation in a certain place or are.

4. Inter ethnics Marriage (Amalgamation)

Inter ethnics marriage (amalgamation) or mix marriage is also one of the factors that support the creation of inter ethnics harmony in this village. The first pillar of interethnic marriage in Pupuan village goes back to the fact about the arrival of Kang Ik Khim to Pupuan village and the next occurred in the beginning of the 20th century and in 1920s. Many Chinese came to Pupuan village in waves dominated by Kang clan (*Shee*).

The development of interethnic marriage continues to the present day and the interethnic relation become closer in the kinship bond although the husband and the wife have different cultural backgrounds. In everyday context, interethnic marriage (amalgamation) in Pupuan village can be used as the media of communication to make the relation between people of different ethnics backgrounds become closer as to integrate them into a group of the same interest although they cannot develop into a homogeneous group. However, at least interethnic marriage can be used as an important pillar for the creation of harmony in Pupuan village.

The case of interethnic marriage involved Drs. I Made Sukarya, M.Pd. (64 years old) with Cik Ecap (late). At the beginning of their marriage, their families did not agree and they were mocked at in the social environment. However, in its further development, inter ethnics marriage becomes a common event, or often occurs in Pupuan village, and is accepted by various people.

The story about interethnic marriage above indicates the importance of the relation and social relation in the life of Pupuan village community. The marital relation becomes media to develop an interethnic solidarity in Pupuan village and even conversion into a religion in the marriage occurs to stabilize the relation between the two families. The conversion into another religion indicates the game of spiritual power capital in an effort to maintain the marital harmony. Even, the role of power is legally protected by a provision in marital Act No. 1 of 1974 that states that a marriage is legal if it is done by people of the same religion. This was stated by Mr. Made

Sukarya (64) as follows.

His wife who came from Chinese ethnics converted into a religion of her husband, that is Hinduism. However, before the act was effective, in 1970s many interethnic and inter religious marriages were held (interview, 18th of February 2016).

In an inter ethnics marriage, the cultural negotiation process occurs to maintain and at the same time support the realization of a harmony in a community. This model of marital relation also occurs in Pupuan village and has taken place since long time and given birth to Chinese crossbreed generation in Pupuan village. The crossbreed shows more about the Balinese character behavior because of the adaptation of the local environment in which they interact with people of other ethnics especially Balinese. Based on personal characteristics, it is easy for them to integrate and they do not show differences but develops tolerant attitude toward the creation of harmonious life.

The inter ethnics marriage caused the appearance of a bond in a community that is called brotherhood relation (*menyama*) between the family of the husband and the family of the wife in Pupuan village which is called "*Penyamaan*". Thus, family does not only function as means of developing a relation between the husband and the wife, the children and the parents, but can also be viewed as an interfamilial social network or community (Goode, 1985:63). Thus, amalgamation can also be regarded as one of the reasons that cause the realization of harmony.

An interethnic marriage also causes the development of relation, social networks among family members and can form the feeling of moral responsibility among people in the village which can strengthen the cohesiveness of the community of Pupuan village. Then, in the marriage, the married couple become social group members of the community so that cross-cutting affiliations develop (Atmadja, 1999:8; Nasikun, 2014:77).

The finding in the field shows that Chinese ethnics who happened to live closer in the same *Banjar Dinas* with Balinese ethnics, of course, will adapt socioculturally and make the Chinese have good competency in the local language and culture. This competency can also be regarded as a very important means in the occurrence of interethnic social relations in Pupuan village and at the same time has a great potentiality for the attainment of a harmony and even a social integration.

Thus, the social group formed as the effect of the interethnic marriage is not only based on the locality or administrative village, both at *Desa Dinas* level and at *Desa Pakraman* level or *Banjar Adat* level, but cannot also be separated from the regulations made by the government such as the regulation that orders Chinese crossbreed children to be sent to the same school as the other ethnic children. Similarly, a policy made in an organization (*sekaa*) or collective self-supporting group like *Sekaa Teruna Teruni (STT)* or *Karang Semadhi* for the Chinese ethnics in Pupuan village. Through this organization there is great opportunity to develop communications among each other to integrate one and another without considering the ethnic background and differences in religion and culture, but instead, to ignore them to develop cooperation and equality to facilitate the attainment of common goals. Thus, the interethnic life of the Chinese and Balinese ethnics in Pupuan village who live in the same social arena makes it difficult to avoid overlaps and cross relations which make mutual exchanges a reality which ends up in reducing exclusiveness based on ethnicity, religion, and culture.

E. Conclusion

Based on the discussion above, some points can be concluded: there are various reasons behind the harmonious life of Balinese and Chinese ethnics in Pupuan. They are: (1) Balinese and Chinese ethnics make THK the guidelines in behavior; (2) the two ethnics develop local genius values on brotherhood; (3) the brotherhood value is strengthened by the events of inter ethnic and interreligious marriages between the two groups; (4) there is a capital game played by both groups to win the contestation in the field or to maintain each position to develop a balance as reflected in harmonious life; (5) the development of the feeling that they are on the same boat caused by past experiences makes them agree to live side by side, and (6) there are external parties such as state and government with the interest in the development of a harmonious life among the two groups.

F. Suggestions

1. This research should be followed by further research to solve the problem of limitation of the present research in various ways, especially by extending the study area of Chinese ethnics presence in Bali to enrich the study of ethnicity as one interesting topic in culture studies.
2. Policy makers have to continue developing and maintaining the inter ethnics harmonious life in the pluralist and multicultural community to realize the unity and unification of the nation and state in facing the globalization era today.

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MARGINALIZATION: MESATUA BALI TRADITION INVOLVED ALPHA GENERATION

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ABSTRACT

Recently-born and grown up children of “Now” age, is the generation of Alpha or Gen-A or digital native generation. Their lives are very familiar with gadgets, smartphones rather than traditional games or stories. When children with their families and even friends are gathered in family room, they are busy with their own gadget, therefore there is no physical interaction that makes the emotional closeness and warmth amongst them. This has an impact on the child characteristics degradation that tend to be selfish, individualistic and impatient, even the tradition of Mesatua among Alpha’s generation become marginalized. Parents or teachers are no longer do Mesatua before sleep by their parents or as a gift given to his students. Though the tradition of Mesatua is having full of meaning that beneficial fo character formation of children and the preservation of cultural values. Therefore, the Mesatua tradition needs to be preserved and developed with the packaging of information technology in accordance with the Alpha generation.

Keywords: marginalization, mesatua tradition, alpha generation

I. INTRODUCTION

Bali, which is predominantly Hindu people, is very strong with various rituals and cultural activities, so that Bali is dubbed as The Island of Gods. Bali in the struggle of life, both in the level of tradition, custom, culture and religion can not be separated from the influence of modernity and globalization. Budi Utama (2013: 121), states that the modern lifestyle with a global orientation almost dominates every aspect of Balinese life. Various ethics, a tradition that initially binds cultural groups to shakiness is urged by modern lifestyles, and ultimately destroys the national culture.

Oral tradition or Satua is one form of Balinese tradition that is affected by globalization and modernity. Satua is one of Bali’s literary purwa (traditional) literary works that are found in Balinese society. Satua is a story and masatua means storytelling (Anom, et al, 2008: 627). Satua or tale is anonymous, because it is not known who the author (Antara, 2010).

Mesatua or storytelling is one of the assets of local wisdom Bali, which began eroded by the influence of information technology. Mesatua in the past, often done by the parents on the time their beloved sons and daughters go to bed. In fact, teachers also give gifts of Satua or stories to their students when they are achieving, disciplined or honest.

The phenomenon of early childhood belonging to the alpha generation is very interesting. Because the early childhood is a golden ages. Nearly 70 percent of human character formation starts from zero to 5 years. Children’s intelligence capacity has reached 50% by 4 years, then reaching 80% at 8 years of age. This shows the importance of providing stimulation to early

childhood, before they enter school (<https://www.paud.id>). If one gives stimulation, then the child's growth will be disturbed. Parent often uses gadgets, when a parent is busy, or when the child feeds. This condition results in a selfish, individualistic and impatient attitude toward the child, because there is no physical interaction that creates emotional closeness and warmth in the child.

They grew in the digital age, which is very familiar daily with technology, such as gadgets, smartphones with a variety of modern games. Parents of Gen A, generally Y and Z generation born in the period of the 80s to the 90s. Generation Y and Z is already very familiar with the internet and social media, therefore the skills and knowledge of their Bali mesatua is getting limited. This, inclined to the tradition of Mesatua being marginalized, and finally extinct, as the findings of Yudha Pratama (2017), the tradition of Mesatua Bali began to shift because of the influence of globalization and its people rarely apply. Moreover, his parents lack understanding of local culture or wisdom, such as mesatua, only having the sound of TV or the sound of gadgets that take children to sleep. This conditions resulting the Gen A is blind to the tradition of mesatua. Whereas, satua contains many values of philosophy of life that is noble.

To find out the existence of the Balinese mesatua tradition for Gen A, this research is conducted in urban and mountainous/rural areas, with case studies of the mesatua Bali tradition for early childhood (Gen A) in Early childhood education (PAUD) Saraswati Tabanan, PAUD Dwi Widya Kumara Dalang, and Kindergarten (TK) Widya Sari Dalang, East Selemadeg, Tabanan.

II. Method

The method used was qualitative research method with approach of Cultural Study. Informants determination were done by the techniques of purposive and snowball. The key informant was the principal and other informants were the students (Gen A), the headmasters, the teachers, and students parents. The data were collected by utilizing indepth interviews, participant observation, and document studies. Test data validity was done by triangulation technique. The main instrument of this research was the researcher by using interview guides, recording devices, and camera. The data were analyzed by qualitative descriptive analysis including data collection, data reduction, data display, conclusion, and verification. The analysis was open ended with the data in the field. The researcher interpreted the data by using interpretative approach, with the result that new meaning was obtained. The analysis results were presented narratively and in the form of table and photos.

III. RESULTS AND DISCUSSION

3.1 The Tradition of Mesatua Bali

The Tradition of Mesatua Bali is a process of storytelling between the storrteller to the listeners. The Mesatua tradition usually occurs when parents put their children or grandchildren to sleep at night, or when parents and even teachers give gifts to their students. The Mesatua tradition is very good to inculcate moral values, religious and character formation to the child, because in a word there are many good values and moral messages submitted to the listeners (children). According to Suastika (2011), Satua Bali is one of the usual oral traditions spoken by word of mouth by Balinese people. Satua Bali can be said to be multipurpose as an educational media containing educational values, religious values, social values, and fun that have good impact and can improve students' critical thinking.

Satua is a kind of Bali purwa literature, unbound to rhythm or rhythm and anonymous. The form there is satua spoken (oral) and satua (writing). The satua can come from legends, myths and stories derived from religious teachings. Its contents concerning human life, animals or plants and interactions that occur. Figures in the fairy tale is actually a picture of human nature and attitude in everyday life, about good and bad (<http://erepo.Unud.ac.id>).

The tradition of Mesatua Bali in the alpha generation, especially in Early Childhood Education (PAUD) Saraswati Tabanan and PAUD Dwi Widya Kumara Dalang, East Selemadeg, Tabanan was done incidentally by the teacher at school on Purnama-Tilem days. While the parents or family at home according to the conditions at that time, such as sick children or before bed. Both units are representative of urban and rural / mountains. The tradition Mesatua is rarely done by both the teacher at school and the parents or family at home. Parents of the alpha generation who have average level of Education is Upper Secondary School can be seen in the following figure.



Figure 1. Parents While Waiting for Children and Filling Questionnaires

Parents and teachers in both schools, the dominant generation of Y and Z. They have less knowledge and skills in Bali mesatua, compared to previous generation, because they were rarely read books of satua Bali, therefore mesatua activity, both when lull their sons and daughters or while being gathered or relaxing is rarely done. They prefer watching movies on TV, playing gadgets rather than telling the Balinese siblings of both the urban and the rural/rural children. They often watch on TV or youtube cartoon movies, such as Upin-Ipin, Siva, and Power Rangers. The film is aired daily on TV and the children of Gen A are very happy to watch it, so unwittingly affect the child's character, such as speaking in Malaysian dialect, and styled like Siva or Power Rangers. The children of Gen A are relatively limited in knowledge and mastery of Balinese language, therefore that teachers and parents when mesatua use bilanguages. The introductory language is Indonesian which is translated into Balinese. If only using Balinese language, then many children do not understand.

Masatua as a tradition has existed for a long time and is entrenched strongly. Satua is the embodiment and transformation of tattwa (philosophy) to children easily, practically and pragmatically. Satua for children is usually about animal stories that supposedly exist in the story of Tantri, which contains the values of education and moral formation of children. Based on interviews with teachers and parents, children prefer satua about animals. Teachers and parents or Grandparents and Grandmothers have limited knowledge about satua. They are just mesatua about Siap Selem, I Kancil, and I Lutung Teken Kekua. Whereas other Balinese satua still many, such as Ni Bawang Teken Ni Kesuna, I Cupak Teken I Grantang, Ni Tuwung Kuning, and Cangak Maketu (Klinik Pendidikan Tabanan, 2016; Taro, 2009). This is due to

the limitations of books of the Balinese *satua* that are available or owned by each school and family.

Early child character formation begins in the family environment. Therefore, the role of the family, especially parents is very influential on the formation of the child's personality. One way to shape the child's personality is by *mesatua*, which is usually done before the child sleeps. This has been proven by a mother Ni Gusti Ayu Putu Devy who continues to give the story to his son I Gede Agus Satya Artha Wiguna (male) since the age of two years, until now the age of five turns the behavior or personality of children grow up to be good. *Satua* is not only for entertainment, but also as a medium of education, and guidance. Bascom, (1965); Dananjaya, (1991) mentions the function of oral tradition, among others (a) as a form of amusement; (b) it plays education as pedagogical device; and (c) as a tool of coercion and supervisor so that the norms of society will always be obeyed by its collective members.

3.2 Alpha Generation in the Development of Information Technology

The students of PAUD Saraswati Tabanan and PAUD Dwi Widya Kumara Dalang as well Kindergarten (TK) Widya Sari Dalang, Selemadeg East, Tabanan, the average age of 3-6 years. Based on the development of generation theory, the students in both units are classified as Alpha Generation, because they were born between the years 2011-2015. According to the Law on National Education System Number 20/2003 article 28 paragraph 1, children born in those years are classified as early childhood. Early childhood is often called the golden ages for the development of children's intelligence. The gene A in the study site appears as the following figure.



Figure 2 Gen A is playing and morning exercises

Early childhood is often called the golden ages for the development of children's intelligence. The gene A in the study site appears as the following figure. Based on PAUD Saraswati Tabanan archives, PAUD Dwi Widya Kumara Dalang and TK Widya Sari Dalang, East Selemadeg, Tabanan amount of 103 students. While the parents are on average 30 years old with the dominant education are SLTA. The total of students is shown in table 1 below.

Table 1 Number of Students PAUD Saraswati Tabanan, PAUD Dwi Widya Kumara, and TK Widya Sari Dalang East Selemadeg, Tabanan Years 2017/2018

No.	Education units	Total of Students (person)			Total (person)
		3-4 years	4-5 years	5-6 years	
1	2	3	4	5	6
1	PAUD Saraswati	11	28	33	72
2	PAUD Dwi Widya Kumara Dalang	-	16	-	16
3	Taman Kanak-Kanak Widya Sari Dalang	15	-	-	15
Total		26	44	33	103

They were born and grown up in modern times with high technology, so that early childhood is classified as Alpha generation is very familiar with technology. Previous generations, born in 1946-1964 after World War II, are known as baby boomers. Then generations X, Y and Z. Generation X was born in 1965-1980 which is the beginning of the emergence of internet, cable tv, video games. Generation Y born in 1981-1994, often referred to as the millennium generation, or the earliest digital native generation, who began using e-mail, sms, facebook. While the Z generation born in 1995-2010 is also called as the generation of the internet or the generation of the net that grew in the development of information revolution. Generation Y and Z is what gave birth to Alpha generation (<https://www.kompasia.com>).

Parents belonging to Y and Z generation in child care often use gadgets, such as when parents are busy, or when feeding children to eat. Children are relatively fluent in operating gadgets or smartphones, because parents facilitate them, while school rules prohibit children from playing gadgets at school. Early childhood which is golden age, should be given parenting based on values or traditions of local wisdom, because early childhood education is the most fundamental education. The development of children in the next period is determined by a variety of meaningful stimulation given from an early age. A neurological study proves that appropriate stimulation from early childhood has an effect on the process of linking and strengthening brain cells and nodes (Gordon, 2000).

One of the efforts is through mesatua Bali, because mesatua can stimulate the development of children brain intelligence. The essence of mesatua are to transform the values of virtues, morals and religious values easily, practically and pragmatically to Gen A. Based on the results of interviews with teachers and parents it turns out that children love to hear the story, if in mesatua it is assisted with images, picture. In fact, mesatua techniques can be packed with the help of technology, through various applications that children love. This is supported by research results Marthana Yusa (2014), that the method of learning and education for children is done by adapting the habits of children who are accustomed to technology, especially mobile technology. Applications for children must contain audio-visual elements so that children's interactions with the media include more than one sense, and children as app users are very fond of such applications, but lack a Balinese language.

3.3 The Marginalization of Bali's Mesatua Tradition Among the Alpha Generation

Tradition of Mesatua Bali in the past is very popular by the community, because it contains the values of philosophy that is noble, and as a medium of entertainment, but along with technological developments in the era of "Now" the tradition of Mesatua Bali marginalized. Marginalization as a process of edging. Mesatua Bali is experiencing ideological insistence in this modern era, so the Bali Mesatua that does not collaborate with ideological and capitalist groups will be eliminated. Juniarta, et al (2015) states, folklore in ancient times, inherited from generation to generation and very popular by citizens because it contains the teachings of character and moral education and entertainment for the community supporters. At this time many Balinese folklore disappeared due to the rarity of parents telling the children.

Based on the results of observation and interviews, it turns out that children in both units of education are given less satua-satua Bali by the teachers and parents. Though children are very happy to listen or watch the story, especially if mesatua it is equipped with images or packed in animation technology. The parents as the Y and Z generation are less aware of the Balinese, so they can be less mesatua. This is because, due to the limited reading of Balinese satua books, less interest in satua, and the limitations of the satua Bali book both at school and at home. If at home more grandparents who are good at mesatua lull his grandson, and/or when his grandson sick. Either to Gen A both the animal or human beings are an excellent form of stimulation to develop or improve the brain cells or nodes and shape the child's character. An outcome of the study revealed by the Director of Early Childhood Education (PADU) of the Ministry of National Education. Gutama, that giving stimulation to early childhood is very important, before they enter school. Nearly 70 percent of human character formation starts from zero to 5 years (<https://www.paud.id>).

Alpha generation born and live in the digital era, the tradition of Bali mesatua need to be adjusted packaging and technology according to the era of "Now". Parents will be easier to mesatua and children are happy to hear it. Changing the tradition of Mesatua is a natural thing, for the preservation of tradition, as Francis (2006) notes culture is not static, yet flowing, constantly moving and changing. Then Coulon (2008); Giddens (2005) in Budi Utama (2013) stated that tradition is not static, but is active and always experience reinterpretation so that it can change from time to time. Truth in a tradition can mean a truth that is fluid in the context of the times. Traditions relate to the collective memory that organizes the past in relation to the present. The past is not something to be maintained but must be reconstructed based on the present.

Thus, the Balinese mesatua tradition needs to be packed on a technology basis and live on TV every day on an ongoing basis, or on youtube and social media, such as the creation of SMKN1 Denpasar make satua Siap Selem and I Lutung Teken I Kekua, Faculty of Engineering UNUD make satua Pan Balang Tamak. They can be watched or downloaded on youtube. In schools should also be equipped with audio-visual support facilities so that in mesatua Bali will be interesting and not boring. Frequency of mesatua should be done sustainable with varied storytelling. After the children have finished listening to the satua it is necessary to fill in the discussion. Through such efforts undoubtedly the tradition of storytelling in the "Now" packaging will be maintained and even developed.

IV. CONCLUSION

The dissemination of information in this digital era is not limited space and time, either to Gen A in rural/mountainous or urban areas. This is evidenced, Gen A in the countryside and Gen A in urban equally Mesatua tradition rarely done both at school and at home. The parents belonging to the Y and Z generation are less interested in educating children through the satua, whereas their children enjoy listening to the satua let alone equipped with pictures. Parents rarely read satua Bali books, the availability of variants and the quantity of satua Bali books in schools is also limited. The dominant children are told by Balinese parents by their grandparents, so that the tradition of mesatua Bali becomes marginalized. Though educating children through satua very fun and effective in the character building of children. Electronic media (TV), gadgets and smartphones provide entertainment that fits Gen A, whether carton film or games. Children become happy to play gadgets or watch TV, such as Upin-Ipin, Siva that aired every day, and in fact can affect the child's character, such as follow the style and dialect of the story on TV that became their idols.

Satua and masatua are local wisdoms that are still relevant today. As a local wisdom contains the values of philosophy that is noble. Therefore, it is recommended that the satua that contain the values of noble to be maintained by all parties in order to not extinct, such as adding the books satua Bali, increasing the insight of teachers and parents/family in satua, and improve packaging satua-satua Bali-based technology on the application mobile phones, gadgets, and daily on-the-go TV broadcasting in cooperation with investors and authorities.

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CUSTOM, HINDU RELIGION, LOCAL LAW, AND SOCIAL CHANGE IN BALI IN THE CONTEXT OF TOURISM

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Abstract

This article explains that the island of Bali has its own uniqueness because of its tradition, Hinduism, culture, and local laws. Throughout the advancement of tourism in Bali, the local law should be able to filter the global capitalism tourism culture in Bali. The culture of Bali which was originally very strict with the local values, then get in touch with tourism neo-liberalism and capitalism. The value of cultural tourism is subjected to neo-liberalism global capitalism. On the one side, they are synergizing, but on the other hand, the indigenous people of Bali are just watching and serving the neo-liberalism of tourism. The scopes of problems in this writing can be formulated as follows. (1) What cultural values and laws that can strengthen the cultural tourism in Bali? (2) What are the meanings of the Balinese culture values in social change in the context of tourism? The goal of this writing is expected to be able to clarify the correlation values of the Balinese culture in the context of cultural tourism development in Bali. It also aims at anticipating of the negative global tourism (neo-liberalism) for the growth of cultural tourism in Bali. This study uses qualitative methods and in the data collection, it used depth interviews, involved observation technique, and documents study.

The results of this study, are expected be able to provide some inputs to either government of the province or the government of regencies. It is also hoped the government will be able to dig into their local wisdom values for competitiveness and welfare of the local community, by making regulations and, or a pro-people's policy for the indigenous peoples and indigenous villages in Bali. The result of the battle of global capitalism with the local tradition values, shows that in Bali social change has occurred and there are some correlations among the Balinese culture values with the tourism, culture, and social change in Bali.

Keywords: custom, local law, tourism, culture, and social change.

I. Introduction

A. Background

The island of Bali has the power to be developed sustainably in the field of tourism. The potential of tourism has been recognized by the world with the value of customs, traditions, Hinduism, and Balinese culture has fused into a potential to be developed into a strength, ability, capability and competitiveness. Hinduism in Bali has a unique religious ceremony, customs, and traditions in each of the traditional villages, livelihoods, and arts of Balinese people that can not be found in any part of the world. This potential can be developed as a tourist attraction. The arrival of tourists to Bali will strengthen the bonds of the Balinese against their cultural traditions by revitalizing values of culture and traditions that live in the local communities .

In the context of tourism, the value of local wisdom in Bali has been excavated by the Provincial Government of Bali, especially the arts for the show at the Bali Arts Festival (PKB), various

dances revitalized to support the tourism culture of Bali. In line with the authors' opinion, Ardika predicted that in the era of globalization, issues such as culture, religion, ethnicity, gender, and life style will be more important than the economic conflicts that occurred in industrial times. In this connection Ardika exemplifies archaeological relics, as the past cultural heritage remains a source of inspiration. Furthermore, according to Ardika (2003), there are ten components of Balinese culture that can be used as tourist attraction, they are: handicraft, tradition, history, architecture, local food, art and music, way of life, religion, regional languages, and local traditional clothes⁸.

In organizing tourism in Bali Province, the role of law can not be ignored. In this case, the law as a means of social control, as stated by Roucek, Soerjono Soekanto, named the mechanism of social control "everything that is done to carry out planned and unplanned processes to educate, invite, or even compel the local community to adapt with the customs and values of people's lives⁹.

Custom, according to Radcliffe-Brown, is a complex of ideas that lie above the individual, that is steady, continuous, and coercively. The adherence to the custom is occurred and if there is a violation, then automatically there will be a public reaction to punish the violator¹⁰.

B. Problem Formulation

Based on the background mentioned above, some issues related with custom, religion, cultural tourism in Bali which are associated with social change. So, in this writing, the problem that will be explored and raised can be formulated as follows.

1. Which cultural and legal values can strengthen cultural tourism in Bali?
2. What does Balinese cultural values mean in social change in the context of tourism?

C. Research Methods and Theoretical Framework

The research method used in writing this article is a type of normative legal research, quoted from various laws and regulations, the theories of experts, and various documents related with the object of the study. The legal study developed in accordance with the development of society as all aspects of the community is dynamic.

Satjipto Rahardjo who has discovered the term of progressive law, stated that, law is made for human and contains the moral of humanity. The law that controls human interaction and the universe should be based on spiritual values¹⁰. Hugo Shinzeimer stated that the law is not in a vacuum, but it always faced with a dynamic society. This situation, however, requires a humanist law¹¹.

The writing of this article uses an interdisciplinary jurisprudence approach in the opinion of Schut sited in (Satjipto Rahardjo, 2001), stated that "Wetenschap is afkijken" (Science is looking at all directions). The point is that legal science is not stuck in a narrow but holistic view of the law has ethical, moral, religious content to create justice, happiness, prosperity, peace. The law moves in three dots: state law, society, and religion, ethics and morals called triangle concept of law (Werner Menski, 2006). The situation can not be established if the legal science that leads and forms the law is only positivistic paradigm that struggles with formalistic, procedural, partial, elitist inherent in power and dominated by politics and economy¹³. The point is that the narrow-minded law has ignored the role of human beings both in the process

of legislation, implementation, law enforcement, and people in society. Therefore, the science of law in its development can not be separated from the human element. In this case the legal science emphasis on socio-legal studies is a type of study that represents the way the law sees more to the context than the text¹⁴.

In this article, the legal science method is used by referring Soetandyo Widnyosoebroto's opinion, looking at the law of two sides. Firstly, the law as the norm (sollen, statements that are substantially mandatory). Secondly, the law as nomos (statements about the presence or absence of certain behaviors in a factual collective life.) The first is called the rule, and the second is the order. The notion of law as a rule (norms) and order (nomos, fact) is a duality, not a decotomy. Conceptually, both concepts can not be separated⁶, this is what dissected in this article. Furthermore, law as a norm in which when it is obeyed, it will transform into a steady behavior over a long period of time, will be understood as the norm.

In relation to the above reflections and constructions, the theoretical framework relevant to this study is as follows.

1. Theory of legal pluralism

Legal pluralism is an idea that law comes from social pluralism. The law is not only state order produced produced by society in social relations. The fact that indeed shows that most of the life of a person is among the many types of rules, such as custom village rules, religious rules, family, division of parker land, or school. Not all rules are produced by the state as the greatest power, but arise from local institutions (local) or even individuals who are related to each other. In many ways these rules called social orders actually play a role in making order semraut become regular. This means that the function of the rules have the same role with the state rules .

2. Theory of Law as Means of Social Engineering

In the description of this theory, explains that the law was created and done with full of wisdom and awareness to achieve certain goals in modern law by David M. Trubek. Trubek distinguishes modern law as a particular social process arising from the process of development in general. Three basic features are as follows.

- a. It is a system of regulation.
- b. It is a deliberate act of human action.
- c. It is part but also at the same time autonomous to the state.

In the case of this discussion related to the letter b the focus of attention. The trait implies, modern law is in fact very instrumental in nature, therefore it can be assumed that social life can be formed by a certain will. If the elite class of power is from the modernists, it will bring changes through the making of legislation and strive to make it happen in reality . Modern law does not merely recapture the patterns of behavior found in society, but it is attempted to be a means of channeling those policies which may mean creating new circumstances or changing something that already exists. This means that the law illustrates that the function of the law has undergone a shift to become more active political forces, which become stronger and interfere in many areas of socio-economic life such as cultural tourism and the determination of tourist village areas in Badung regency.

Principally, theory of Law as social engineering is consciously to achieve order or condition of society as aspired or to make the desired changes. Likewise eclectically will use Parsons

theory into law as done by Bredemeir, has been raised the relationship between politics and law. It is proposed that the law regulates further the decisions taken by the political life sector.

3. Law as a means of Social Control

In legal theory as a means of social control, quoting Roucek, Soerjono Soekanto, calls the mechanism of social control “everything that is done to carry out planned and unplanned processes to educate, invite or even compel citizens to conform to habits and the values of people’s lives”. The work of law as a social control can be observed in legal engagement with social change. The existence of such involvement can be observed with the birth of Local Regulation No. 3 of 1974 on Cultural Tourism, in consideration in essence that the Regional culture as part of national culture, is the basic and dominant potential for tourism development, which must be fostered and nurtured, and distinctive features in their contact with tourism activities.

The dynamics of tourism in Bali and economic development, especially can actually be realized tourism aspiration for Bali and not Bali for Tourism, then this Regional Regulation was revoked and replaced by Regional Regulation of Bali Province No.3 Year 1991 about Cultural Tourism. Article 5 paragraph (c, and d) Development of objects and power Attraction shall be conducted with due observance of: c) cultural preservation and environmental quality; d). tourism itself. Then 11 years after the enactment of Regional Regulation No. 3 of 1991, the dynamics of tourism in Bali and the existence of national tourism policy as regulated in Law No. 10 of 2009 on tourism, the Regional Regulation of Bali governing Cultural Tourism revoked and replaced with Regional Regulation Bali Province No. 2 Year 2012 on Balinese Culture Tourism. The important thing in this rule focuses on some of the following objectives.

- a. To preserve Balinese culture inspired by the values of Hinduism.
- b. Improve economic growth.
- c. Improve community welfare.
- d. Creating business opportunities.
- e. Creating employment.
- f. Preserving nature, environment and resources.
- g. Raising the image of the nation.
- h. Strengthen the love of the homeland and the unity of the nation.
- i. Strengthen friendship among nations (Article 3).

The development of tourism culture of Bali is directed to include the following.

- a. Improve pride and dignity, and strengthen the identity of Balinese people.
- b. Increasing the welfare of Balinese people equally and sustainably.
- c. To preserve Bali’s natural environment as a basis for sustaining the life of Balinese society and culture (Article 4).

Similarly also the birth of Badung Regent Regulation number 47 of 2010, about the determination of the tourist village area in Badung regency, mention that the tourist village is the area of nature conservation of the ecosystem environment and the traditional cultural knot of the

community by not hampering the development of its citizens to improve the livelihood of its life through tourism business. Cultural tourism is a tourism activity as an effort to preserve the re-growth of traditional values, which are packed in such a way as to be a tourist attraction. The implementation of cultural tourism aims to maintain the norms and values of culture, religion and natural beauty of Bali with an environmental perspective (Article 3 paragraph (f)).

II. Discussion and Analysis

A. Cultural and legal values that can strengthen the tourism culture of Bali

Balinese Hindu communities, especially those living on the island of Bali, have a valuable value that is maintained sustainably by Hindu Balinese krama. Indigenous villages as a place for religious, cultural and customary struggles, in the context of cultural tourism and cultural strongholds have guaranteed Balinese stability. Cultural values that live in *tat-twam ation*, *karma nutmeg*, *tri hita karana* philosophy, as well as other cultural values, become a doctrine in Balinese Hindu human behavior. Art, is the power of Bali, either in traditional villages, in the castle, or in the dance studio. There is a special dance associated with Hinduism as a *Wali* dance and dance art that can be shown to tourists.

Bali is also a cultural heritage of the archipelago that continues to be guarded. One of the interesting global phenomenon today is the growing tourism becomes one of the main pillars of the world economy. The development of global tourism, among others, is driven by advances in communications, information technology and transportation. On the other hand, the development of global tourism is influenced by the 4T Revolution: Transportation, Telecommunication, Trade, and Tourism. In addition, the most important thing is the increasing welfare of the community, so that tourism becomes one part of lifestyle (lifestyle), become one of the basic needs in addition to food and clothing .

Culture characterizes a nation. What do distinguish Indonesian people from Indian and Indo-Chinese people? On the matter, they are all within the same civilization: the Indus Valley Civilization, the area of *Sindu* civilization? It is a Culture. The culture distinguishes the Indian nation from the Indonesian people from the Indo-Chinese peoples, whether they are from Cambodia, Thailand, Vietnam or Burma. There may be similarities between Indonesian culture and other cultures mentioned above.

Furthermore, it should be explained that what is culture or *budaya* ? The word *budaya* is derived from *Budi* and *Daya*. *Budi* in Sanskrit, means mind that has been processed, a clear mind, mind that has been illuminated. *Daya* means effort or activity, can also be interpreted as "behavior". Power is the thrust of the word *hridaya* in Sanskrit; means heart, that is conscience, means efforts, actions, or behaviors that are in accordance with the conscience.

Tourism as an economic generator of global society is a paradox. On one hand, tourism is in contact with the welfare of society. On the other hand, tourism requires land (land) to move well as hotels, restaurant and other facilities in contact with tourism. The right to travel is the freedom to travel and the use of leisure in the form of a tour is part of human rights. (UURI No.10 Year 2009, About Tourism, Consideration weighing letter b) .

The Balinese, Indonesian Man, and investor (foreign, domestic) are obliged to maintain and preserve Balinese culture, because Bali tourism is a Hindu religion, Balinese culture. Therefore, the implementation is in *Tri Hita Karana* which is poured in the regulation of Bali Provincial to maintain Balinese Hindu culture. Bali based on *Tri Hita Karana* perspective is a unified whole,

so that all programs and policies concerning, it must be done synergistically, integrally and systemically .

The value of Hindu culture in Bali, the cultural value of mebanten inherited by the ancestors of the Hindu Balinese, across generations also has a sacred mission of saving and nature conservation along with it (flora, fauna, and other physical elements). Actualization of mebanten wisdom value has high value of conservation and empowerment. The essence of value is exposed from the ability of interpretation and perception of society in the actualization of their activities or daily life . The activity is done repeatedly in daily regulation (saiban), monthly (full moon, tilem, kajeng kliwon), six monthly (Galungan, Kuningan, Sugihan Bali, Sugihan Jawa), and annual Nyepi holiday.

In protecting the Hindu religion, customs and traditions, in the realization of tourism in Bali, legally Based on the Provincial Regulation No. 1 of 1974 on "Cultural Tourism" jonto Local Regulation No. 3 of 1991, Article 6, the development of objects and attractions with regard to the following.

- a. Ability to promote the improvement of economic and socio-cultural life;
- b. Religious values, customs and views and values that live in society;
- c. Cultural preservation and environmental quality;
- d. The sustainability of tourism itself.

Furthermore, the Regional Regulation No. 3 of 1991 on cultural tourism is declared to be inapplicable in accordance with Bylaw No. 2 of 2012 on Balinese Cultural Tourism. Bali Culture is a Balinese culture that is imbued with the values of Hinduism (Local Regulation No. 12 of 2012, Article 1, 13). However, Balinese cultural tourism is Bali tourism based on Balinese culture inspired by Hinduism and Tri Hita Karana philosophy as the main potential by using tourism as its vehicle of actualization, so as to create a dynamic mutual relationship between tourism and culture that makes them develop synergistically, harmoniously and sustainably to provide welfare to the community, cultural and environmental sustainability (Article 1, number (14) Article 6, the development of Balinese Cultural Tourism includes.

- a. Tourism business.
- b. Tourist destinations.
- c. Marketing.
- d. Tourism institutional.

Article 10, paragraph (1) the provincial government develops tourism destinations; paragraph (2) the development of tourism destinations as referred to in paragraph (1) shall included.

- a. Feasibility study.
- b. Planning.
- c. Network infrastructure.

Paragraph (3) in the development of tourism destinations as referred to in paragraph (2) of the Provincial Government may cooperate with the kabupaten / kota.

Article 11; the development of tourism destinations should be made with due regard to:

- a. Local wisdom such as the beliefs of the Balinese people based on Tri Hita Karan and

imbued with Hinduism;

b. Cultural and environmental sustainability, such as traditions, Balinese customs, and environmental rules;

c. The economic potential of such communities provides opportunities for local businesses in both handicrafts and agricultural products to showcase their works in hotels, restaurants and other tourist attractions; and

d. Tourism business sustainability.

Then pay attention to development of Bali tourism and tourism attraction, the component of Balinese culture which become the potential of tourism attraction include:

a. art,

b. archaeological;

c. historical;

d. enthusiasm;

e. literature; and

f. tradition;

Bali as a tourist destination, pakraman villages and traditional institutions have the right to develop rural tourism in accordance with local potential, as well as managers of tourist attraction is entitled to provide special guides (Article 26, paragraphs (2 and 3)). Government of Bali Province can provide funding assistance for tourism development managed by pakraman village or traditional institution (Article 31) . As a duty of a tourism entrepreneur.

a. Preserving Balinese culture, keeping and respecting religious norms, customs, culture and values living in society;

b. Build a means of tourism

B. The meaning of Balinese cultural values in social change in the tourism context

Reflection and legal construction and the context of Balinese cultural values in relation to Balinese cultural tourism between “blessings” and “disasters” that appear in the dynamics and phenomenon of Balinese life. Many blessings of Bali tourism cases that end also brings “disastrous”. There have been cases of “Bali Bomb I, and II, as anti-climatic trials of cultural tourism versus tourism” exploitation of capitalism “, and cultural tourism hedonism wrapped” with the grandeur of Kuta tourism. Indeed Kuta has been known since the time of the kingdom as the area where the “slave purchase” of Bali and the Dutch colonial era by Ketut Tantri, Kuta as a beautiful place to travel. Then in the era of independence (New Order) as a strategic place for tourists “thin pockets”. Kuta Beach becomes a very attractive charm for the class of foreign tourists “thin pouch”. But Kuta tourism continues to move from Culture tourism to tourism Culture “multi dimensional”.

It is necessary a method and arrangement about tourism that holistically to view and to study tourism based on Hinduism and culture of Bali. In the aspect of social change of tourism in Bali, the law must be able to reach the period that will come in the effort of sustainable cultural tourism, including issues of change that will be desired .

1. The Meaning of Community Empowerment by exploring the potential value of local wisdom to support Cultural Tourism

Indigenous peoples of Bali Hindu have a culture that is worthy to be developed in tourism industry. Tourism Bali can not be separated from the role of Prof. Dr. Ida Bagus Mantra (Governor of Bali period 1978-1983, and 1983-1988). At the initiative of the Governor of Bali in 1979 made the Bali Arts Festival (PKB) in terms of supporting tourism activities which basically done as means of the empowerment of local communities of Bali. The Bali Arts Festival is held annually on a regular basis with four missions held by the PKB, they are: exploring; developing; fostering; and preserving Balinese culture. First, PKB held to rediscover the various forms of art that once existed and has drowned away. Then, it rebuilt according to its original existence. Second, develop, that is packing traditional artwork (local) according to the demands of the era without removing the roots of the original culture. Third, fostering, which is to train a person, a group of people and the community of various forms and types of art and preserving in an effort to improve the quality and quantity. Fourth, preserving the maintenance of various forms and types of art that have for its existence sustainable both in quantity and quality.

Art in Balinese society is an element that is very popular with tourists. One of the tourist village in Badung Utara Bongkasa Village is very pursue various types of art both performing arts and literature. According to its function, traditional dance art can be classified into three types, namely: 1) wali dance (sacral dance); namely sacred religious dance; 2). Dance bebalihan, namely ceremonial accompaniment dance; 3). Balinese dance-balihan, the dance that serves as entertainment. The types of art in the village of Bongkasa Pertiwi are: sekehe Gong: 3 units; sekehe angkelung 1 unit; sekehe sacred dance drama 2 units and sekehe rindik 1 unit.

2. The meaning of Welfare for indigenous peoples / local Bali in increasing the value of local wisdom

Cultural Tourism Bali provides benefits for rural communities, especially areas that are directly opened as a tourist village. Badung district government in developing the tourism area in addition to Kuta, Tuban, and Nusa Dua. Based on Badung Regent Regulation number 47 of 2010, on the Determination of Tourism Village area in Badung regency, since 2010 badung district has 11 villages of tourism village: 1. Tourism Village; 2. Pangsang Village; 3. Kerta Village; 4. Plaga Village; 5. Desa Belok; 6. Carang Sari Village; 7. Sangeh Village; 8. Baha Village; 9. Village Ship (District of Mengwi); 10. Mengwi Village; 11. Canggu Village (Mengwi Sub-district). In the cultural reality of the village Plaga Tourism (Banjar Kiadan) Petang district, in addition to the cool air and beautiful natural scenery. There is a beautiful panorama of natural scenery. There are also Bukit temple and Pura Kahyangan Tiga, Tukad Bangkung bridge and Agricultural Culture Festival event annually held at Tukad Bangkung Bridge, the highest bridge in Bali. 16

The concept of local wisdom for the Indonesian nation is rich in cultural diversity, ethnicity, ethnicity and race with more than 389 ethnic groups that have different customs, languages, values and cultures. The existence of customary law community is inseparable with the existence of local wisdom, where there are indigenous peoples there is local wisdom attached to good state rules that have been written according to adat or unwritten.

The value of local wisdom in Bali when associated with the development of tourism in southern

Badung such as Nusa Dua, Kuta, Seminyak and now even leads to Canggu and Munggu, so rapidly provide changes and benefits for the community of Badung regency in particular and the people of Bali in general welfare contained in tourism industry services. In the effort to develop tourist village in Badung regency, many tourism village potency but not optimal in its arrangement and packing; need to strengthen the position of the tourist village in performance; so far the understanding of tourist villages is mass tourism, creating excellent service and hospitality because the community base is the agricultural sector; continue to use customs and culture as the spearhead of the tourist village; during this village village tourism expressed the capital is the same problem from the perspective of human resources require a lot of training, especially foreign languages and accommodation; need to pick up the ball with facilitation / facilitation in the early stages.

In real terms, it is necessary to understand the local community about the tourist village through a planned and measured socialization process so that the Regulation of Badung Regent Number 47 Year 2010, not as a "tiger paper" as the name of the villages mentioned above. Therefore, the role of the state continues in the management and supervision of the Tourism Village implemented functionally by the relevant agencies within the local government and coordinated by the Regional Secretary and accountable to the Bupati. The development and management of tourist villages developed and utilized as much as possible for improving the welfare of the community, especially people around the area of tourist villages. Supervision of tourism village arrangement by related institutions within the local government by taking into account the inputs of the stakeholders (Article 9, paragraph (1,2, and 3).

In developing Plaga a tourist village, for instance, need to build adequate infrastructure to develop the object of tourism, many potential that can be expanded, such as the potential of archeology, Arts, culinary tourism, nature tourism, Ganesha statue found which was estimated to have existed in the 9th century. Tourist village planning in northern Badung needs a touch of academics and support from Local Government of Badung to accelerate the model of tourist village and tourism activities developed include: a. agro-tourism; b. natural tourism; c. culture tour; d. culinary tour; e. tourist tirta; f. spiritual tourism; g. tourist attractions; h. historical tour (Result of Interview with Roni, Jro Bendesa (the head of of Plaga Indigenous Village, dated 24 February 2018).

The other tourist village set by the Badung Regent in 2010, as mentioned above, is Bongkasa Pertiwi Village The village has beautiful scenery, rafting location, Balinese architecture, dance studio and silverware. Sangeh tourist village has also a natural tourist attraction in the form of nutmeg forest inhabited by monkeys and trekking path. Pangsang tourist village is known for rafting tour, trekking and cycling and offers unique cultural attractions of the tradition of ngendar, lampat, and nyerah saye.

Ngendar tradition is done once a year on the feast of Galungan by making porridge in temple upgrading done by children aged 5-12 years. The process of making this porridge should not be watched by an adult if it is not scorched. This slurry is then distributed to the people who come to the temple upgrading. Lampat, a tradition that is done every full moon by teenagers who have been behind, begins with picking seven types of vegetables around the village and no one should prohibit this adolescent. These vegetables are also cooked by them in temples upgrading is shared with rice for the people who come to temple upgrading. The menyerah saye tradition done once a month on Tuesday at the first week. This tradition represents the responsibility of Kelian Desa to residents to remind citizens with responsibility.

III. Conclusions

1. The local traditions of indigenous villages in Bali have the potential to be excavated to explore Bali's tourism culture. Hinduism and local law (Awig-awig and Pararem) can serve as an update tool in regulating tourist villages in cultural tourism activities, in addition to state law. The philosophy of Tri Hita Karana as a guide to format cultural tourism as a control to provide legal certainty, nobility and tourism culture of Bali. The beautiful nature of Bali given by God Almighty needs to be guarded based on the philosophy of Tri Hita Karana. The Balinese, Indonesian people, tourist actors are obliged to preserve and preserve the natural environment, and its culture. Indigenous villages have the right to manage a community based tourist village of Balinese customary law. The management rights may be further regulated in the local indigenous village law.
2. The meaning of Balinese cultural values, Hinduism, Traditions and customs provide welfare value for Hindus if the local government of the regency / municipality ensures legal certainty, courtesy and benefit and governance rights are granted to local adat villages by providing education, training on the concept of tourism culture.
3. The value of local Balinese wisdom in the adat village becomes an extraordinary potential if the state is able to empower the local community that is connected with cultural tourism so that the welfare of indigenous peoples is guaranteed and will bring up independent tourist villages.

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HINDUISM, ISLAM AND OTHER TRADITION INFLUENCES OF SUNDA WIWITAN BADUY: Tradition, Local Wisdom and Sustainability in Desa Kanekes Banten¹

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Abstract

Hybridization of Hinduism and Islam, as well as Animism, was crystallized in the indigenous religion of the Baduy community. The Baduy community pledged the shahada and then practiced it with an ascetic attitude. With confidence in their original religion, they maintain and preserve the heritage of their ancestors or in Sundanese terms karuhun. Tapa Baduy is working in a rice-field as a practice of religious teachings, marrying a rice goddess with the earth. The activities of the Baduy community are guided by the customary rule called pikukuh, by obeying a great-grandfather or a taboo. The teachings of religion, tapa, pikukuh, and great-grandfather have shaped the Baduy character in preserving the village of Kanekes and protecting nature. While they continue to try to achieve prosperity and peace in a modest way; they can also be felt as a human community. So, how is the belief of the Sundanese Wiwitan? What are their rituals and worship practices? This paper seeks to answer these questions by presenting the religious system and religious ritual of Sunda Wiwitan from a phenomenological perspective and by looking at ideological, political, economic and social aspects. It will show that the the Baduy community's faith and obedience to God are expressed in their actions to safeguard forests, rivers, and mountains in harmony; not by memorization or interpretation of scripture. Meanwhile, their ritual worship is practiced by working in the fields according to customary rules and taboos for a successful harvest and prosperous community. Sunda Wiwitan can thus be understood as a functional religion with kearifan lokal (local genius) and local knowledge that has the capacity to maintain the natural harmony of nature and social harmony in the village of Kanekes.

Keywords: Baduy Community, Sundanese Wiwitan, syncretism, the ritual of religion, indigenous religion

Introduction

Background

In his scientific article entitled "Religious freedom, the minority question, and geopolitics in the Middle East" (2012), Saba Mahmood poses a number of issues relating to minority religious groups, including indigenous religions. Among these are that the definition and the minority category can help provide protection to the group, but on the other hand, it also creates state divisions into groups. In fact, in some cases, the use of minority issues makes them vulnerable and easily victimized or minorized. Mahmood, for example, mentions, "while certain postcolonial religious minorities can claim international law to protect themselves from discrimination (not all religious minorities), this protection also leaves them more vulnerable. The conditions of their empowerment are also those of their vulnerability" (2012: 446).

Saba Mahmood's proposition above will be the basis of research on indigenous religion in Indonesia in this article. The issue of religious minorities is also related to the revival of indigenous religions and the conflict between vernacularization of Islam and the universalization of Islam. The contradiction occurred because the dominant religions in Indonesia were all alien religions.

1 Presented at International Seminar Bali Hinduism, Tradition and Interreligious Studies, at Seminar Room, Aula Building UNHI, March 10 2018.

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The six “official” religions in Indonesia are sometimes even regarded as the “invaders” religion whose presence has displaced various indigenous/local religions or ancestral religions. Along with their inauguration as an “official” religion, the various local religions are then regarded only as a belief, not religion. They are not deemed worthy or qualified to be called a religion that is defined following the dominant religious criteria.

Second, between indigenization or vernacularization or nativization and universalization. The issues relating to religious freedom are not solely related to religious issues, but also the protection of ethnic, linguistic, cultural, and racial identity. Islam, for example, is identified with Arab culture and identity that suppresses the cultural identity of Indonesia. This leads to the conflict between “indigenous Islam versus alien Islam”. Is Javanese Islam such as the Javanese Christian built by Kyai Sadrach? Or is he like Gus Dur’s concept of Islamic indigenization that refers to the three elements of the law, politics or nationality, and culture?

In Mahmood’s proposition, the concept of minorities and religious freedom can indeed help the protection of minorities from discrimination, but sometimes it makes community segregation or even makes this minority more vulnerable to discrimination especially as the current of conservatism rises. There is a minority group that has gained worldwide attention and protection from international law, but there are other groups that increasingly experience oppression. Illustrating the fate of Christians and Ahmadiyah, for example, could keep them protected, but Gafattas and small religious groups could not raise their issues to the world level and therefore they had no defense. So why is the minority concept still used? The reason for adopting this minority concept is well expressed by Hannah Arendt (1979, 275): “Minorities had existed before, but the minority as a permanent institution, the recognition that millions of people lived outside the normal legal protection and needed an additional guarantee of their elementary. The article will propose pluralism to be the framework of religious harmony in Indonesia.

One indigenous religion or local Indonesian society is the religion of Sunda Wiwitan. This original religion is also a local wisdom of local people in maintaining the balance between the Baduy community with God, fellow members of the community and its relation to the universe. With the belief, the Baduy community lives sustainably and peacefully in the midst of dense forests, river heads and peaks of Kendeng, South Banten. Sunda Wiwitan seems to accommodate animism in which the religion of this Baduy community respect the ancestral spirits (karuhun), ancestors that influence the daily life (Permana, 2006: 37). This native religion also preserves myths that allow, this Baduy community consistently adheres to rules and restrictions.

Revealed in terms of etymology, wiwitan the meaning of teak, origin, principal, beginner, first. The word ngawitan, for example, means getting started. Sunda Wiwitan in Carita Parahiyangan called Jati Sunda belief. An informant mentioned that there is a syncretism or hybridity in the beliefs of Sunda Wiwitan, in the animistic beliefs of Baduy community there are elements of Hinduism and Islam. In 1907, according to the Afdeeling Controller report, there were 40 Hindu communities in the Lebak region (Ekadjati, 1995: 72). Meanwhile, Islam is first known by the Baduy community in Kampung Cicakal Girang since approximately 300 years ago. So Islam was embraced by the Baduy community in Kampung Cikakal Girang around the 1680s.

What is syncretism? A number of anthropologists argue that syncretism is one of three outcomes of the acculturation process of acceptance, adjustment, and reaction. In *Anthropology Today: An Encyclopedia* (1953) Beals explains, as Ahimsa-Putra writes, “acculturation is combining origin and foreign traits “ syncretization is the process of combining the original elements with foreign elements that can create a new cultural pattern (2006: 338).

This article will describe the religion of Sunda Wiwitan Community, with more focus on answering two questions, as follows:

- a. How to conceptualize the beliefs of the Wiwitan Sunda community?
- b. How is the practice of Sunda Wiwitan religious worship?

Theoretically, the concept of religion can be distinguished from the concept of magic, although in religion certainly there are elements of magic. According to James Frazer, religion substantially emphasizes the expressive dimension, whereas magic emphasizes the instrumental dimension of life. Expressive dimension is a space for expressing and symbolizing certain social and cosmological relations. Meanwhile, the instrumental dimension of magic is the space to achieve specific goals. Not only that, religion also directs itself to the I-Thou relationship, as a personal encounter in serving and praising God or god as long as he himself will be served by Him. Meanwhile, magic in pure form establishes a man-negative relation with nature (Martin Buber in Dhavamony, 1995: 51).

The cultural concept used in this paper follows Geertz's theory, that culture is "a pattern of historically transmitted meanings embodied in symbols" (Geertz 1973: 89). In this theory, the system of inherited concepts revealed in symbolic forms enables humans to communicate, preserve, and develop their knowledge of life and attitudes toward life. This concept of culture is evident when referred to the worldview of the Baduy community (Weltanschauung). According to Geertz, the worldview that is part of the culture is as "a picture of what reality is, a concept of nature, self, and society" (Geertz 1973: 127).

This article describes Baduy community living in Kanekes Village, Leuidamar District, Lebak District, Banten Province. In this article, the approach of religious phenomenology is used to investigate the history of religion and culture of the Baduy community systematically, as proposed by Dhavarmony, in using the phenomenological approach of classification and grouping of data that is widespread in certain ways. It is intended that a comprehensive view of the content and religious significance contained in the religion and culture of the Baduy community can be clearly described (Dhavamony 1995: 25-26). In addition, the writer also analyzes the phenomenon of religious systems and religious rituals Baduy that occurred both in the area of Kanekes and surrounding areas. Direct involvement in the ethnographic space used to assign prospective informants is actually required (Spradley, 2006: 72), however, for this article, the writer use only several secondary data



Geography and Demography of Baduy Community

The Baduy community lives in the location of customary land (ulayat) located in a rural area between the hills and mountains of Kendeng, South Banten. The location is administratively located in Kanekes Village, Leuwidamar District, Lebak Regency, Banten Province. The position of this village is about 65 km from Serang, the capital of Banten Province. Location Kanekes Village is about 17 kilometers south of the city District Leuwidamar or 38 kilometers south of the city of Lebak regency. While the distance from the capital Jakarta is about 170 kilometers.

According to official records from the local government of Lebak regency as stated in Lebak District Regulation no. 32 The year 2001, the area of Kanekes village is about 5,101.85 hectares. The extent consists of a residential area of 2,101.85 hectares and an absolute protected forest (taneuh) of 3,000 hectares. When compared with the area of villages in the province of Banten, Kanekes Village is the village with the widest area.

The population of the Baduy community is 10,879, 5,465 inhabitants and 5,414 female, based on the Population Census Data of Kanekes Village on 28 February 2008. Based on population growth in previous years, population growth is very fast (1.79% per year). Along with the rapid growth of citizens, the change of the land of residence (territorial) also continues to expand widely and at the same time make the land for rice fields and forests to be reduced. In Local Regulation no. 23 of 2001 based on the position, inside and outside, residences of residents, administratively Baduy community is divided into two: Inner Baduy and Baduy Luar. The Baduy Dalam community totaling 1,053 people occupies the land inhabited by three villages: Cikeusik, Cikertawa, and Cibeo. The outlying Baduy community of 9,826 inhabitants occupies land inhabited 57 villages and five babakan (pemekaran kampung). It should also be noted that the Baduy Luar community has only 45 villages and six babakan.

The Origin of Baduy

Baduy is another popular name for the people of Kanekes Village of Banten. The name Baduy emerged after Islam entered the area of north Banten in the 16th century, 1522-1526 (Garna, 1987: 36). However, the Baduy people actually belong to the Sundanese tribe. Just because they still maintain several customs of pre-Islam compared to other tribes that accept Islam almost thoroughly, then Baduy seems to be a separate tribe. The typical characteristics possessed by Baduy is described briefly by Garna (1987: 16-17) as follows:

“Baduy loyalty to religions inherited from ancestors such as the situation before Hinduism and Islam developed in West Java and the location of the village is not easily attained as if to strengthen the notion that the Baduy people are not Sundanese.”

In 1822, C.L. Blume stated that the Baduy community originated from the Ancient Sunda Kingdom, namely Padjadjaran. They are told to hide inland when the Padjadjaran kingdom collapsed at the beginning of the 17th century, in line with the rapid progress of the kingdom of Islam Banten (Garna, 1993b: 144; Permana, 2006: 26). Here there are ideological and political issues. The ideology and politics of this group have more a common orientation of cultural values and political aspirations to the Hindu Padjadjaran kingdom than to the Islamic kingdom of Banten. This has similarities with the passage of a number of Majapahit people to the island of Bali because of its kingdom collapsed and controlled by Mataram. Asan people still maintain their religious tradition on the island of Bali, do not want to convert to Islam as the official religion of the kingdom of Mataram. So not forever, people follow his king's religion as the sociological theory of Ibn Khaldun 'al-din al-rajul, ala din mulukihim' in his famous book *al-Muqaddimah*. The case of this Baduy community does not simply reject Islam because

the king who had been their orientation was a Hindu, they even accepted it, however, not embracing all the teachings of Islam. The ideology that does not want to fully accept Islam, at least in the early days of the Banten kingdom that could make the Baduy community 'run' and isolate themselves in the village Kanekes. In that way, as a community, they have relatively freely practiced their own way and understanding of God, the Prophet, the afterlife and so on and how to build relationships.

The ideological similarity between the king and the people can indeed strengthen the state. This is also realized by a sociologist like Ibn Khaldun. He referred to it as the Ashabiyah which could be the glue between the king and the community as well as the community groups. Cultivating the ideology of capitalism or communism in certain countries intends to unite the blend of its people to support the mission of the state. The ideology of Pancasila is also grown in this country with the aim of making Pancasila a shared value orientation for the power of this country.

Meanwhile, the historians debate about the Baduy designation, its search can be continued and found in many sources. According to Saleh Danasasmita and Anis Djatisunda, for example, Baduy is a local community that is made mandala (sacred area) officially by the king, because the community is obliged to maintain kabuyutan, place of ancestor worship is not Hindu or Buddhist. Kabuyutan in Kanekes Village is known as kabuyutan Jati Sunda or Sunda Wiwitan. From here, the Baduy community itself calls its religion Sunda Wiwitan, First Sunda (Sam, 1986: 4-5; Permana, 2006: 27). It also explains that the origin of Baduy can be found precisely in the Baduy community itself who firmly preserve the protected nature of the Kendeng mountains before the missionaries of Islamic teachings came to change their beliefs.

Batara Tunggal, God's Creation

The main theological element of every religion is the concept of God. Who is God in the religious concept of the Baduy community? According to Sam, God is believed by the Sunda Wiwitan Community is God as conceptualized by Islam but with another name. This can be examined more clearly in the shahadah sentence by the Baduy community (1986: 62). So, they refer to Him as Batara Tunggal or Allah the One (God Almighty) as in the Surah of al-Ikhlâs. They also believe in God as Batara Jagat (Ruler of Nature) who in the language of Islam as Rob al-alamin. Furthermore, the concept of God of Baduy community is the Batara Seda Niskala (The Unseen). Furthermore, the similarity of concepts with Islam they also revealed that the God they believe is the Hiyang Keresia (the Almighty) or Nu Ngersakeun (the Desiring) as the holder of the highest power. What is interesting is that God is a manifestation and reality in the conception of God Sunda Wiwitan reside in Buana Nyungcung (Top World), as referred to in Islam as residing on Arash. Indeed there is an element of belief from Hinduism, but the God they believe is Batara Seda Niskala that overcomes or subdues all the gods in Hinduism (Brahma, Vishnu, Shiva, Indra, Yama, and others) (Ekadjati 1995: 73). They also believe in the unseen, intangible or invisible to the eye, but can be touched with the heart.

They also believed in the messengers who delivered God's command. The prophets who believed by this Baduy community are Prophet Adam and Prophet Muhammad. Then what about the belief in destiny which in Islam is the sixth pillar of faith. The Baduy community believes in the drama of life as a deposit, they believe in life, sickness, death and destiny as His provisions. The Sundanese Wiwitan community also runs what the Apostles do and enjoin, ie circumcision or circumcision for men (Djoewisno, 1987: 28). Rite of circumcision is believed as nyelamkeun, words that easily spoken by the Baduy community but it means adalalah Islamize. Apparently, the tradition of circumcision is not only done by men at the age of 4-7 years but also by women. Regarding this tradition in the Baduy community, there is a tradition

of fasting as it is conducted by the Islamic Community in the month of Ramadan? This tradition of fasting is also done by the Baduy community. but not exactly like the Islamic Community general do. They only carry out fasting rituals called kawalu, Lebaran. This fast is done only a day in the first, second and third month of the year (Sam et al., 1986: 64).

The pronunciation of Allah’s name is contained in the two sentences of the creed of Baduy: the creed of Inner Baduy and the shahadah of the Outer Baduy as follows:

Original Text	Translation
I: Kalimat syahadat Baduy Dalam: “asyhadu syahadat Sunda jaman Allah ngan sorangan kaduanana Gusti Rosul ka tilu Nabi Muhammad ka opat Komunitas Muhammad nu cicing di bumi angaricing nu calik di alam keueung”. ngacacang di alam mokaha salamet Komunitas Muhammad”	I: The Inner Baduy’s creed, as follows: “Asyhadu syahadat Sunda the time of God alone secondly, the Messiah thirdly, Prophet Muhammad fourthly, Muhammadic communities who live in the world of angaricing calik in nature “. did not know it saved Muhammad’s Community “
II: Kalimat Syahadat Baduy Luar “asyhadu Alla ilaha illalah wa asyhadu anna Muhammad da Rasulullah isun netepkeun ku ati yen taya deui Allah di dunya ieu iwal ti Pangeran Gusti Allah jeung taya deui iwal ti Nabi Muhammad utusan Allah”.	II: Outer Baduy’s Creed “Asyhadu Alla ilaha illalah wa asyhadu anna Muhammad da Rasulullah I set in my heart that there is no God in this world besides the Prince of God and no more than Prophet Muhammad’s messenger)

The Baduy Dalam’s Syahadat is the origin of Sunda Wiwitan which is presented to the puun, as the early Islamic period of the Islamic creed, conveyed to the Prophet Muhammad. Meanwhile, the Baduy Luar creed is the Islamic syahadat pronounced when the marriage is conducted in Islam. It is said by the Sundanese Community in the beginning that “we are only partial of the creed only, the kabilah kabolongan”. That is, they only acquire their creeds, while other Islamic pillars like prayers never get them (Sam et al., 1986: 62-63). In view of the phenomenological aspect, this is the fact that the Islamic dakwah in the archipelago is included in the Kanekes hamlet that has not been completed so that only certain aspects of the community are socialized within the targeted community.

Meanwhile, God’s power is understood by the Sundanese Community of Wiwitan as the creator of the universe. In the myth of world creation including the creation of the Baduy community it is said that “the world at the time was created was empty, then God took a handful of earth from Adam and created it. From Adam’s ribs then Eve was created.. God also created Batara Tujuh, namely: (1) Batara Tunggal, (2) Batara Ratu, (3) Puun revealed in Kanekes (Cikeusik, Cikertawana, Cibeo), (4) Dalem, (5) Menak, (6) Galuh and (7) Prophet Muhammad sent down

in Mecca. Batara Tujuh is Sanghyang Tujuh who sits at Sasaka Domasi "(Sam, 1986: 64). From this myth of creation, the Baduy community believes that the first human being created on earth is in Kanekes as the core of the earth or the earth. Therefore, they performed the ritual worship rituals at Sasaka Domas in honor of the ancestor's spirit or ancestor. They also believe in religion with the nickname of Sunda Wiwitan, not Hinduism or Islam.

Adam was believed by the Sundanese community as a symbol of the first human creation in Sasaka Domas. According to Ahimsa-Putra (2006: 345), this belief is also in the religion of Javanese people who still respect their kings and ancestors. In Javanese cosmology, among the Muslim prophets, Batara Hindu and Javanese kings there is a genealogical relation, as enshrined in the opening of Babad Tanah Jawi, as follows:

"The history of the Javanese rulers began from Prophet Adam as his source. Prophet Adam according to his or her origin brought down Prophet Sis. The Prophet himself was born Nurcahya. Nurcahya drops Nurasa. From Nurasa was born his son named Sang Hyang Wening then lowered Sang Hyang Tunggal. Then Sang Hyang Tunggal collapses the Batara Guru. Batara Guru had five sons, named Batara Sambo, Batara Brama, Batara Maha Dhewa, Batara Wisnu, and Dewi Sri. Batara Guru, the fourth son of Batara Guru, reigned in a kingdom on the island of Java, titled Set of prabu. The Batara Guru's palace is called Suralaya, where the gods live (Sudibjo, t.t: 7).

"It is understandable that Batara Tunggal, believed by the Sundanese Communist Party, is an ordinary human being who never dies, but the body and spirit of him, disappeared, from this world. They also believe that Batara Tunggal is the one that governs the destiny and human life on this earth. While Dalem and Menak were ancestors, the ancestors of the body and his spirit wailed, disappeared. Therefore, it is believed that Kanekes will not be lost until now, as the hereditary descendants of puun (Sam et al., 1986: 62-63).

Formally-normative, the puun is the leader of the Baduy community custom. To preside over the spiritual aspects of the puja, the puun is assisted by puun devices consisting of baresan (advisory boards), targets (fortune tellers) and auspicious (ritual assistant). In addition to the puun believed to be the supreme leader of custom, it is also a descendant of ancestors, ancestors, who directly represent it in the world. In addition to believing the ancestors, the Baduy community also believes in the existence of guriang, sanghyang and wangatua. Guriang and sanghyang are the manifestations of the ancestors to protect their offspring from all dangers, both from the disturbances of the wicked and the evil beings. As for that, it is the embodiment of the spirit of the mother and the deceased father. These puunese are responsible in preserving ancestral heritage beliefs called pikukuh, so as not to be affected by the process of social cultural change from outside (Permana, 2006: 40). This is the belief that the religion of Sunda Wiwitan becomes steady or has resistance to external elements that can change its originality.

Sasaka Domas, Baduy Holy Qibla

As Islam has the Qiblah, the Baduy community also has the worship tradition of Sunda Wiwitan, called Sasaka Domas, or Sasaka Pusaka Buana or Sasaka Ageung. Sasaka Domas is a stacked or terrace-based building of seven levels. To further recognize the worship process undertaken by this Baduy community will be described the procession of worship in order to obtain the blessing. The procession asks the blessing to be done at Cikeusik jaro house. The whole group sat cross-legged on the patio or at the basin, while jaro sat cross-legged in the living room or the imam's living room. The first interpreter goes into the imah room facing jaro to

introduce himself as well as his group and convey their intentions. While Jaro sits cross-legged on the south side of the imam's room facing north, the interpreter comes from the north side facing south (jaro). Instantly, the interpreter immediately gave his offer to jaro. After receiving the offerings, jaro picked up a piece of luluy in which jukut komala was included and the body was weak. Next, luluy is given jampi-jampi by jaro, then blown three times and fed to a blessing seeker. Finally, the interpreter excused himself and left the room. The interpreter then invited the members of his group to enter the imam's room in turns facing jaro. Those who have got blessings soon out of the house jaro. So many of these blessing queues. this procession of blessing often lasts until late at night, sometimes even until dawn (Permana, 2006: 92).

For the Baduy community, the procession of asking for blessings is facing itself to a pilgrimage procession to Sasaka Domas. They are oriented towards facing south because there is a sacred place called Sasaka Domas. Thus, the orientation of the Worshipers of the Sundanese Wiwitan Community to the south, not to the West the *khutusnya Ka'bah* as Indonesian Islam when performing the five-time prayers or to the East as the direction of worship of Sinto religion. The procession of worship in the holy land, Sasaka Domas indeed resembles the procession of pilgrimage in the holy land, Kabah held on 8, 9 and 10 Dhu al-Hijjah. On the 9th of Dhu al-Hijjah, for example, the Islamic Community which did not perform the pilgrimage fasts known as Arafat fasting. Some of the Indonesian Islamic Community used to spread with rice or rice lontong. Likewise, when pilgrims come in their homes, not a few Muslim communities who come and ask for blessings to people who have performed the pilgrimage. Therefore, clearly differentiating with Islam, the faith and the observance of Sunda Wiwitan to God is contained in its symbolic meaning to keep and preserve the forests, rivers and mountain peaks which are in the ecosystem that provide peace and prosperity in humans, especially the Baduy community.

So this ritual symbolism is actually very functional in maintaining social cohesion. This is what makes the Baduy community very safe because every member of the community is very obedient to the rules of customs and adat leaders. This is related to the strength of a myth (myth) or local wisdom (local wisdom) in a community group characterized by the community.

In regard to describing this community, differentiated from societies, the sociologist who clearly contrasted the two models of social relations was Ferdinand Tonnies in his theory of *Gemeinschaft* and *Gesellschaft*. This model is conceived as two ideal types or tendencies in social relationships. Empirically, both do not exist in their pure form. Each model is mixed and dependent on the other. *Gemeinschaft* is a social formation in traditional societies that is generally referred to as a 'community' whose relationship patterns are based on the way of life, work and acting in togetherness (Tonnies, 1974; Cahman and Heberle, 1971).

Tonnies explains that *Gemeinschaft's* social formation is based on a relatively different initiative from other social formations. In the *Gemeinschaft* formation, the underlying is *Wesentliche* or essential will (natural will) which is a tendency that tends to equate (resemblance) needs and desires, experiences and habits as well as reasoning and memory. This initiative is more guided by the love, understanding, customs, religion, and morals of the community, which then gives way to treat others based on sentiment and conscience (Tonnies, 1974; Cahman and Heberle, 1971). Meanwhile, *Gesellschaft* is a characteristic of urban society (bourgeois), defined as 'association' or 'society', that is a pattern of relationship colored by competition and separation individually. This model is constituted by *Kurwill* or arbitrary will (rational will), that is the tendency of acting based on the calculation of profit and own goals. In this model, someone treats others as a medium to achieve their own goals.

Up to now, it has begun to be clear that social capital at a high level, as it demands more altruistic behavior and collective orientation, can flourish more in the context of more *Gemeinschaft*

social formation as it does with the Baduy community. Each individual in this community then has relatively the same experience because of daily living in almost the same area. This then gives birth to values, emotions, beliefs, and sentiments that are also relatively similar (Durkheim, 1984: 230).

The above conception shows that the social capital of the community plays an important role in the ethnic dynamics and economic relations of the Baduy community. Therefore, the social capital of this community which includes values, rules, customs and social norms derived from local wisdom or 'moral community' in the Durkheim conception, makes it significant in everyday life and becomes a social factor in relations between local communities in realizing social cohesion. The empirical issue of myth, local wisdom and social capital can be further traced in pikukuh as the absolute customary rule as follows.

Pikukuh, Absolute Custom Rules

The world view or weltanschauung of the Wiwitan Sunda Community is guided by the pikukuh or the indigenous customary rules. Pikukuh is the rule and procedure how should (obliged) to travel life according to the mandate of karuhun or ancestor. This pikukuh is a value orientation, concepts and religious activities of the Baduy community. Until now the Baduy pikukuh is steady or not undergone any changes, as set in the great-grandmother (taboo) ancestral titles and has become a separate myth that is held firm as a prohibition by the cultural community stakeholders Baduy. Buyut is anything that violates the pikukuh. Buyut is not codified in the form of text as the major religions with its scriptures but incarnate in the daily actions of the Baduy community in interacting with God, human relation, and the natural environment. Buyut is still steady in regulating the attitude and behavior of Baduy community (Garna, 1988a: 53-54, 1993: 139; Permana, 1995: 38-39; Sam et al., 1986: 47-48):

Each community has a role model or role model for people to easily refer someone in their daily behavior. Also with the Baduy community, they have a puun to be a role model. In the Baduy community, the role model is found in a puun. It is this same order that guards the great-grandmother's mandate in the life of his community. Therefore, to be a puun is not easy. He must maintain their behavior so that they can be trusted by the people. As noted by Sam et al. (1986: 48),

there are some taboos that a puun should not do:

“Can not have more than one wife

should not eat meat

should not meet with an outsider before reaching the age of 25 years, if a puun at a young age,

should use wooden plates, bamboo cups or coconut shells

no smoking

should not travel outside unless called by the Government, nor can they board a vehicle “

Buyut for this puun is intended to keep his holiness as a puun. He is in charge and responsible for carrying out a great-grandson of the Wiwitan Sunda Community. In practice, Sunda Wiwitan is divided into two types: single and great-grandmother's. Buyut adam singleton is the main taboo with other small taboos which only applies to Baduy In tangtu community. Buyut nahun is a taboo based on the main points that apply to Baduy community outside companion and dangka. For example, the great-grandfather picukuh cultivate agricultural land into rice fields and grow coffee and clove trees only apply to the Baduy Inhabitant community, but for the Baduy community, escort and Dangka are allowed to plant coffee and clove trees (Permana,

2006: 39). The conduct of the great-grandfather is confirmed by the ritual of sweeping, cleaning, or sanctioning. The purpose of the sweeping ritual is to clean the source of the dirt from the inner violators and the environment. There are two sanctions to be served. First, set aside from the environment everyday life. Second, the status of citizenship is lowered. In addition, there are other very serious sanctions, as follows:

“(1) the great offenders are directly prosecuted, while the volunteer must apply for a retreat to the puun. (2) the great offender is set for the disposal period, usually 40 days. (3) the great offender if judged good and wishes to return to his place of origin will be “diala” after his sentence is exhausted, while the volunteers who want to return to the place all must apply for permission to the puuni “(Danasasmita, 1984: 101).

The pukukuh orientation was carried out by the Sunwing Wiwitan Community for three practices. First, ngabara-tapa-keun, practice tapa towards the core of the universe and the world. Tapa is not doing samadi or tirakat in silence in a quiet place, but doing “a lot of work and little talk”. Therefore, tapa Baduy is working in the fields. Farming is practiced not merely to grow rice, but also as a practice of religion. Secondly, ngare-remo-keun, the practice of sacred honor by way of marrying Nyi Pohaci Sanghyang Asri (Goddess of Rice) with the earth. This second practice is the teachings of Sunda Wiwitan religion which is practiced by all members of the Baduy community, both inside and outside Baduy. Third, the practice perpetuates the pikukuh by practicing all existing rules (Permana, 2006: 40-41).

Pukukuh Sunda Wiwitan above held firm and practiced with local wisdom as the philosophy of everyday life. The life philosophy taught in Sundanese Wiwitan’s local religion is that “human life has been determined in its place and place.” This philosophy of life can explain that man must accept his own nature and occupy a predetermined place. Humans live in this world should not be excessive, especially greedy in the search for pleasure, simply accept the existing course. This is clearly contrary to the philosophy of capitalist society that always seeks to optimum consume and even without limit. Therefore, the purpose of life for the Wiwitan Sunda Community is the goodness that can be achieved by obeying the predetermined curse and given to each of us. Otherwise, life becomes bad that will be felt as torture or hell.

Such life is known in the modern literature as a subsistence way of life. But the wisdom behind this livelihood creates eternal harmony between human beings and the natural environment. The life philosophy of the Baduy community emphasizes that life means narimakeun kana isi (accepting the predetermined destiny and away from the lust of greed). In other words, breathing narimakeun means life to accept what has become its part, thus making it not dare to do or live beyond the prescribed (Rosmana et al., 1993: 88-90). This view of the Dunda Wiwitan community is so simple that has been practiced very long time. Religious ritual worship arranged with pukukuh and obedience to the great-grandfather. Ultimately, the attitudes and behaviors of members of the Baduy community determine the success of the abundant rice harvest and the welfare of the human Community collectively.

Conclusion

Sunda Wiwitan is the ancestral religion or indigenous religion of the Baduy community. But if further explored this religion seems to be the result of a hybrid between Hinduism, Islam, and Animism. Adherents of this indigenous religion are located exactly in Kanekes Village, South Banten. Indeed, the Wiwitan Sunda Community does not have a codified text of the Word of God formally called the holy book, nevertheless, its teachings are incarnate in the practice of tapa, daily work in the fields. Understanding the teachings of religion is immediately practiced in the interaction of members of the Community with nature. Anthropologically and phenomenologically, the Sundanese religion Wiwitan express symbolic meanings in Baduy social-cultural relations and cosmology of nature. His faith in God is not only visible in the

claims of his shahada, but also in the practice of religious rituals by referring to pikukuh, adat rules, and obedient not to break the rules in the rule of the great-grandmother whom they believe is a taboo in their lives. Their faith is highly functional because it is applied in their daily life in the spirit of preserving forests, rivers and mountains and living in harmony with others. The cult in Sasaka Domas, the holy land of the Baduy community is a symbolic expression to preserve social cohesion which in Islamic terminology is *hablun min al-nas* and *hablun min Allah* or *Tri Hita Karana* in the vocabulary of the Hindu tradition or as myth, local wisdom and social capital in the academic language.

Thus, the identity of Sunda Wiwitan is a syncretic religion. This religion provides a worldview to the Community to live simply and accept what it is, just to be able to work in the fields, to plant rice, peacefully and prosperously. This worldview constructs the obedience of Baduy's personalities in preserving Kanekes. This religion becomes a shield of self-aversion from greed in a highly hedonistic and accumulative capitalistic economy. This community lives subsistently because the economic activity for them is enough just to meet the daily needs, not the unlimited desires of hedonistic lifestyles. In addition, this religion is capable of presenting sustainable natural environments and social harmony from generation to generation to reaching social harmony and their own understanding of prosperity.

Sunda wiwitan is an indigenous religion of local tradition that is functional in maintaining social cohesion and sustainability of their surrounding nature that needs to be acknowledged indiscriminately by the state through the pluralism. It is based on pluralism, all religion can be grown in full expression that precisely guaranteed and treated equally in the frame of Pancasila democracy.

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