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WOMEN'S DISCOURSE IN HINDU ECOLOGY

1st Ni Ketut Ayu Juliasih

Faculty of Science and Technology

Indonesian Hindu University Denpasar

Denpasar, Indonesia

email: juliasihunhi@gmail.com

Nyoman Arsana

Faculty of Science and Technology

Indonesian Hindu University Denpasar

Denpasar, Indonesia

email: arsanacita@gmail.com

3rd I Putu Gede Suyoga

Study Program of Interior Design

Bali Institute of Design and Business

Denpasar, Indonesia

email: pgsuyoga@gmail.com

Abstract

This study raises the topic of women's discourse in Hindu ecology with the central theme of the feminism spirit in knowledge of the water cycle. Discourse on women is a practice of respecting the feminine aspect based on Hinduism. The goal is to unravel the hidden knowledge in the Tatur Gong Besi text, namely the strength of the ideology of fertility through worship of the *sakti* (feminine) aspect. This qualitative study with an interpretative descriptive approach, underlies the data analysis with the concepts of Foucault's Knowledge Power Relation theory. The power genealogy and knowledge archeology methods used are also from Foucault's perspective. The results of the study show that knowledge of *sakti* ideology in Hindu ecological concepts has driven (language in action) the social practices of the Balinese people.

Keywords— Tatur Gong Besi Manuscript, women's discourse, Hindu ecology, cultural practice

I. INTRODUCTION

Bali is very fortunate to have a number of symbolic artifacts that are full of depth of knowledge about Hinduism-based ecological ideas. Social practice through daily and periodic symbolic rites becomes language in action/practice or discourse. This discourse is an application of the realm of conception in the cultural practice of Balinese society. One that is quite basic is the knowledge of the water cycle as part of Hindu ecology written in the Tuter Gong Besi Text.

The text of Tuter Gong Besi stores knowledge about Hindu theology, especially the *sakti* (feminist aspect or *pradana tattwa*). This feminine ideological discourse is identified with a number of fertility goddess figures who transform and change identities in every difference in space or place. Knowledge of the construction of the central role of every sakti figure or goddess in the Hinduism pantheon, which is identified with fertility, cannot be separated from knowledge in agrarian culture in Balinese society.

Knowledge of the mother, goddess, or sakti figure is the central guardian of sustainable life. Knowledge of the female aspect that is identical with fertility is the guarantor of a prosperous and happy life. The presence of the motherland is the foundation for all the continuity of life on earth. How the discourse of women in Hindu ecology becomes the

episteme of Hindu society will be studied in this study.

II. METHOD

This qualitative study uses an interpretative descriptive approach [1]. The analysis of primary and secondary data obtained through observation, interviews, and literature, is based on the concepts of the Knowledge Power Relation theory from Michel Foucault. Foucault understands that every power must contain knowledge and vice versa there is no knowledge without power [2]. Power in Foucault's terminology is not power in the Weberian sense, namely between the nobility and the common people, or in Marx's sense between the owners of production capital and workers, employers and workers. Power in Foucault's sense does not belong to individuals, but is spread in the fibers of social networks in the form of strategies, tactics, and maneuvers. Power is thus not in the form of destructive physical violence but is productive. Discourse is a social practice that will always shape power relations [3].

Barker and Foucault see the productivity of power forming capillaries that are woven into the fibers of social order, power is distributed in social relations [4][5]. The search for power is carried out from the closest traces so that the journey is not linear, but there are a number of breaks, faults, cracks, thresholds which are understood as the genealogical method of power. Foucault states that the remains of

power contain knowledge. The search for traces of knowledge is like the way archaeologists work, so the method is understood as the archeology of knowledge. Relics can be in the form of written manuscripts or oral narratives [6].

Genealogy is an ontological critique of oneself in order to uncover various forms of power relations behind it. Genealogy is a way of analyzing the trajectories of discourse, practice, and events that are plural, heterogeneous, and open. Genealogy is a way of forming a pattern of relationships to the regime of truth that claims the law of global necessity [7].

III. RESULTS AND DISCUSSION

A. Result

The teks of Tuter Gong Besi is one of the Shivaism doctrine in the Hindu religious tradition in Bali. The term *tuter* has a very broad meaning, as in the Old Javanese-Indonesian Dictionary it is explained that the word *tuter* means power, memory, reminiscence, awareness [8]. In the Balinese-Indonesian Dictionary, *Tuter* means advice or a story [9]. The text of the Tuter Gong Besi uses the Balinese Kawi language. Balinese Kawi is a mixed language between Sanskrit, Old Javanese or Kawi, Central Javanese, and Balinese which are common at that time. The mixed Balinese language that became the Balinese Kawi language is also called the Middle Balinese language, used to write

inscriptions, history, philosophy, medicine, religion, and literature. The content of the text of the Tuter Gong Besi outlines 6 (six) things, namely: Bhatara Dalem, Sanghyang Wimbayagni's Decision, Pangaradan Dewa, Sanghyang Dharmatattwa's Word, Cause and Effect Law, and Wariga [10].

The content of the Tuter Gong Besi text which will be discussed in this study is limited to the first part which describes the Bhatara Dalem. The description is as follows: This is Tuter Gong Besi, his name is from Dalem Kawi. Know that by you as a human. He can be presented, maintained and returned. The main devotional offering, none other than to Bhatara Dalem (Shiva), gave birth to a noble body. He is the one who should be worshiped, but the other names of Bhatara Dalem 1) must be known. When residing at the Puseh Temple the name is Sanghyang Triyodadasa Sakti, 2). When sitting in the village, the name is Sanghyang Tri Upasedhana, 3). When sitting at Bale Agung, the name is Sanghyang Bhagawati, 4). Moving from Bale Agung, take a seat at crossroads of the highway, the name is Sanghyang Catur Bhuwana, 5). Moving from the crossroads of the highway and take a place at the T-junction, the name is Sanghyang Sapuh Jagat, 6). Moving from the T-junction, sat in the cemetery, and became Bhatara Durga 7). Moving from the main cemetery (setra agung), take a place in the cremation site (pemuunan), and named

Sanghyang Bherawi, 8). Moving from the cremation site, take place in Panguluning Setra (Mrajapati Temple) with the title Sanghyang Mrajapati, 9). Moving from this place going to the sea became Sanghyang Mutering Bhuwana, 10). Moving from the sea, going to the sky, named Sanghyang Taskarapati, Taskara was the surya (the sun), Pati was the ulan (the moon), 11). Moving from the sky going on the Mount Agung, the name is Sanghyang Giriputri. Giri is a mountain and Putri is daughter of Bhatara Guru, resides in the family temple, territorial temple, main temple, ruling on all temple, 12). Moving from Mount Agung, take place on Mount Lebah, the name was Dewi Danu, 13). Moving from this place, take place on Pancaka Tirtha (sacred shower), with named Sanghyang Gayatri, 14). Moving from the sacred shower was in a ravine, a river, became Bhatari Gangga 15). Go from the ravine and river, take place in the rice fields, moor, and became Bhatari Uma, 16). Go from the rice fields, resided in the barn became Bhatari Sri, 17). Going from the barn, take place in the ricebox (pulu), the name is Sanghyang Tri Suci, 18). Moving form ricebox, sat in the kitchen became Sanghyang Pawitra Saraswati, 19). Go from the kitchen, sat in the ricepot, becomes Sanghyang Tri Mertha, namely water, rice, fish. 20). Go from the ricepot, resides in the Kamimitan (family temple), named Sanghyang Catur Bhoga, 21) I am in the form of a man, in the form of a

woman, in the form of a sissy. I became a human. I'm named Sanghyang Tuduh, Sanghyang Tunggal, residing in Sanggar Parhyangan/Kamulan (family shrine with three room). The name is Sanghyang Atma. In your father's right Kamulan room, Sang Pratma (Paratma). In the left Kamulan room of your mother, Sang Siwatma. In the middle Kamulan becomes the holy spirit as mother, father, and he returns to Dalem to become Sanghyang Tunggal (Team Copying and Translator. 2002: 53-54). The Shiva. In the middle Kamulan he is the holy spirit as mother, father, and he returns to Dalem to become Sanghyang Tunggal (Team Copying and Translator. 2002: 53-54). The Shiva. In the middle Kamulan he is the holy spirit as mother, father, and he returns to Dalem Temple to become Sanghyang Tunggal [11].

The text of the Tuter Gong Besi says that Bhatara Dalem (Shiva) deserves to be worshiped with full devotion. In every worship, Ida Bhatara Dalem can be presented (utpeti puja), held (stitti puja) and returned (pralina puja). Worship will be perfect by first knowing the other names of Shiva manifestation (gods and goddess), because Shiva has many names or identities according to the place He occupies. Most of the interesting side (13 figures) are described as a woman, goddess, sakti, or bethari. This feminine aspect is placed as the center of worship at important points in the cycle of

transformation or manifestation of Shiva. The first part of the text of the Tutar Gong Besi clearly describes the water cycle in the view of Hindu ecology and the aspect of women being a cult of worship.

B. Discussion

This study talks about the discourse of women's in Hindu ecology. The discourse of women's in Hindu ecology is limited to the expression of the feminism spirit in the knowledge of the water cycle in the Tutar Gong Besi manuscript. This study uses a knowledge archeology perspective that can be traced from traces of similar research that has been carried out by previous researchers. Several previous researchers have conducted research on the contents of the Tutar Gong Besi. Tutar Gong Besi in terms of analyzing the structure and function of the manuscript text show its uses Balinese Kawi language with antithesis, association, repetition, and antonymous language styles. The structure of the content of the Iron Gong Speech Text can be divided into three main parts, namely the initial part or exordium in the Text of the Tutar Gong Besi, where the author begins his writing with the statement of this Tutar Gong Besi explaining about Bhatara Dalem and the place where he resides. The content section explains about Bhatara Dalem (Shiva), Sanghyang Wimbayagni's Decision, Pangaradan Dewa, Sanghyang Dharmatattwa's Word, Cause and Effect Law,

and Wariga (calendar system). The final part or the final peroration of the text is in the form of fragments of words stating that the Tutar Gong Besi has been rewritten (copied) by the author in *Saka* 1910 (1988 AD). The functions contained in the Tutar Gong Besi text are a function as a guide in religious life, a function as a medium for educating *wariga* teachings, a function as an information medium, and a function as a ceremonial medium [12].

The Tutar Gong Besi is one of the references for Hindus, especially the Shiva sect (Shiva Siddhanta). The manuscript was written by a literature maestro named Mpu Kuturan. The concept of God in the text mentions the omnipotence of Bhatara Dalem (Shiva), Hyang Parameswara who is the super power of Shiva. Shiva's omnipotence is the source of creation (*utpati*), maintenance (*stiti*), and the power to return to its origin (*pralina*). In the tradition of Hindu community life in Bali, the doctrine in [13]. Tutar Gong Besi underlie the Tri Murti concept which is embodied in worship architecture at the regional, traditional village, and family temple. In the refutation of the family temple, it is at the kamulan (three room shrine), in the traditional village territory temples at Desa, Puseh, and Dalem Temple, while within the boundaries of Bali it becomes Kahyangan Jagat temple at Kiduling Kreteg, Batu Madeg, and Penataran Agung Besakih Temple. In conclusion, the concept of divinity in the

Tutur Gong Besi Text is realized through the socio-religious life of the Hindu community in Bali.

The context of death doctrine in Tutur Gong Besi which describes the cycle from death, the funeral ceremony (buried and cremated) to the process of purification of the spirit which is held in the Kamulan shrine. The procession of the ceremony is determined by the provisions of the Balinese calendar in the form of wariga [14]. Other studies found that the text Tutur Gong Besi describes the journey or cycle of Shiva (with the names identities) which is equated with atman or human soul the essence of this life, which in the speech of Gong Besi it is stated: Dalem Kawi moves from place to place with difference names according to the place. The place to move (staying) such as from Dalem temple to the Puseh temple, then from the Desa temple, to the Bale Agung and so on with a total of 21 cycles and then back to Dalem temple. The results of this initial search imply architectural concepts in Balinese Traditional Architecture (BTA), such as: Rwa Bineda 'binary oppsite' (Akasa-Pertiwi); Tri Hita Karana 'three elements of harmony'; Tri Murti 'the three main manifestations of God'; Tri Kona 'three life cycle'; Tri Bhuwana 'three universes'; Tri Angga 'three body parts'; Kadi manik ring cecupu 'gems on grafts', so this initial search shows that text of Tutur Gong Besi is actually a written source that becomes a reference in

architecture, especially BTA. Furthermore, the author makes visualizations in the form of photographs of the manifestations in the Shiva cycle that are in nature and in architectural works [15].

It is clear that in general, previous researchers were more interested in the structure of the text, philosophy, and surface phenomena that differed from this study. The focus of this study is to seek hidden knowledge in the manifestations of Shiva as gods, especially the sacred aspect through the entrance of the water cycle in Hindu ecology in the text of Tutur Gong Besi. Knowledge of sacred ideology in the concept of Hindu ecology has moved (language in action) the social practices of the Balinese people. The structure of the meaning of women in the water cycle in Hindu ecology teachings concerns the ideofact, sociofact, and symbolic artifact in Balinese cultural practices.

Discourse in the practical sense of language, visually appears on the surface in the form of practice in the form of a number of ceremonial sequences (processions), upakara (materials and tools), uparengga (architectural sacred buildings), and enshrined gods. However, in the depths of its epistemology, there is an ecological message for the preservation of the water cycle. Sustainability of the flow so that it continues to rotate cyclically "find the bracelet", from the clouds in the sky, down on the mountain,

absorbed in the forest accommodated in a lake, dripping into springs, rivers flowing through rice fields until they empty into the sea.

The female discourse is clearly visible from the goddess figures in the naming of the Shiva manifestation in text of Tuter Gong Besi [8], namely 1). At Puseh Temple, Sanghyang Triyodasa Sakti, 2). In the Village, Sanghyang Tri Upasedhana, 3). At Bale Agung, Sanghyang Bhagawati, 4). At the crossroad highway, Sanghyang Catur Bhuwana 5). At the T-junction, Sanghyang Sapuh Jagat, 6). In the cemetery, Bhatara Durga 7). At the cremation shrine, Sanghyang Bherawi 8). In Panguluning Setra (Mrajapati Temple), Sanghyang Mrajapati, 9). In the Sea, Sanghyang Mutering Bhuwana, 10). In the Sky, Sanghyang Taskarapati, Taskara is the sun and Pati is the moon, 11). On Mount Agung, called Sanghyang Giriputri (daughter of Bhatara Guru), 12). On Mount Lebah, Dewi Danu, 13). At Pancaka Tirtha (sacred shower), Sanghyang Gayatri, 14). In ravines, rivers, Bhatari Gangga, 15). In the rice fields, moor, Bhatari Uma 16). In Granary, Bhatari Sri, 17). In ricebox, Sanghyang Tri Suci, 18). In the kitchen, Sanghyang Pawitra Saraswati, 19). In ricepot, Sanghyang Tri Mertha, 20). At family temple, named Sanghyang Catur Bhoga, 21) I am in the form of a man, in the form of a woman, in the form of a sissy. I became a human. My name is Sanghyang Tuduh,

Sanghyang Tunggal, residing in the family shrine with three room (kamulan shrine). His name is Sanghyang Atma. In your father's right Kamulan room, Sang Pratma (Paratma). In the left Kamulan room of your mother, Sang Siwatma. In the middle Kamulan room, the Holy Spirit becomes the mother, father, and he returns to Dalem Temple to become the Sanghyang Tunggal (God).

Traces of knowledge about female aspects in the text of Tuter Gong Besi by Mpu Kuturan (11th century) have been captured and used as power in the form of strategies, tactics, and mechanisms for disciplining the Balinese social body. Tuter Gong Besi systematically describes the water cycle through women's discourse. As many as 18 of the 21 identities in the cycle are mother, goddess, sakti or bhatari and play a very important role in becoming the pillars of the welfare of the "sad kertih" life. These discourses or language practices about women have been applied in symbolic ritual praxis and real environmental conservation movements. The symbolic ritual ceremonial forms are *Tumpek Uye/Kandang* (animals), *Tumpek Wariga/Uduh* (plants), *Tumpek Klurut* (humans), *Wana Kertih* (forest with its mountains), *Danu Kertih* (lake, springs with river streams), *Samudra Kertih* (sea), *Jagat Kertih* (living space), and others.

The hidden knowledge in these various symbolic rites has moved the Balinese people to take real action on the environment through

efforts to protect water sources, the flow of water, until it finally empties into the sea. Water that is maintained in quantity and quality will later evaporate due to the heat of the sun (Sanghyang Taskara) back into space and become clouds of good quality, not containing excess acid or containing toxic chemicals. Dangerous substances in the water vapor content in the clouds if it falls back on earth following the natural cycle path, of course it will be very dangerous for the survival of all earth's creatures, and others.

Apparently the basis of worship of the feminine aspect is very strongly related to the understanding of water as a symbol of fertility. Fertility is identified with women or aspects of feminism in charge of maintaining the continuity of life. The ideology of women and fertility has become the basis of belief in the prehistoric era. This belief system is known as motherland which is very strong in agrarian culture. Agriculture places water and soil as a unit for maintaining the fertility of agricultural land. Its sustainability ensures that life continues in this world. Thus, the hidden knowledge in the TUTOR GONG BESI Text which is captured and made into power by people who have the power to speak on behalf of Lord Shiva is productive and useful for disciplining human bodies. The power of the female aspect of the sakti energy is best interpreted as the driving spirit of social practice in saving the universe.

Especially the Balinese people who depend on the agricultural sector for their lives. The mechanism of respect for each sacred point as a place of descent and the transformation of Lord Shiva into a sacred place. The strategy used is to make it shrine the sacred buildings, temples or special places to make offerings. A strategy like this will touch the inner space of mankind, starting from respect for nature into rational action to protect, preserve all environmental resources that are integrated with the natural cycle and are not separated from the universal ecology. The text of the TUTOR GONG BESI knocks all human beings on earth to move together to maintain a quality life that begins with protecting the motherland which begins with maintaining the water cycle.

IV. CONCLUSION

The text of the TUTOR GONG BESI, which was left by Mpu Kuturan in the 11th century, is very strong in the nuances of the Shivaism doctrine that developed in Bali. The first part of the text contains knowledge of the water cycle as part of Hindu ecology doctrine. Knowledge of the mother, goddess, or sakti figure is the central guardian of sustainable life. The structure of the meaning of women's in the water cycle in Hindu ecology doctrine concerns the ideofact, sociofact, and symbolic artifact in Balinese cultural practices. The female aspect has become a cult of worship in

a number of symbolic rites that stretch from the sky (Taskarapati), mountain peaks (Giriputri), lakes (Dewi Danu), springs (Gayatri), rivers (Gangga), rice fields (Uma), settlements (Sri, Pawitra Saraswati, Tri Suci, and Tri Merta), until to the ocean (there are a number of myths about the sea goddess).

The discourse of women's in this symbolic knowledge has driven social practices, not only for Balinese people but collectively in the form of real human actions to protect the motherland, the preservation of the water cycle, as part of the common survival on earth. The power of the female aspect of the *sakti* energy is best interpreted as the driving spirit of social practice in saving the universe.

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