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Political Education Model Of Badung Regency General Elections Commission In 2020 Election Of Local Leaders

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ABSTRACT

Political education is one of the important elements in realizing a quality democracy. Political education plays a role in realizing political participation in every general election and local leader election. This study aims to reveal the political education model carried out by the Badung Regency General Elections Commission in Bali Province in facing the simultaneous Local Leader Elections in 2020. This study uses a qualitative approach with a descriptive method. Informants were determined by purposive sampling which included the chairman of the Badung General Elections Commission, novice voters, traditional leaders and students. This type of data consists of primary and secondary data, collected through interviews, observations and documentations. The results showed that the political education model carried out was through face-to-face, mainstream media, through social media and through the election smart house. Political education conducted by the General Elections Commission in Badung Regency caused voter participation to reach 84.62%, exceeding the national target of 70%. Voter participation during the last 3 local leader elections was the highest, even though it was held in the midst of the Covid-19 pandemic and there was only 1 candidate.

Keywords: *Political Education, Election.*

INTRODUCTION

Indonesia as a state of law and upholding democratic values is a distinctive feature throughout the history of its birth [1]. The procession of selecting a leader is inseparable from democratic principles in accordance with the mandate of the 1945 Constitution, in this case the community is given the freedom to choose a case, especially in terms of choosing a leader who still prioritizes the principles and principles of democracy.

The process of choosing a leader, of course, requires a separate device or container that is able to support the birth of a leader based on people's choices. The forum is the Election Organizing Agency. Since 1955, Indonesia has held elections (general elections) which are the process of choosing someone to occupy a leadership position in this country. Furthermore, general elections as a tool of democracy in Indonesia are

carried out by the election organizer called KPU in electing the president and vice president, representatives of the people at the central and regional levels as well as the election of regional heads at the provincial and district/city levels.

In the simultaneous regional head elections in Indonesia in 2020, Badung Regency in Bali Province showed its success in terms of voter participation, even though at that time the world was hit by a pandemic. On March 9, 2020, COVID-19 was declared by WHO (World Health Organization) as a pandemic, because it has spread throughout the world. From the data of the Covid-19 Handling Committee and National Economic Recovery in 2020, there were 287,008 Covid-19 cases as of October 1, 2020 throughout Indonesia [2]. As a result, various sectors, both regional and central, experienced disruption from the economic, educational, social or political sectors. The Balinese people also feel the same way in various sectors because Bali ranks the 9th most spreading cases of Covid-19 as of October

6, 2020 according to data from the Covid-19 Handling Committee and National Economic Recovery [2].

Although the pandemic swept across Bali, including Badung Regency, and only one pair of regional head candidates competed, the Election Organizing Commission (KPU) of Badung Regency managed to make 84.62 percent voter turnout which exceeded the national target of 70 percent. And based on the data, the number of registered voters in the election for the regional head of Badung Regency is 362.950 voter, a number of those who participated are 309.276 of those who participated, the results of the vote count were the candidate pairs for the Regent and Deputy Regent of Badung I Nyoman Giri Prasta and I Ketut Suiasa winning with 285,241 votes or 94.63 percent. While the empty column got 16,172 votes or 5.37 percent [3]

Based on this phenomenon, the researcher are interested in knowing how the political education implemented by the Badung KPU in the regional head election could reach 84.62% in the midst of a pandemic that hit the country. In this study, the authors use communication theory according to Harold Lasswell's theory, and the method used is descriptive qualitative with primary and secondary data sources. The data obtained were collected through interviews, observations and documentation studies.

LITERATURE REVIEW

Political education is an activity that aims to form and grow political orientations in individuals. Political education is to increase people's knowledge so that they can participate optimally in their political system, according to the understanding of popular sovereignty or democracy, the people must be able to carry out the task of participation [4]. The factors that influence the level of political participation are political awareness and trust in the government. These two factors do not stand alone, but are also influenced by other factors, namely social status, economic status, political affiliation of their parents, and organizational experience [5].

Regarding political communication, there are five components in political communication, namely

(1) political communicators, (2) political messages (3) media used in political communication, (4) political communication audiences, and (5) the consequences of communication in political communication. political. Communication will be established or run well if the media or means used are right [6]. KPU Badung in [7], political education for voters is the process of delivering information to voters to increase the knowledge, understanding and awareness of voters about elections. Where political education for voters in Badung Regency aims to: 1) Build political knowledge; 2) Growing political awareness; 3) Increase political participation.

Several studies related to this paper are such as research by Kharisma in [8] who found his research on the role of political education on the political participation of young voters. The results of this study indicate that political education has not been running well in accordance with its function as political socialization. Weak political education causes young voters to just join in and are easily and vulnerable to being mobilized by certain groups. The results of the study entitled "Denpasar City KPU Communications in Disseminating the 2020 PILWALI Amidst the Covid-19 Pandemic", found that the Denpasar City KPU experienced 2% decline in public participation from the previous election in 2015 which reached 5% decline even though at that time there was no Covid-19 pandemic [9].

In the research on "Political Education in Higher Education: A Conception of Political Education in Higher Education: a Conception" found that political education in higher education can be operationalized into two forms, namely, education curricular and non-curricular. The form of Political Education that is run through student organizations, here students learn socially by interacting directly with more practical political education materials so that individually students can get political learning through political information they get through mass media, internet and social media [10]

Politics is nothing but flexible state life, political communication is communication that refers to political activities. Thus, all activities with a political nuance, carried out by the government,

or state power and its supporting institutions as well as those carried out by the people in general, are forms of political communication. In political communication, in fact each aspect has its own role, although it still has a direct or indirect relationship in its application [6].

In this study the researcher uses the theory of Harold Lasswell. There are 5 things that must be considered, namely: (1) Who (Who/Communicator) is the main actor in the communication process or the first to initiate communication. (2) Says What (Message) contains all the information that the communicator wants to convey to other communicants. (3) In Which Channel (Channel/media) is a tool or channel used by communicators to convey messages or information, can be through various existing media. (4) To Whom (Receiver / communicant) is someone who is the recipient of the message or the target of the communication itself. (5) With What Effect (Impact / effect) is the impact after the occurrence of communication between the communicator and the recipient of the message [11].

MODELS OF POLITICAL EDUCATION

In order to disseminate voter education information and reduce invalid votes in order to increase public participation in the 2020, Badung Regent and Deputy Regent Election (Pilkada), the General Election Commission (KPU) of Badung Regency conducted a series of outreach activities for the dissemination of information related to the stages and programs of organizing the Pilkada. The socialization activity starts from the activity preparation until the implementation of the 2020 Badung Regional Election. In addition, the Badung Regency KPU carries out socialization to community segments such as the novice voter segment, religion, disability, marginal, women and professional groups such as “subak”, fishermen and other groups.

The strategies used in political education for voters in Badung Regency are as follows:

A. Face to face

Face-to-face communication is carried out through: a. discussion; b. seminar; c. workshops; d. workmeeting; e. training; f. lecture; g. talkshow; and/or other face-to-face methods.

B. Through Mainstream Media

Mass Media, Print mass media; and/or electronic mass media, including radio, television, and/or online media.

C. Creative Media and Socialmedia

1. Mascot and Jingle Development.

The main purpose of developing Mascot and Jingle is in an effort to carry out the communication process, provide knowledge, make approvals, motivate desires, practice, and invite others to exercise their right to vote in the 2020 Badung Regional Election. And the 2020 Badung Pilkada was accepted easily.

2. Outdoor meeting.

Involving all stakeholders related to the implementation of the 2020 Badung Pilkada. It is held in a closed building, filled with the main activity is the delivery of the stages of the Pilkada implementation. Inauguration of the Mascot and Jingle which are the hallmarks of the Pilkada, along with the awarding of the winners of the Mascot and Jingle Contest.

3. Casual Walk / KPU RUN / Music Concert.

This activity is to enliven the implementation of the 2020 Badung Pilkada by carrying out simple and populist sports activities.

4. Collaboration of Community Culture Festival.

Socialization activities collaborate with arts that have been concentrated or collected in one place, and collaborate in providing customized socialization materials.

5. Election stalls.

Election stalls or “warung pilkada” are made at 6 points. Warungs where these places are popular and loved by the public to gather to socialize, then put the attributes of electoral socialization or other creations to impart information.

6. Making Public Service Advertisements.

Making Public Service Advertisements with the context of local culture in Badung. By using characterizations with the distinctive character of the Badung people in delivering messages. The characterizations use the talents of local Badung artists, who have been widely known both through conventional media and social networks. With this popularity, KPU Badung collaborates with these artists to forward messages and information in Public Service Advertisements to their fans on social networks (facebook, Instagram, Twitter and youtube).

7. Socialization to Traditional Markets.

This activity was carried out through a set of socialization media in the form of a mobile car equipped with information attributes regarding the Badung Pilkada in the form of banners, loudspeakers with the orator, dissemination of socialization media such as flyers, brochures. The use of mascots and jingles was also included in this activity to attract public sympathy for the 2020 Badung Pilkada.

8. Carnival / Carnival.

Made to complete the series of events for the Serial Number Draw for Candidate Pairs who competed in the 2020 Badung Regional Election. The format of the event is to invite pairs of candidates and their supporters (limited), to tour the Mangupura City area as well as introduce the candidate pairs.

D. Election Smart House

The Election Smart House is a voter education concept that is carried out through the use of space from a special building or building to carry out all community education project activities [12]. In this election smart house, on the one hand various voter education programs are carried out, and on the other hand it becomes a forum for the election activist community to build a movement. Various means to provide knowledge, understanding, awareness and inspiration to the public about the importance of elections and democracy are provided at the Election Smart House.

To carry out this function, various things about elections and democracy are conveyed through

audio-visual screenings, exhibition rooms, simulation rooms and discussion rooms.

In a broader concept, the election smart house concept can function as a kind of election museum. The concept of an election smart house is important to answer the needs of voters and the general public for the presence of a means to educate democratic and electoral values [13].

The Badung Regency Election Smart House has collaborated with all schools including special schools to accommodate voters with disabilities. According to the Chairman of the Election Commission of Badung Regency, I Wayan Semara Cipta, the Electronic Election Smart House is designed to provide information to the voting public and election participants so that they can find an easier, more economical way to meet the needs for election and election information [14].

CONCLUSION

The results showed that the political education model carried out by the Badung KPU in the Regional Head Election on December 9, 2020, from preparation to the implementation of the election, had a positive effect and impact on the quality of the election. The quality of the election is indicated by the high participation of the voting community. The political education model applied is through face-to-face, mainstream media, through social media and creativity as well as through the election smart house. Political education carried out by the Badung Regency KPU caused voter participation to reach 84.62%, exceeding the national target of 70%. Voter participation during the last 3 regional head elections was the highest, even though it was held in the midst of the Covid-19 pandemic and there was only 1 candidate.

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peresmian-rumah-pintar-pemilu-kpu-badung-siap-sukseskan-pilkada-serentak-2020.

Mitama Matsuri: The War Criminal Controversy Behind the Ritual to Honor the Spirits

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ABSTRACT

Mitama matsuri literally means 'festival of the soul' and has been held since 1947. The festival is held at Yasukuni Shrine from July 13 to 16. Yasukuni Shrine was built to honor Japan's war-dead spirits. This shrine is dedicated to about 2.5 million war dead including 14 class-A war criminals which is the main reason for the controversy. The purpose of the Mitama Matsuri is to pay homage and feast on the spirits. This is based on the *Obon* ritual in the Buddhist tradition. Mitama Matsuri is an invented ritual to strengthen the collective memory that the spirits enshrined in Yasukuni are the spirits of those who have sacrificed their lives for the sake of Japan and should be venerated

Keywords: Mitama Matsuri, War, Yasukuni Shrine

I. INTRODUCTION

Mitama matsuri is one of the biggest *obon* festivals in the Tokyo area, Japan. *Obon* is a ritual in Japan to honor ancestral spirits. This ritual is a fusion of Buddhist rituals and ancient Japanese beliefs. The Mitama Matsuri is held at Yasukuni Shrine to honor the spirits that are enshrined there.

Yasukuni Shrine is a Shinto shrine located in Chiyoda Tokyo. On 17 October 1978, Yasukuni enshrined 14 of the 28 A-Class Second World War criminals, the main reason for the controversy. They were enshrined as "Martyrs of Shōwa", including Hideki Tōjō, Yoshijirō Umezū, Osami Nagano. China, South Korea, and North Korea see Yasukuni as a symbol of the unapologetic approach Japan took during World War. Therefore, the visit of Japanese officials, such as the prime minister, caused controversy. China, North Korea, and South Korea have protested such visits since 1985. The visit of Japanese politicians to the Yasukuni Shrine has brought back memories of the war and caused a provocation for the country and people suffering from Japanese militarism.

Yasukuni Shrine has constructed memories of the Asia-Pacific War. From the Japanese point of view, this war was a form of self-defense. Therefore, the shrine indirectly promotes militarism as well as a historical worldview that is at odds with neighboring Japan [1]. The controversy surrounding Yasukuni illustrates the dichotomy of the meaning of war memories. Support groups believe that as a country, Japan has the right to commemorate the deaths of its "war heroes". On the other hand, opponents believe that the "war criminals" enshrined in the Yasukuni shrine have pushed Japan into an aggressive war that has caused millions of deaths, both for other foreigners and for Japanese people.

Justification for Japanese imperialism is often associated with self-defense. Japan needs raw materials, markets, and territories for its people [2]. Therefore, people who died in the war, have made altruistic sacrifices, as a form of collective heroism in glorifying the emperor and supporting Japan as the liberator of Asia. The spirits of those who have sacrificed for Japan and the emperor should be honored through Mitama Matsuri.

II. HISTORY OF YASUKUNI SHRINE

Yasukuni Shrine was originally named Tōkyō Shōkonsha (literally, Tokyo shrine for the invocation of the dead). The shrine was established in 1869, to honor the spirits of people who had fought for Japan's emperor. In 1879, by order of the Meiji emperor, the name of the shrine was changed to Yasukuni Jinja (literally 'peaceful national shrine')[3].

Until 1945, Yasukuni was under the control of the Imperial Army and Navy. This shrine enshrines not only the Japanese but also the Chinese and Taiwanese who have fought for Japan [4]. There is about 2,500,000 war dead enshrined in Yasukuni, not only the soldiers, but also students and women workers recruited by the state under the National General Mobilization law, members of Japan's Home Guard, and Foreign Ministry bureaucrats who died in Japan's colonies.

After Japan's defeat in the Second World War, the Japanese constitution changed. Japan became a country that rejected war and separated the state by religion. This also affected Yasukuni's position. Yasukuni became an autonomous institution under the supervision of the Shinto Shrine Association [5]



Fig 1. Yasukuni Shrine

Source:

<https://www.yasukuni.or.jp/english/about/photo.html>

III. YASUKUNI SHRINE CONTROVERSY

Yasukuni Shrine cannot be separated from political overtones. This is supported by the

State Shinto ideology which views anyone who dies fighting for the emperor as a hero spirit (*erai*). The Meiji government modified the original Japanese belief that dates back to the 7th century, namely Shinto into State Shinto. Through State Shinto, the emperor became like the "god" and "father" of Japan and the people were children who served the emperor [6]. State Shinto honors those who died fighting for the emperor. One way is to enshrine them as *kami* (noble gods) in Yasukuni.

One of the most controversial visits by Japanese public officials to Yasukuni was the visit of Japanese Prime Minister Junichiro Koizumi from 2001 to 2006 [7]. In China and South Korea, these two countries significant suffering during the war, there were large demonstrations against this visit. In addition, official protests were also filed by the South Korean and Chinese governments.



Fig 2. Prime Minister Koizumi visited Yasukuni in 2006

Source:

<https://www.nbcnews.com/id/wbna14351560>

Some groups in Japanese society view that there is no right for a country to impose their historical views on other countries. This diplomatic controversy became prolonged because Koizumi and some groups in Japan stated that foreign countries had no right to interfere in Japan's internal affairs. By referring to postmodern and post structural theory, right-wing Japanese intellectuals argue that every nation has the right to have its own historical consciousness [8].



Fig 3. Protest against Prime Minister Koizumi's visit to Yasukuni

Source:

http://en.people.cn/200510/18/eng20051018_214940.html

IV. THE MITAMA MATSURI: RITUAL TO HONOR THE SPIRITS IN YASUKUNI SHRINE

Mitama Matsuri was first held in 1947 or two years after Japan's defeat in the Second World War. This festival is one of the *obon* festivals in Tokyo. There are variations in the start date of *obon* in different regions of Japan. In the Tokyo area, which is in the Kanto region, Obon begins on July 15 every year.

As part of *obon*, the Mitama Matsuri is held at Yasukuni Shrine every year from July 13 to July 16. Mitama Matsuri is also known as the 'festival of the soul' because Mitama is a word that means 'soul of the dead'. Yasukuni Shrine dedicates this festival to honoring the souls of those who died fighting and giving their lives to defend the emperor and Japan.

Mitama Matsuri is a form of propitiation rite. Rites performed at Yasukuni Shrine regarding the spirits of those who died in the war are grouped into rite of apotheosis and rite of propitiation. Apotheosis aimed to transform from ordinary human spirits (*jinrei*) into divine spirits (*shinrei*). During the Pacific wars, the rite of apotheosis at Yasukuni was a stately event. This rite features a mixture of mourning and celebration. Rites of apotheosis were to be carried out in Japan along with the spread of Buddhism and Confucianism in the 6th century. This rite developed into an ancestral worship ceremony by the Japanese

people. Rite of propitiation aimed to pacify, propitiate and venerate the war dead in order that the emperor and the nation receive their blessings [9]. It is incumbent on the living to reconcile the dead through various rituals and offerings so that the deceased will bestow their blessings.

As a festival that aims to pay homage to the soul, Mitama matsuri also displays things that are characteristic of *obon*, such as lanterns. During the Mitama Matsuri, approximately 30,000 lanterns are installed at the Yasukuni Shrine and are usually lit after 6 PM. Therefore, Mitama Matsuri is often referred to as the lantern festival. Lanterns are important in *obon* because they are symbols of light that guide the souls of ancestors.



Fig. 3 Lantern in Mitama Matsuri

Source: <https://www.visiting-japan.com/en/articles/events/e13cy-yasukuni-mitama-matsuri.htm>

V. CONCLUSION

Mitama Matsuri has created a collective memory which is a socially constructed discourse that recreates history as a myth and exhortation for the present. Mitama Matsuri is an invented ritual to construct that the spirits enshrined in Yasukuni should be pacified, propitiated, and venerated. Mitama Matsuri is also a reminder that many people have given their lives to defend the emperor and Japan.

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Tantra Practices In Marginalizing Religious Character Towards Magical Character

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ABSTRACT

In fact, the construction of Hindus is built on the foundation of the teachings of Shiva Siddhanta and Tantra, whose implementation is influenced by magical nuances. Shiva Siddhanta emphasizes efforts to awaken the spirit of "self-purity" (*siddhi*), in order to reach the Supreme Reality (Shiva) in the "*kalepasan*" spectrum (*Moksa*). Shiva is a God of Love, whose grace and love is limitless. The teaching of love is what then makes the teachings of Shiva Siddhanta like the motivation of Hindus (Bali) in paying homage to Shiva as a momentum of "awareness" through rituals of sacrifice or offering (*yadnya*). Meanwhile, the element of Tantra (*Tantrayana*) as magical energy is the main feature of worshiping Sakti. This Tantric teaching later colored the development of Hinduism, which eventually formed the character of Hindus as a socio-religious society. So that in practice their religious life tends to marginalize religious characters towards a stronger magical character that encourages Hindus to appear "super ego" with a tendency to lead to *Rajasika* attitudes and behavior: selfish, emotional, aggressive and ambitious, which according to the Bhagavadgita scriptures are classified as Asuri Sampad (giant nature). This article aims to examine why the practice of Tantric teachings can marginalize the religious character of Hindus in Bali towards a magical character.

Keywords: Tantra, marginalization, religious

I. INTRODUCTION

The existence of Tantrayana teachings first appeared in India and then spread to various parts of the world. In Indonesia itself, its distribution started from the Srivijaya kingdom around 684 AD, as evidenced by the findings of the Talangtuwu inscription which mentions the word: *Vajrasarira* (Poerbatjaraka, 1951). Tantric relics were also found based on the findings of an inscription dated to 1375 AD, describing the sacrificial ceremony performed by King Adityawarman as a Buddhist-Tantra adherent. In Central Java, the influence of Tantrayana is known since the reign of King Panangkaran of the Sanjaya dynasty, based on the contents of the Kalasan inscription (778 AD), mentioning the construction of the Tantrayana Kalasan Temple for the worship of the Goddess Tara (Sudiman, 1977). Likewise in

East Java, the Tantric sect had developed during the reign of King Mpu Sindok who was Hindu. During his reign, a Buddhist holy book was compiled, namely Sang Hyang Kamahayanikan, which describes the teachings of Tantrayana Buddhism (Hall, 1960).

In Bali, a relic that reflects the influence of Tantrayana (Tantra/Tantrik) is the finding of the Shiva Bhairawa statue at Kebo Edan Temple, Pejeng village, Gianyar Regency. As a village that is believed to be the center of the ancient Balinese kingdom, until now the Pejeng area has many large and historic temples. Like the Kebo Edan Temple, it is a sacred place that has historical links to the development of Hinduism in Bali, especially the Tantrayana teachings which focus on worshiping the divine as *Ista Dewata*.

Referring to the conclusion of the Dutch archaeologist, De. W.F. Stutterheim on several ancient relics at Pura Kebo Edan, known to be

related to the teachings of Bhairawa, which turns out to have three kinds of schools, namely: 1) *Bhairawa Kala (Hala) Chakra* which is a meeting of Buddhist teachings with Tantrayana teachings; 2) *Bhairawa Heruka (Heru Cakra)*, is a teaching that emerged from the Indonesian belief tradition mixed with the teachings of the Kala Cakra; and 3) *Bhairawa Bhima Sakti*, especially developing in Bali, is a meeting between *Bhairawa* teachings and Shiva teachings. However, this teaching is said to have political tendencies. The goal is to gain great charisma in controlling the government and maintaining the security of the kingdom, as followed and implemented. kings or royal officials in ancient times. Like King Kertanegara of the Singosari Kingdom, who later ordained himself as *Bhairawa* after occupying Bali, and appointed Kebo Parud as his representative in Bali.

Not only Kertanegara, as an effort to balance the charisma of the kings in Bali, the figure of Patih Kebo Parud also adheres to the teachings of *Bhairawa Bima Sakti*, which in practice realizes the teachings of Tantrayana as developed in Bali. Archaeologists believe Kebo Edan Temple is a place of Hindu Tantrayana worship. It is marked by the presence of the Shiva *Bhairawa* statue which stands about three meters high, in a position on its hips, it is said to be in a state of *krodha* (angry), then has a scary expression and its legs straddle and stand on a human corpse.

Iconographically, the appearance of the Bhairawa Bima statue clearly expresses the strong influence of Tantrayana teachings. Not only historically but also genealogically and psychologically also influence the religious characteristics of Hindus in Bali. So that the tendency of obsession with religiosity that Shiva Sidhanta's teachings want to build tends to be marginalized by the magical character that is highlighted by the teachings of Tantrayana (Tantra/Tantrik). This can be seen when ritual activities take place, for example, almost never miss the elements of "*Panca Ma*" (*Panca Tattwa*) in the form of material offerings with Tantric flavor both materialistically and symbolically, such as the use of *Matsya* (fish), *Mamsa* (meat), *Madya* (drinks), *Mudra*

(movement or dance to reach ecstasy), and *Maithuna* (sexual).

These elements of the practice of Tantrayana teachings called *Panca Tattwa* or *Panca-makara*, then transformed into the phenomenon of Tantric behavior that hit some Hindus and has now developed into a kind of "consolation culture" in the midst of ongoing sacred ritual activities (*yadnya*), which is actually oriented to exaltation. Among them by holding a party containing food offerings, starting from *Matsya* (type of fish), then *Mamsa* (meat), especially pork, *lawar*, satay, *serapah*, *komoh*, etc., and not to forget the *Mada* element, in the form of alcohol, liquor high alcoholic fantasy lighters and sensations that often end in drunkenness. sometimes accompanied by the appearance of Mudra, among others through the movement of various arts, such as voice art, singing in the style of humiliating. Even more powerful and often provoke excitement, dances with the scent of *Maithuna* (sexual elements) are shown, such as the appearance of *joged* roofs that lead to pornographic or pornographic movements.

Without realizing it, biologically and psychologically the habit of practicing the elements of the teachings of Tantrayana (*Tantra/Tantrik*) called "*Panca Ma*", is carried away in daily attitudes and behavior according to the quote from the holy book Bhagavadgita, XVI. 6, is classified as "*Rajasik*" and belongs to the category of *asuri sampad* (human nature), away from the character of *daiwi sampad* (deity) which is actually the religious goal of Hindus through the teachings of Shiva Sidhanta. The point is that the teachings of Tantra have marginalized the religious character of Hindus towards a magical character, with all its forms of expression.

This article is a qualitative study using a phenomenological approach to the marginalization of the characteristics of Hindus in Bali as followers of the teachings of Shiva Sidhanta which further encourages the strengthening of religiosity, but in practice due to the influence of the teachings of Tantra (Tantrik) it moves towards a magical character. Its manifestations show a tendency towards *Rajasika* attitudes and behaviors such as selfish, emotional, aggressive, ambitious. This study, using data through literature studies, combined

with observations in the life of the Hindu community and then analyzed interpretively to produce a conclusion.

II. DISCUSSION

Tantrayana means belief related to Tantra. Zoetmulder, (1982; 1933) says, Tantra means: models, doctrines, rules, scientific works and certain works that contain lessons about occult and mystical actions. Groups or followers of the Tantric school are called *Tantragata*. While the word Tantrayana, when described consists of the words "*Tantra*" and "*ayana*", which in Sanskrit means "vehicle", there is no other school or belief about Tantra. While the word Tantra itself comes from the words "*Tan*" (developing, expanding) and "*tra*" indicating a place. According to Gosta Liebert (1976), the word Tantra means: doctrine, rules and a work related to mystical and magical matters.

In later developments Tantra means: respect for the Goddess. The essence of Tantrayana teachings is the union between the human soul and the Supreme, and the way to achieve that goal is by practicing Yoga. Yoga in the teachings of Tantrayana according to its understanding can be divided into two main teachings, namely: the left school (*nivr̥tti*) and the right school (*prav̥rtti*). *Nivr̥tti* school, the priority is to do *Panca-ma* to your heart's content, as explained above. On the other hand, *prav̥rtti* tried to oppose and eliminate the *Panca-ma* (Soediman, 1977).

In Indonesia, the Tantrayana school cannot be separated from the influence of indigenous beliefs, such as dynamism or belief in supernatural powers, especially those related to supernatural acts or magic, both black magic (*pangiwa*) and white magic (*panengen*). Especially in Bali, the problem of black magic called *pangiwa* still exists today. This can be known from written sources. The teachings of *pangiwa* and harvesten are essentially contradictory to each other as are the teachings of *nivr̥tti* and *prav̥rtti* above (Haryati, 1985). Although the two teachings have the same goal, namely achieving *moksha* or liberation (Parisada Hindu Dharma, 1978).

Referring to the view of Phalgunadi (2006: 29), the teachings of Tantrayana (Tantra/Tantrik)

tend to lead to magical powers. So that in practice, the teachings of Tantra are identified with magical or mystical behavior (Sutrisno, in the Archeology Periodic Th. XXII (1). Generally, what is called magical power is grouped into several types, namely simplistic magic (analogy), protective magic (reject reinforcements), destructive magic (hurting other people), productive magic (fertility, well-being) and prognostic magic (divination) (Sumardjo, in the Archeology Periodic Th. XXII (1). The magical practice of Tantric teachings, which is actually aimed at obtaining this supernatural power, has already been labeled or stigma as destructive behavior with the aim of generating "*sakti*" (*kawisesan*) power to harm others.

In the context of the occult world, what in Bali is known as the science of "leak", for example, is a manifestation of the practice of Tantric/Tantric teachings which then affects the character or character of Balinese (Hindu) people who are relatively still like to practice magical powers (black/*pangiwa*). for the purpose of making another person grieve (sad of being hurt or experiencing death). The characteristics of this model are an indication that the religious concept of Hinduism which through the teachings of Shiva Sidhanta wants to direct and then increase the religiosity/spirituality of the people seems to be marginalized by the power of influence of Tantric teachings which are more inclined towards the formation of magical characters.

Correlated with real life (*sakala*), the magical character that is awakened shows the phenomenon of destructive behavior, among others through actions that tend to be super ego, such as like to hurt others. This is expressed in the form of an excessively brave attitude (Balinese: *wanen*, *memuuk*, *memuuk*), accompanied by harsh actions and harsh directions (speech and behavior), to violate the principles of Hindu teachings which forbid *adharma* behavior (evil, evil). because it has the potential to fall into sinful acts (*pataka*) and will bring disaster (problems and calamities). Actions or actions originating from these magical characters can certainly tarnish the sanctity of religious teachings, including in the context of ritual activities (*yadnya*), as a

medium for strengthening *sraddha* (faith) and *bhakti* (taqwa).

***Bhakti* Orientation**

Referring to the devotional theology of Hindus which is practiced through sacred ritual activities, actually it has a contemplation dimension in order to achieve a high level of Divine consciousness (*Hyang Widhi*). However, the reality of life as stated by Arnold Toynbee (in Amin, 1989) is that modern ideology actually gives birth to a civilization that destroys more than builds. This means that modern ideology with development jargon (physical-material) turns out to be counterproductive to religious theology which is more oriented towards achieving "liberation" (*kalepasan* = spiritual awareness).

In this paradoxical situation, the religious position of Hindus with the basic capital of religious traits in the form of religious character appears to be nothing more than a "smoke curtain" (camouflage) over the Hindu image as *sanatana dharma* -- the eternal dharma. Reflection on the various holy days that want to guide the people to strengthen their religious character so as not to be marginalized by magical characters does not seem to be fully successful. So that if it is associated with the highest obsession of Hindus to achieve Moksha, where the *Atman* can leave bodily matter to return to "unite" with *Brahman*, the origin of all creation, it seems to be increasingly distant.

In Hindu theology, efforts in that direction can only be achieved by increasing, or increasing the quality of devotional service (*parabhakti*) so as to avoid reincarnation. But if later it turns out to also experience rebirth (*numadi*), in fact it can be called a "fall", descending back into the world because the *Atman* failed to break free from material shackles to reach Moksha. This "fall" due to rebirth into the material world is called *samsara*, which is heavily influenced by *karmaphala*. Only by restoring *Atman* as the divine ray of God (divine of God) a devotee will

be able to unite or unite in *Brahman* – *amor ring acintya*.

As long as humans experience "falls, even repeated, then the state of *samsara*, with all the suffering will always be a part of life and life. It is a truth that the true essence of life is suffering. Evidently, the provision of human life, called *Catur Bekel*, is also more dominant in the nuances of suffering, "*Suka*" only comes once, while "*Dukha*, and "*Lara*" almost always accompany, until finally having to accept "*Pati*" (death) which has been determined by certain.

Freeing oneself from the state of *samsara* is the mandate carried out by every human being called '*manawa*' in order to improve the quality of his devotional service so that he can transform into '*madhawa*' (God's holy rays), although in reality they often fall into the qualities of '*danawa*' (giants), which are classified as *asuri sampad*: selfish, greedy, prevent all means, etc.). Allowing the *danawa* character to shackle is tantamount to plunging oneself into ugliness or evil (*adharma*), as well as moving away from truth and virtue (*dharma*).

Through the moments of religious holy days, it should become a sacred momentum through rituals to restore the holy light of the *Atman* (God within) which so far may be too darkened by material pleasures. Because, the real human being is not material but the spiritual Self, which should continue to be ignited by the more spiritual light of the spirit, not on the contrary sinking deeper into the impermanent material pleasures of the earthly heaven, even though it often gives sensational pleasures. The philosophical basis for sacred religious rituals, conceptually, has actually inspired and motivated mankind to return to the nature of their holiness (divine man), no longer being lulled into the puddle of darkness (the dark man). Becoming a radiant human being who has been enlightened by God's holy light is the purpose of the *yadnya* ritual. Of course, through the concentration of devotional orientation, it will increase and then increase to reach the peak of spiritual awareness.

The Reality of Devotion Through the Ritual of Consolation

According to Roberston Smith (in Koentjaraningrat, 1990), religious ceremonies (rituals) will be empty, and meaningless, if human behavior in them is based on rational reason and logic. What people do in the form of ritual activities are actually the realization of cosmic emotions with mystical nuances that encourage them to devote themselves to the highest power which, according to them, appears concrete around them, in the regularity of nature, and its awesomeness in relation to the problems of life and death. If this is not the case, Amin (1989) states: "the increasingly thickened level of ritual in religious life in the long term will actually make the loss of spirituality that functions both reflectively and contemplatively as well as evaluatively, in order to be able to link the divinity side with the humanitarian mission".

However, as stated by Koentjaraningrat (1987) that one of the important ideas regarding the principles of religion or religion is that in the offering ceremony (rituals) it is not only solemnity that is sought, but also festivity and crowds. Even in various ritual activities, linked later to the framework of Hinduism, the ceremonial domain (*yadnya*) is far more dominant in appearance, including the tendency of ritual as a medium of entertainment, rather than directing to the depth of *tattwa* (substance) and ethical ethics (essence).

It's like swimming on the surface of the sea, the roar of the waves crashing against the shore, rolling up full of foamy foam which then disappears into the sand. A fragmentation of the spirit of Hindus who are too preoccupied with eupho-ritual passion. It's like being infected with pseudo magic which E.B Tylor, the founder of anthropology in England, only satisfied with his religious "taste" by the splendor or festivity of the ceremony, especially those attached to the magico-religious scent.

Conceptually, the offering ceremony or ritual activity is actually a symbol of the philosophical level (*tattwa*) into the practice of *yajna* (ceremony) with the expectation that the

symbols and their meanings are implemented into an ethical order (morals). Like a plant, if the *tattwa* element (teaching substance) is the tree, ritual practice (offering ceremony) is the flower, then the moral/ethical part (essence) is the fruit. This analogy implies that the implementation of new *yajna* rituals is said to be successful, not because the offering ceremony has been completed (*sidhakarya*) but if it has "fruited" on achieving the goal (*sidhaning don*) (Widana, 2020: 47).

Which goal, referring to Koentjaraningrat above, is of course not only to intensify social solidarity, but there are symbols and mandates of meaning in them that must be realized in the form of attitudes and behavior with a devotional orientation to awaken the spiritual aspects of the people. Even as said by Sastraprteja (1993), in fact, every ritual ceremony has firmly engraved what is called 'value education' as an effort to inculcate and develop values in a person (ummah) in order to realize and understand these values and place them integrally in the life of the community. his whole life.

Groome (in Santoso, 2001) adds that education, especially religious education with its ritual practices, can actually also be said as a process that regulates people to enter a life that is not already established, but which still has to be formed by the people themselves. Especially when considering the ultimate goal of religious education, by presenting its ritual practices, it is to change attitudes and behavior as well as the quality of *sraddha-bhakti* of the people. Thus, a ritual procession should not only be concerned with the splendor or excitement of rituality in the packaging of entertainment through mere "offerings", but more than that, it is also expected to present and prove it as a continuation phase towards the highest peak of achievement - spiritual awareness. An awareness that also must not stop at the level of transcendent spirituality, but continues to immanence the realities of life that currently need the strength of solidarity, as Mahatma Gandhi also hoped, that "our religion should cover all of life which is reflected in our every action. Religion, with its religious practices, including by means of rituals (*yadnya*) is not a

kind of sectarianism that allows us to be confined to mere symbolic boundaries”.

That contemporary religious practices should be able to open the boundaries of symbolic rituals to become more expressive and implementative. So that every ritual activity should not stop at the level of philosophical knowledge, but can manifest in the sociological order, and then become a unity in the steps in the practice of everyday life. Only then, ritual activities will be able to become an escalator, which continues to move up to improve the spiritual quality of the people, from a lively initial level with the dominance of entertainment rituals, through the practice of Tantra / Tantric teachings (*Panca Ma*), which of course will further distance the people's obsession towards exaltation to culminate in the attainment of spiritual awareness.

For Hindus (Balinese), taking advantage of ritual moments as a medium of entertainment is not strange, because carrying sacred ritual activities becomes like a mere ceremonial ritual of entertainment. As a result, the noble orientation that is intended to be aimed at every devotional-ritual activity is degraded into a place of consolation. So that the concept of ritual with the content of sublime meaning slowly but surely undergoes a process of meaning destruction, because it no longer adheres to the teachings of the ancestors, until finally all noble guidance will be crushed and buried. This is a *contradictio in terminis* condition, the occurrence of contradictory things, not only in meaning but also in practice. On the one hand, ritual activities are oriented to exaltation, but in reality distort the concept of symbolic meaning of rituals only as a medium of consolation. Whether we realize it or not, all of this cannot be separated from the influence of the teachings of Tantra/Tantrik which have succeeded in marginalizing the religious characteristics of Hindus who actually wanted to build the teachings of Shiva Sidhanta.

From Ritual to Spiritual

Religion according to Auguste Comte (1798), has three levels, namely the first religion is that which glorifies respect for nature, with the

proposition that all that exists is God; the second religion is the worship of the moral code as power; and the third religion is the unlimited power expressed in nature which is the source and end of moral ideals. For Comte, the terminology of religion in the current paradigm is a religion that makes humanity as "God" as well as an object of worship, specifically offerings in the form of service.

In actualization, religion which was originally based on theological doctrine is now obliged to side with humanistic ideology which leads to altruism -- providing services for the welfare of living beings, especially fellow human beings which in Hinduism is packaged in the concept of *manawa* rent *madawa* rent: serving humans is the same as serving God. Consequently, religious practice should not stop at the theological level or be passionate through metaphysical media, but be more grounded in a positivistic way by siding with the humanistic spirit leading to altruism. Thus, religious practice should no longer stop at the desire to satisfy bhakti through expressive symbolic ritualistic packaging, but simultaneously continue to move to transform rituality to become more familiar with the jargon of humanity, so that *sraddha bhakti* becomes more qualified, and in time can achieve obsession with religiosity or spirituality.

Wilson (2003) views this fact as a distortion of the constancy of the noble values of religious teachings in the midst of secular reality which he describes as a significant erosion of religious values in the realm of social behavior. In plain view, it is undeniable that there has been a contradiction between *das sollen* as an obsession with values in conceptual texts and the reality of *das sein* which contextually seems paradoxical. With conceptual linear thinking, all religious teachings are so ideal, but when they land on the contextual level, what are the ideas in the noble values of Hindu religious teachings are often contradictory in daily practice. This is what is called a contradictory reality in religious worship in this era secular civilization. This includes the religious symbolism of the dominant Hindus being transformed through ritual-material media.

Referring to Mead (2007), at the theoretical level, a symbol is a kind of sign that moves the

mind not only to stop at the level of knowledge, but more importantly to manifest it at the behavioral level, both hidden behavior (symbols and meanings), as well as in the form of behavior. outwardly (*laksana*), which describes a positive correlation between ideas in concepts (teaching texts) and contextual reality.

The position of the ritual with various offerings which is actually the materialization of the idea of divinity, within the Hindu framework is at the third level after the first element of *tattwa* and secondly morality. Referring to the teachings of Shiva Tattwa and also Shiva Siddhanta, conceptually philosophically, the orientation of *sraddha* and devotional service should move: (1) from material elements (outside, through ritual symbols) to non-material (inside: meaning) to reach substance (core part). ; (2) from the ritual medium (*samskara*) to the spiritual (*samyoga*); (3) from outward/physical activity to inner/spiritual productivity; and (4) from expressive to contemplative ritualistic passion.

The *sraddha bhakti* movement as referred to above, if it runs simultaneously, the results will appear when people no longer make *yadnya* activities only as symbolic rituals, but continue to move until they give birth to superior behaviors, both at the social level, mental attitude, moral character and culminating in the achievement of spiritual awareness. However, if you only stop at the ritual level through the *yadnya* offerings as big and grand as any, you will not be able to raise or improve the quality of *sraddha* and devotion of the people.

In fact, sacred ritual activities cannot be prevented from being dragged into the euphoric current. The *yadnya* ritual philosophy that formulates the idea of "*ramya*" (crowd, lively) towards the process of "*somya*" (neutralization) to subsequently reach a state of "*sunya*" (silence, eternal silence) turns out to be in practice many experience siltation or even failure, although not total. One of the reasons is that the ritual activities carried out have entered the mind-set as mere routine rituals. So that the phenomenon of the religious community for all ritual practices of *yadnya*, is almost trapped in the nuances and aromas of eupho-rituals, tends to be manifested in the sensation of rah-rah,

even cannot be separated from the practice of Tanytra/Tantrik. That the idea of a ritual that is expected to move from a eupho (-ritual) passion, is then expected to crystallize into a zero state (empty, quiet, contemplation, samadhi), it seems that some people have to deal with various "demo" actions (self-show) early, by playing a role in anomie behavior.

Not to mention other activities that often take advantage of the *yadnya* ritual moment from the dimension of sacralization to profanization through consolation fantasies, which indicates that Hindus are very difficult to escape from the grip of the libido of consolation. In fact, every Hindu ritual activity has a single meaning, only as a way, not a destination. To be precise, the ritual path leading to the peak of spiritual awareness, where the True Soul, *Atman* itself is obsessed with reuniting with the *Brahman* (*Brahman Atman Aikyam*), is also called *Moksa* or "*kalepasan*", the release of the *Atman* (*purusa*) from the attachments of the material world (*prakerti*). The *Atman*-Soul realizes that the material world is the pleasure food of the senses (*kama*/lust) which causes a state of misery. Therefore, liberating the Soul-*Atman* from all shackles of the material or material world is the mission of every human being (Hindu).

Moreover, the term "Human" itself which comes from the word "*Manu*" has attached meaning with the mandate to "have and be wise". The problem is, as stated in the *Samkhya* philosophy, humans whose strength is built by the *Purusa* (spiritual) element are often defeated by the allure of the *Prakerti* (material/material) element. So that the *Purusa* element actually has Citta consciousness, with four powers: *dharma* (goodness and/or truth), *jnana* (knowledge/wisdom), *wairagya* (not worldly bound), and *aiswarya* (well-being/happiness), which should give birth to divine tendencies (*daiwi sampat*), with *subha karma* (*dharma*) behavior, is easily influenced and even defeated by the *Prakerti* supplement that gave birth to *Klesa*, with five weaknesses: *awidya* (ignorance/darkness), *asmita* (arrogance/arrogance), *raga* (attachment/pleasure), *dwesa* (hatred/vengeance), and *abhinivesa* (excessive fear), which often drags people to the tendency

of giantism (*asuri sampat*), with various *asubhakarma* (*adharmas*) behavior.

Relevantly, in every ritual activity, people are led to (re-enter the self, reflect on the Atman-Soul, as a spark of Brahman holy light, then before Him contemplate continue to contemplate through reflective contemplative practices, while trying to raise cosmic awareness that "all that exists is God" (*sarwam khalu idam Brahman*). The strengthening of cosmic awareness is intended so that the *yadnya* ceremony is not only appreciated through ritual offerings, but is also oriented towards increasing the quality of consciousness of the Soul-Atman (*purusa*).

Thus, the important message that can be drawn from each activity is to invite people to enter into self-awareness again, so that they can finally suppress, if possible, extinguish the power of the ego (*ahamkara*) so that it does not manifest and maneuver through the *loba-angkara* senses (greedy, greedy). Through the *yadnya* ritual, the people are led to act like a tortoise who can wisely re-insert its legs into itself, stopping all movements according to *kama-kamomoan* in the maelstrom of the pleasures of the material world. It is clearly stated in the Bhagavadgita, II.58, that "one who can withdraw his faculties from material objects, like a tortoise pulling its feet into its shell, is firmly established in perfect consciousness" (Pudja, 1981 :).

In essence, various kinds of Hindu ritual activities, are more interpreted as a connected momentum of the vibration of the consciousness of the Soul-Atman. Vibration (vibration) is a vibration back and forth in a certain time interval. Vibration is related to the oscillating motion of objects and the forces associated with that motion. Adopting the science of vibration, in general there are two groups of vibrations: 1) free vibration, occurs without external stimulation, because it is inherent in something; and 2) forced vibration, which occurs due to external stimuli.

Vibration itself is related to Oscillation (<https://kbbi.web.id/oscillation>), which is nothing but movement (swaying) left and right or up and down or forward and backward. Life is actually a game of vibration, whatever the vibration is what happens. Any vibration or

movement will be able to change something periodically or back and forth between the two values. If the vibration is free then the movement or sway can be up and down, left and right side or back and forth. On the other hand, if it is driven by a forced vibration, the movement can be conditioned, precisely directed to where the swaying is going, of course, through life activities in one religious breath.

When the vibration is up, the movement is vertical, rising up and down towards spirituality. If the vibration is directed to the side, the horizontal movement gives birth to humanity, and if the vibration is swayed downwards, the vertical downward movement creates the character of *bhuta-bhutani* (giant). Hindu eschatologists stimulate Hindus to keep moving up, up and down, from *sakala* to *niskala*, from *manava* (humans) to *madhawa* (gods), and trying to avoid becoming *danavas* (giants). This understanding and appreciation of eschatology is referred to as the way of climbing to reach silent knowledge (*kasunyatan/kadyatmikan*).

About this "silent knowledge" (*sunyata*) this is the essence (*ketattwan*) of every sacred ritual activity, which moves from worldly knowledge (*aparawidya*) to the attainment of spiritual knowledge (*parawidya*), and from ritual activity moves towards the attainment of spiritual awareness which is identical to "*Spiritual*", devotional activities that are devoid of eupho-rituals and prefer the practice of *tapa brata yoga samadhi* over material offerings, until they reach a state called "zero" - empty but full (*puyung misi*). In a quiet, quiet, sipeng that is the existence of God, the True Spirit, the Supreme *Brahman*, *Hyang Widhi* itself. The emptiness in the real world -- His realm which is *eka sunya* (oneness in *kasunyatan*), the union of the Atman in *Brahman: Brahman Atman Aikyam*.

The problem is, when people carry out any holy day obligations, until now it still seems paradoxical, on the one hand it is oriented to the abstract life, but on the other hand its religious practice has not been supported by *parawidya* (spiritual knowledge). So instead of achieving silent knowledge (*kasunyatan/kadyatmikan*) but still playing on the implementation of

aparawidya through ritual activities which are still classified as *aparabhakti*, full of material packaging and worldly requests. Finally, Hindu religious activities transformed into a kind of ritual material display with a formal ceremonial format. In fact, it is not uncommon to take place in the style of a festival, or a carnival and in a colossal style which of course requires a large amount of financial capital.

Consequently, spiritual vibrations through obsessive ritual activities can push people from common knowledge (*gogon tuwon*) to silent knowledge (*kasunyatan/kadyatmikan*) to further strengthen the principle of *Brahman* (God) consciousness, it seems that there is only hope. Regarding this, Radhakrishnan, the famous Hindu philosopher explains, that: "The Upanishads clearly state the difference between higher knowledge of the Supreme *Brahman*, and lower knowledge of the empirical world. It is by higher wisdom and not by sacrifice or worship (ritual offerings) that one can attain *Brahman*. Only the *saṁnyāsins* who have given up everything can attain the Supreme Knowledge."

III. CLOSING

Ritual activity is essentially a quantum momentum, a kind of "God Particle" leap which is often referred to as a "spiriton", a spiritual energy with great and even powerful spiritual vibrations capable of awakening people's awareness, that when carrying out rituals Hindus are expected to return to being "*eling*". "(remember/aware) of the source of all sources from which man came from -- *sangkaning dumadi*. Ritual moments are symbolic media to evoke spiritual vibrations, which are later expected to encourage people to build religious character. So that spiritual vibrations will be able to neutralize all negative things, including the influence of Tantra/Tantric teachings, which tend to give birth to magical characters, with all forms of manifestation of *Rajasika* nature which are classified as *Asuri Sampad* (giant).

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Gending Ginada Basur in Calonarang Dramatari as a sacred and magical language

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ABSTRACT

Calonarang Dance Drama is one of the Balinese Performing Arts that still exists and develops today, even today the existence of Calonarang is very popular with the Balinese people. Calonarang dramatari is interpreted as a type of balih- balihan performance or entertainment, which is usually still present in the series of ceremonies yadnya its function as entertainment. where it is usually still present in the series of ceremonies yadnya its function as entertainment. Nowadays, calonarang dramatari is increasingly favored by the public, this really gives a positive impression for the existence and sustainability of calonarang. However, there are several things that can be said to have a shift in meaning in the candidate, one of which is the ethics or behavior of the audience that is not good or excessive. This is also related to the presentation of the performance, where the magical and pakem value in the calonarang dramatari needs to be highlighted so that the desired atmosphere can be felt by the audience. Calonarang dramatari has a mystical storyline, so in its dance structure it emphasizes more of a spooky, magical and mystical atmosphere even though there are parts that feature jokes, and romance. Gending Ginada Basur is one of the songs in calonarang that highlights the atmosphere of Seram, and mystical. This gending is the identity of the calonarang performance, usually sung by the figures of matah gede and condong (abdi). The problem that can be formulated is 1. What is the form of the calonarang dramatari performance? 2. The mystical value contained in the gending of Ginada basur as a magical Language in calonarang performances? In dissecting the problem, Aesthetic theory, Religious theory, and Value theory are used.

Keywords: *Ginada Basur, calonarang, magis*

I. INTRODUCTION

Calonarang is one of the traditional Balinese performing arts in the form of classical dramatari that uses Calonarang plays. Calonarang belongs to the classification of Balih- Balihan / Entertainment arts that have a magical look. Calonarang until now still has a place in the hearts of the people so that its existence is maintained, the emergence of the classic Calonarang Dramatari is estimated in the 19th century in the West Gianyar area (Batubulan, Singapadu, Sukawati).). The development of The Calonarang Dramatari has also undergone several changes, namely the enthusiasm of the audience who are more inclined to like the Bangke- bangke scene in Calonarang which makes this

Calonarang performance even more scary and mystical. However, please note that in Dramatari Calonarang there is a mystical thing, where Gending Ginada Basur can increase the mystical atmosphere and full of religious and mystical meaning.

II. RESEARCH METHODS

This research design is included in qualitative research, with the aim of obtaining descriptive data. The methods used can be divided into, research locations, types and sources of data, research instruments, data collection methods, data analysis stages, and ways of presenting data analysis. The research instrument is the researcher himself. Meanwhile, the data

collection technique is carried out by observation of participation, where researchers participate in the object of study, namely as dancers in prospective performances. The second technique used is the interview. The third technique used is the document study technique, which is to find information through newspaper documents, copies of staging manuscripts, and so on. Data analysis techniques refer to there is a technique as stated by Miles and Huberman (in Sugiyono 1992:20) that descriptive analysis is carried out through three paths of activity which are unitary, namely (1) data reduction (2) data presentation (3) conclusion drawing or verification. As for the formulation of the problems in this study 1. What is the form of the calonarang dramatari performance? 2. The mystical value contained in the gending of Ginada basur as a magical Language in calonarang performances? This research uses Qualitative Methods, in dissecting problems, Aesthetic theory, Religious theory, and value theory are used.

III. DISCUSSION

A. Form of dramatari calonarang performance

Calonarang is one of the traditional Balinese performing arts in the form of classical dramatari which is estimated to have appeared in the 19th century. Calonarang belongs to the classification of Balih- Balihan / Entertainment arts that have a magical look. The story of Dramatari calonarang is taken from the story of Ni Calonarang, a widow who is believed to have spread disease and Desti in the Kediri region during the reign of King Airlangga. The power of black magic spread by Ni Calonarang caused many people to suffer to death. The climax of this story is the existence of a dispute between the king and Ni Calonarang. The play, which describes the storyline of Panji, is performed with Dance Movements, Gending, and antawacana in kawi (Ancient Javanese). Dramatari Calonarang has several important figures from the story play, namely:

1. Matah Gede embodied Calonarang before practicing black magic

2. Rangda the embodiment of Calonarang after changing form
3. Galuh the role of Ni Diah Ratna Mangali / Son of Ni calonarang
4. Mantri patih raja
5. Pandung patih Raja Airlangga
6. bondres, funny folk
7. 7.pedanda or pandita as the embodiment of Empu baradah
8. Leaning, Abdi

Calonarang dramatari serves as a Balih-Balihan performance, which is a performance packaged as a hihburan. In Bali Calonarang performances are associated with Hindu religious ceremonies, such as the Piodalan ceremony. Calonarang is a show that highlights the magical, spooky atmosphere and is inseparable from the Dark Arts, and there is also an element of public belief in the existence of Rwa Bhineda's concept of good and evil. The dance costumes worn by the dancers are a form of traditional Balinese design with Balinese colors and materials that are realized with elements of high beauty value. In the dancer's costume, there is also a script, which is a symbol of the element of black magic and the element of white magic present in the performance. In the following photo is a scene of The Mantri and Penasar Wijil figures who are in dialogue with Bahasa Kawi and also translated into Balinese by Penasar and Wijil. The conversation was about his itinerary to take Diah Ratnamangalli to his mother Ni Calonarang. The dialogues performed depend on the storyline used in Calonarang performances, such as Kautus Rarung, katundung Ratna Mangali and others.



The following scene is The Mantri , Galuh with Leaning. These three characters are subtle characters with dialogue using Kawi language translated by Condong characters, usually condong characters interpret into Balinese.



Here is a funny and entertaining Bondres or Folk Figure Scene. This scene emphasizes more about the jokes – the jokes that are still related to the previous scene.



B. Gending Basur as a Sacred and Magical Language

In Calonarang performances, there is a language used in dialogue, namely Kawi Language (Old Javanese) which is used by the main characters, such as Matah Gede, Galuh, Mantri, Pandung, Rangda. In addition, Balinese is used by the roles of Condong, Bondres, Penasar, wijil where this role provides a translation of Bahasa Kawi delivered by other actors so that it can be understood by the audience. . In addition to the dialogue carried out with the Language, in the candidate it is also done by humming , that is, singing with pupuh according to its role. The most prominent pupuh is the Ginada Basur pupuh which is able to provide the protrusion of the magical, spooky atmosphere and the desired atmosphere of The Dark Arts / Melting at the calonarang performance.

One of the lyrics of gending Ginada Basur is

sampun nyaluk sandikala

gumine sumingkin rimrim

ana tapakan manusa

bangsing basang pagelayut

sami metatakan rah

Pasuranting Isin Jejeron Pasuramiah

In the lyrics, Gending Basur describes the spooky sunset, blood and human blood scattered, the atmosphere depicted is a sinister and magical atmosphere, there is a sense of sadness, fear and mystical. Gending Basur's chant is usually found in the Ngerih scene in calonarang. Here's a photo depicting the scene of matah gede, Condong and the Sisy dancers. it is in this Scene that Matah Gede and the role of Condong. chanting gending Basur as an expression of the sense of awakening the Dark Arts and inviting his students to practice the Dark Arts.



Gending Ginada Basur is one of the literary arts that describes a mystical atmosphere, revealing a phenomenon or event that wants to be conveyed to the listener. In Calonarang dramatari, the atmosphere that wants to be created is a tense and haunted atmosphere, where in the scene matah gede, condong and the students / sisya are practicing Ilmu Hitam and spreading Desti, a plague to the residents in the region. The lyrics and melodies sung greatly lift the existing magical atmosphere, so that the desired aura and magical spooky value can be realized in the art. Gending Ginada Basur, in Bali is known as a literary art and traditional vocal art which becomes a language of expression to convey the desired message. Not just any gending is chanted, there is a public belief that this gending is capable of evoking things, magical / scaleless.

IV. CONCLUSION

Calonarang Dance Drama is one of the Balinese Performing Arts that still exists and develops today, even today the existence of Calonarang is very popular with the Balinese people. Nowadays, calonarang dramatari is increasingly favored by the public, this really gives a positive impression for the existence and sustainability of calonarang. Calonarang dramatari has a mystical storyline, so in its dance structure it emphasizes more of a spooky, magical and mystical atmosphere even though there are parts that feature jokes, and romance. Gending Ginada Basur is one of the songs in calonarang that highlights the atmosphere of Seram, and mystical. This gending became the identity of the calonarang show

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“HOLY SCRIPT” AND MODRE SYMBOLS OF MAGIC SOCIORELIGIOUS SYMBOLS IN BALI CULTURE

(Hindu Religion and Cultural Education Perspective)

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ABSTRACT

The "Sacred script" and the Modre script", which originated in North India, from the Karosti script, were used to write Sanskrit. Then it expanded to Indonesia, and ended up in Bali. In Bali the "Sacred script", and this modre script, is the hallmark of the symbol in the form of an image of the sound spoken. Then Magis, associated with the symbol of the "Sacred Script", and the modre script (which is often called rerajahan), a series of magical image characters becomes one of the ritual tools with religious artistic value that is often used by Hindus in Bali. This magic is closely related to the concept of rwa bhineda (good and bad), which is sacred and has various forms. Starting from a combination of mantras, holy letters, to pictures or paintings, and their function is to ask God Almighty, so that goals can be achieved.

The method using the method; Read, record, select and sort the required data related to Sacred and Modre scripts. In the discussion using theory, the Meeting Point between the Exchange Theory and Symbolic Iteration of Peter Blau and Singleman. Peter Blau and Singleman, argued that, The Meeting Point between Exchange Theory and Symbolic Iterativeism. "Starting with Mead's categories of; Mind, Self, and Soceity, to build a meeting point or point of convergence between the theory of exchange and symbolic interaction", in (Bernard Raho, SVD, 2007: 183).

The results of the discussion show that, the Sacred Script" and the Modre script, can maintain the health of the body in a magical way which is used as a symbol. Intermediary from Bhuana Agung (The Universe) to Bhuana Alit (Human Body), so that the human body becomes mentally and spiritually healthy.

Keywords: Sacred Script" and Modre script, as symbolic of Magic in health

1. Introduction

The title of this article shows three important points, namely "Scripture", which is magical, and its function for people's lives in Bali. The "Holy script" as well as the Modre script", which originated in North India, from the Karosti script, was used to write Sanskrit. Then it expanded to Indonesia, and ended up in Bali. In Bali the "Sacred script", and this modre script, is the hallmark of the symbol in the form of an

image of the sound spoken. Then Magis, associated with the symbol of the "Sacred Script", and the modre script (which is often called rerajahan), a series of magical image characters becomes one of the ritual tools with religious artistic value that is often used by Hindus in Bali. This magic is closely related to the concept of rwa bhineda (good and bad), which is sacred in nature and has various forms, ranging from a combination of mantras, holy letters, to pictures or paintings, and its function is to ask God Almighty, who has two goals to achieve. . Of the many human goals, one of which is raised in this

paper is to maintain their health and protect themselves from calamity. In order to avoid the negative influence of natural forces and the influence of black magic from human actions.

In collecting data using the method; Experimental, the researcher deliberately puts on a treatment or treatment, who wants to know the consequences of the treatment, wants to know the effect of a treatment imposed by the researcher on the situation he is subjected to. In addition to treatment, in the experiment it is also necessary to have control to be able to control whether the actions are really as a result of the treatment. (Walgito in Nyanyu Khodijah, 2019:29). Beginning with the reading process related to the Sacred Script and the Modre Script. The discussion uses theory, Meeting Point between Exchange Theory and Symbolic Interactionism of Peter Blau and Singleman. Peter Blau and Singleman, argued that, The Meeting Point between Exchange Theory and Symbolic Interactionism. "Starting with Mead's categories of; Mind, Self, and Society, to build a meeting point or point of convergence between the theory of exchange and symbolic interaction", in (Bernard Raho, SVD, 2007: 183)

Furthermore, according to Bernard Raho, there is a meeting point between Exchange Theory and Symbolic Interactionism; "First, Symbolic Interaction talks about the continuity of interactions based on understanding or interpretation of symbols, while Homans talks about strengthening relationships based on mutually beneficial behavior. Second, Singleman argues that exchange theory can be conceptualized as symbolic interactionism in the sense that exchange always contains the communication of symbols", (Bernard Raho, 2007: 186).

So this discussion will hold on to the theory of exchange because the theory of Symbolic Interaction talks about the continuity of interaction which is based on the understanding or interpretation of symbols. Will strengthen relationships based on mutually beneficial behavior. Then Second, exchange theory can be conceptualized as interactionism that exchange always contains the communication of symbols, so that it becomes more perfect if using only symbol theory. So the question arises, "How is the Modre script as a Sociological Religious

Magical Symbol in Balinese Culture". To answer this question, it can be observed through the discussion below.

2. Discussion.

2.1. Sacred Script and *Modre* Script

The "Holy script" as well as the Modre script", which originated in North India, from the Karosti script, was used to write Sanskrit. Then it expanded to Indonesia, and ended up in Bali. In Bali the "Sacred script", and this modre script, is the hallmark of the symbol in the form of an image of the sound spoken. Then Magis, associated with the symbol of the "Sacred Script", and the modre script (which is often called *rerajahan*), a series of magical image characters becomes one of the ritual tools with religious artistic value that is often used by Hindus in Bali. This magic is closely related to the concept of *rwa bhineda* (good and bad), which is sacred in nature and has various forms, ranging from a combination of mantras, holy letters, to pictures or paintings, and its function is to ask God Almighty, who has two goals to achieve. The Modre script comes from the Balinese script (letter), the Balinese script has been contained in Bali's Level I government regulations, as below. "Bali Regional Regulation No. 3 of 1992, containing *ngajegang* (preserving) Balinese Languages, Scripts and Literature, *sane kapikukuhin antuk*: Regional Gazette of Bali, strengthened by the Bali Regional Gazette of 1992, No. 385 Series D, No. 3799. And the Circular Letter of the Governor of KDH. Bali Province Level I Bali No. 01/1995 *indik nuratang* Balinese script ring nameplate for high-end Government agencies Private Company offices ring Latin letter *Mangde nangange* Balinese script." (Wayan Buddha Gautama, 2006:2).

The quote shows that the Modre script comes from the Balinese script, which has been recorded in the Bali Level I Regional Regulation, No. 3 of 1992. The main goal is to preserve Balinese script, including Balinese literature. In an effort to preserve it, it refers to the Circular Letter of the Governor of Bali number: 01/1995. This means that it has been 3 years since it was recorded in a government regulation in 1992, only to be realized in 1995. To understand more clearly the Modre script, which comes from the

Balinese script, can be seen in the description below.

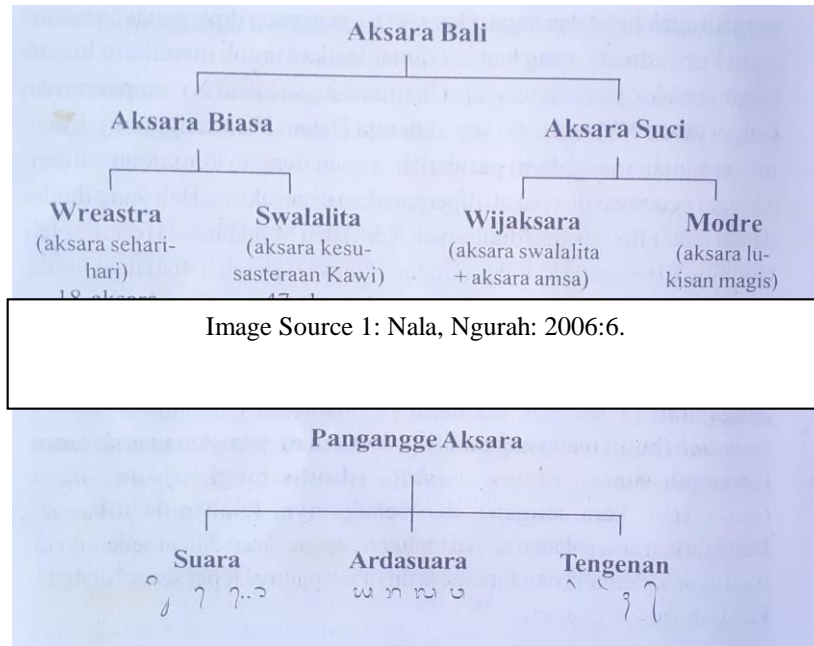
“Based on the form and function of Balinese script, it is divided into two types, namely ordinary script and sacred script. This ordinary

script consists of wreastra and swalalita script. It is called ordinary because it has been used by the Balinese people in writing to fulfill their daily needs in relationships with others through letters. As picture 1 below, (Nala, Ngurah: 2006:5).

FIGURE 1

AKSARA BIASA,

AUCI, AND *PENGANGGE* AKSARA



As explained above that Balinese script is divided into two types, Ordinary Script and Holy Script, then sacred script can be further divided into two, namely Wijaksara Script and Modre Script. Both ordinary scripts and sacred scripts use Pengangge Aksara, complementary characters (pepayasan), such as Ulu = i, hanger see picture 1 u = u, taleng = é, tedong = o, this is called Suara. Yes, Ra,

La and Wa are called Arda Suara, and Aceng = ng, Surang = r, Bisah = H, and Tegul = tengenan. Then what is meant by sacred script, is a script that is used in everyday life. It is called sacred script because this script has religious magical or magical powers to purify and clean things, as shown in Figure 2 below.

FIGURE 2 HOLY SCRIPTURES IN BALI

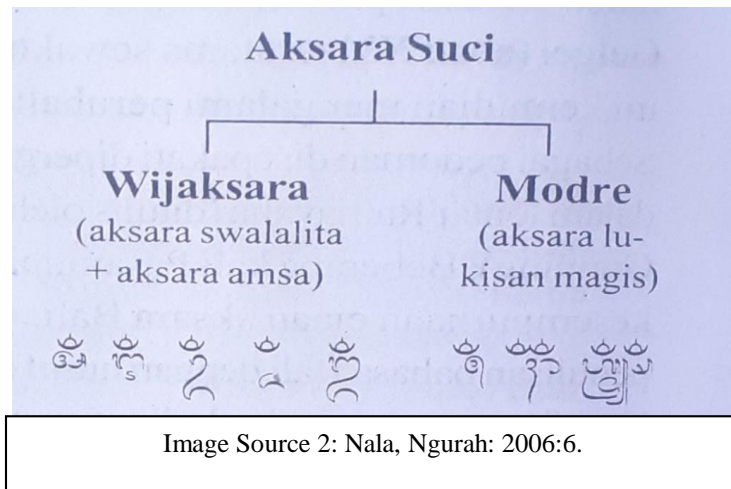


Figure 2 describes the sacred script which can be divided into two, namely the Wijaksara script (swalalita script) and amsa script, and the modre script (magical painting script), for details related to the Wijaksara script, it is as below.

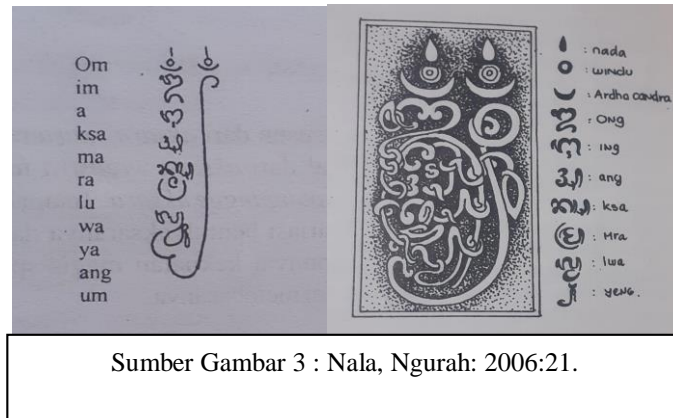
"The Wijaksara script, in Bali better known as the Bijaksara script, (bija = seed, seed) consists of a number of swalalita scripts (the script used in kawi literature), plus the amsa script (Ā), or several ulu candra, except the character ah. This wijaksara script consists of one script (ongkara), two script (dwyaksara), tri script (tryaksara), five script, dasa script (dasaksara), chess dasa script and sad dasa script ". (Nala, Ngurah: 2006:27).

The Wijasara script consists of the swalalita script, which is used to write the Kawi script, which means to complete the kekawin (wirama), parwa (adiparwa). The total number of characters is 47, consisting of sound characters (vowels, vowels) and 33 wianjana scripts (vocal consonants). Next up is the Modre script, as below.

"Modre script is a script that is closed with an anusound, which is difficult to read because it gets various equipment, clothing, and various variations of characters, which are not in accordance with the rules of the Balinese language. Moreover, it is written as a painting or picture, in the form of a symbol or symbol, which has religious magical power. (Ngurah, Nala. 2006:28)

From the definition of the modre script, it is clear that the script does not follow the rules of Balinese grammar, because it manifests as a symbol that has magical powers. To read it requires special books that have been compiled for this purpose, such as: Krakah, Krakah Modrer, Krakah Modre Aji Griguh, Tuter Krakah Durakak, which contain 660 characters of modre script, 900 pieces according to Tuter Bhuawana Mabah, which have magical and spiritual powers very high religious, because it contains the core power of the Gods. Asapun one of the characters in question as in Figure 3 below.

PICTURE 3 HOLY CHARACTERS



Sumber Gambar 3 : Nala, Ngurah: 2006:21.

2.2. Sacred and Modre's Relationship with the Great Bhuana, and the Human Body.

Sacred Scripts and Modre Scripts are related to Mantra, Sarira Krakah Saraswati, Hanacaraka, Great Bhuana, Bhatara, Colors, Animals and Weapons, as below.

“1). Script- Hanacaraka, Great Bhuana - Purwa, Color-Place White, Bhatara-Iswara, Ox-Beast, Weapon-Bajra. 2). Sawala-Data-Script, Great Bhuana-Daksina – South, Red Bang-Color, Bhatara-Brahma, Tiger-Beast, Mace-weapon, 3). Aksra -Magatanga, Great Bhuana-Pascima-West, Yellow-Ribbon-Color, Bhatara-Mahadeva, Tiger-Animal, Senjata-Nagapasa, 4). Script-Padhajaya, Bhuana Great-North, Color-Ireng-black, Bhatara-Vishnu. Beast-Garuda, and Chakra Weapons.” (Ngurah Nala, 2006:39).

Sacred Script and Modre Script, in the human body are contained in a book entitled, "Yoga Sacred Hindu Religion", (Based on the Dasa

Aksara, which has the basic pattern of Jnana Kanda, which is called Baruna Asrtra, as below.

1). Sang ring papusuhan, 2). Bang ring Hati, 3). Tang ring Papusuhan, 4). Ang ring Ampru, 5). Ing ring patumpukan Hati, 6). Nang ring Peparu, 7). Mang ring Usus, 8). Sing rting Limpa, 9). Wang ring Ineban, dan 10). Yang ring Gantungan Hati” (Watra, 2004:2).

Its free meaning is, “1). The Sang script is in the Heart, 2). The Bang script is in the Heart, 3). Tang script is at Ungsilin, 4). Ang characters on fart holes, 5). Ing script in the middle of the stack of Hearts, 6). Akasara Nang is at Peparu, 7). The Mang script is in the intestine, 8). Sing script is in the Spleen, 9). The Wang script is on Ineban, and 10). Script that is on the Hanger of the Heart” (Watra, 2004:2). If associated with the image of the human body it will look like the illustration below.

FIGURE 4

HOLY LETTER ON THE HUMAN BODY

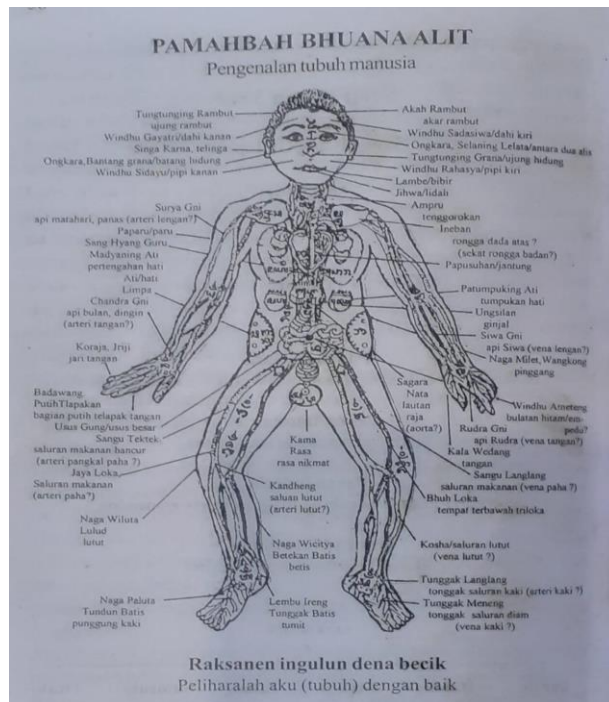


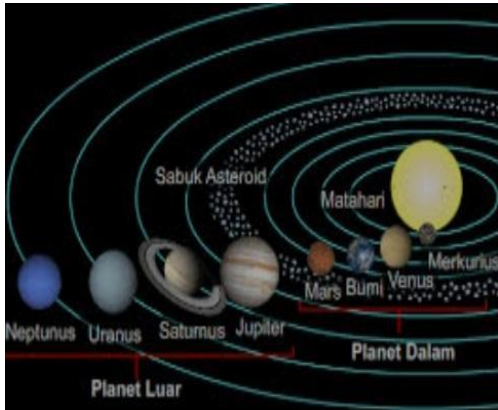
Image Source 4: Nala, Ngruh: 2006:58.

The relationship between the Sacred and *Modre* scripts with the Great *Bhuana*, and the Human Body, which is called *Bhuana alit*, is considered the same. What is in *Bhuana Alit* is in *Bhuana Agung*, and what is in *Bhuana Agung* is in *Bhuana Alit*. If you want your body to always be healthy (not sick), you should always connect *Bhuana Agung* and *Bhuana Alit* with symbols of sacred script and *modre* script.

2.3. The Process of Connecting the Sacred and *Modre* Scripts in *Bhuana Agung*, and *Bhuana Alit*.

Bhuana Agung which is also called the Universe (Solar System), *Bhuana Alit* which is also called the Human Body, using the Sacred and *Modre* scripts. As illustrated below.

FIGURE 5



Solar System (*Bhuana Agung*)

Source of Figure 5: Internet quoted, 10/8-2022

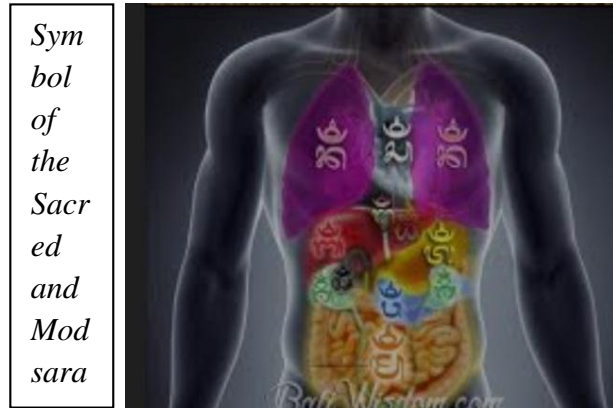
In Hindu religious terms, the planets that are part of the Solar system, are given special names based on belief. Such as the names of the days, Thursday, Buddha's day, Sukra day, juna the names of the Rishis, and also the names of the Gods. including the designations Heaven and Hell, as below.

“Above the sun region is the moon region. Then followed by Buddha (Mercury), Sukra (Venus), (Mangala Mars), Brhaspati (Jupiter), Sani (Sartune), and various Naskaras (Moon). The area above the earth is called Bhuhloka, above which there is Swahloka or Sorga. (Watra, Wayan, 2006:3).

There are various versions of the linggih or the place of the script (this anacaraka in the human body) that differ from one another. There is no definite explanation about this pelinggih difference. (usually according to the beliefs of the Gurus and Balian), as below.

“There are many versions of the linggih or the place of this anacaraka script in the human body,

FIGURE 6



Solar System (*Bhuana Alit*)

Source of Figure 6: Internet quoted, 10/8-2022

which differ from one another. There is no explanation about this linggih difference. So it is left to each Balian to choose according to the belief in which each character actually upholds. By knowing the existence of the Bhataras or Gods who are in these organs, the balian can regulate the concentration of their minds submitted to the Bhataras or Gods who are in that place "(Ngurah, Nala. 2006:42).

If the linggih Bhatara or Dewa in Bhuana Alit or the human body, the place is not fixed in accordance with the beliefs of the Gurus or Balian who educate their students with certain beliefs, as well as the Balian when making illness will be kept secret, so that people don't easily treat the pain made by Balian. Often called the Secret of a Balian, the secret of a Spiritual Master. But the linggih of Bhatara or Dewa in Bhuana Agung always remains, when the Balian and the Gurus, Stakeholders, and Priests perform pengastawa, such as the linggih Dewa below.

FIGURE 7

Linggih Bhatara or God in Bhuana Agung



Image Source 7 : Internet quoted, 10/8-2022

2.1.2. Secrets of Sacred and Modre Scripts

In fact, the Holy and Modre scripts are very secretive by the Spirituals as Yoga Teachers, as well as the Balian Pengiwa and Penengen (Kiri and Kanan Schools). However, the Sacred and Modre scripts can be discussed if they have the same knowledge, and are strictly prohibited from being used in any place. "Tan Sidhi Palanya", will get a bad reward, as explained below.

"Awya Wera tan sidhi phalania; Don't throw it away, reckless behavior is not very beneficial. He studied the modre/holy script of nyanan buduh nase; Don't study modre script or holy script, you'll be crazy" (Watra, Wayan. 2016:1).

Awya Wera's quote tan sidhi phalania, brings fear to learn the modre/holy script, because it can lead to madness, and can also go to hell. So to learn the modre script/holy script, people are afraid of being cursed. But on the other hand it is explained that it is permissible to learn this secret script with the holy way of life, as explained below.

"Kewala I Kang Amusti is also in the authority of the ring wehana wang durung adhiksa Dwijati,

ring arep anembah Dewa, amretayogakena Sang Hyang ri dalem sarira" (Watra, Wayan. 2016:2).

The meaning is free, if people really want it, it is also permissible for people who have not been Adhiksa Dwijati (formally crowned as Pemangku or Sulinggih) as long as a small ceremony is made (Pejati, Canang Sari, or mewinten in groups or independently) in front of the Gods, as proof of the deepest sincerity to understand and deepen what is called a mantra, how to write a correct mantra, and how the reng-reng mantra must be voiced touching Sapta Petala, Sapta Cakra, and Sapta Loka.

Guided by the requirements to learn the Sacred and Modre Scripts in the process of connecting the Sacred and Modre Scripts with Bhuana Agung, and Bhuana Alit, through the Aksara symbol. For Hindus, they must make announcements to the Ancestors in Sanggah Kemulan. Provide Pejati, or Canang Sari, or with incense. As follows

FIGURE 8, PEMERAJAN/SANGGAH KEMULAN



Figure 9. *Pejati*



Figure 10. *Canang Sari*

Presenting Pejati or Canang Sari at Sanggah Kemulan or Pemerajan, is to declare seriously that he will study the Sacred Script and Modre pinaka Linggih Ida Sang Hyang Aji Sarwati, with the hope of obtaining safety and avoiding all diseases and calamities. In the end, in order to get all the best from the best to perfection, Moksartham Jaga dita Ya Caithi Dharma.

After that, continue studying the script by looking for a Spiritual teacher, or

looking for a teacher who understands the Sacred Script and Modre, so as not to make mistakes in

learning the script. Because this is a spiritual secret, let's call it in the Psraman, "The Secret Order of the Holy Script and Modre", as a location for obtaining data. When you just get there, you will be asked about the origin, destination, and maturity of the piuning at Sanggah Kemulan. It is not easy to be accepted, the ethics and morals of a student will be judged, approximately 3 to 6 months. If it is accepted, the first mantra is Putu Kuning, full of secrets, worshipping Dewi Saraswati, as follows:

- a). Yellow White Mantra.

FIGURE 11,12 DEWI SARASWATI AND SISYA

1. Sang Ring Papusuhan, 2. Bang Ring Hati, 3. Tang Ring Ungsilan, 4. Ang Ring Ampru, 5. Ing Ring Patumpukang Hati, 6. Mang Ring Usus, 7. Sing Ring Limpa, 8. Wang Ring Ineban, 9. Yang Ring Gantungan Hati, 10. Ong Ring Witning Papusahan; Mertyu, Mertyu Dewi Sesa Ya Nama Swaha. (Watra, 2004:12)

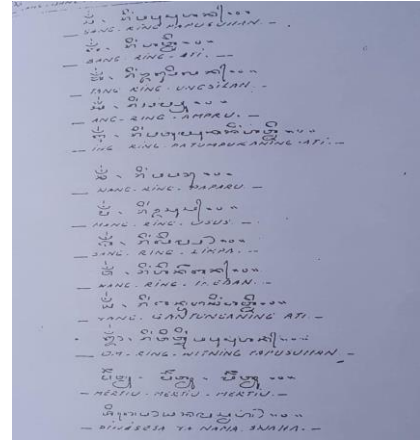


Image Source: Watra, Wayan. 2006: 110, 14

“After taking a bath (cleaning oneself) and dressing clean and neatly, stand or sit in the *Pranamasana* (daddy stance) or sit down. Then the hands are placed in front of the chest raised, then

chant the Yellow White Mantra:

“Ratu Sang Hyang Widhi, (dst).

Yang diucapkan : **SANGHYANG WENANG, SANG HYANG TUNG-GAL, SANG HYANG WIDHI. TITIANG NUNAS** (Rahasia, perlu seorang penuntun/Guru), **MANDA DADOS** (Rahasia, perlu seorang penuntun/Guru).

SANE JENAR KUNING.....”.(dst)

TRI SANDYA ONE FIRST stanza:

**OM BHUR BWAH SWAH,
TATSAWITUR WARENYAM,
BHARGO DEWASYA DIMAHI,
DYOYONAH PRACODAYAT.**

OM SA, BA, TA, A, I, NA, MA, SI, WA, YA

(If you get grace, your hands will move in a circular direction in the direction of the *swastika* or clockwise. If the body feels good/healthy, it is closed with a mantra).

OM SANTI, SANTI, SANTI, OM.
(Watra, Wayan.2006:14).

b). Aksara Suci, Aksara Modre in Mantram Baruna Astra.

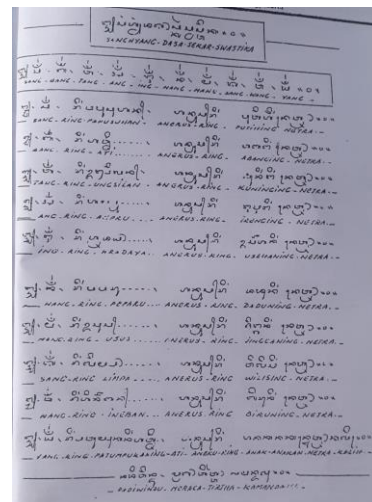
(Watra, Wayan.2006:14).

The process of the Holy Script, Modre Script, and Mantram, in the Baruna Astra Mantram, has a symbol of placing the Gods in the human body, SANG Papusuhan ring is to purify papusuhan (Heart), to avoid heart disease, heart surgery, and also more pain. heavy. The god in question is Iswara with the symbol of the sacred script being SANG-with the god ISWARA. Likewise, the placement of the heart ring BANG script, has a symbol to purify and cleanse all impurities that exist in the heart, in order to avoid various diseases, with the symbol for the character BANG-with the deity being BRAHMA. And so on, the components in the stomach become clean, healthy and holy.

c). Aksara Suci, Aksara Modre in Mantram Sang Hyang Dasa Sekar Swastika

The process of the Holy Script, the Modre Script in the Sang Hyang Dasa Sekar Swastika Mantram, is symbolic, to purify the eyes, so that they can see well, and are bright, including the inner eye. Through communicating, the characters in Bhuana Agung are pulled into the stomach, then after the stomach is cleaned, then the script is danced to the rays of God's signal in the form of color, so that scientific eye vision can function optimally. As follows.

- 1.SANG ring Papusuhan anerus ring putihing Netra,
- 2.BANG ring Hati anerus ring Abangan Netra,
- 3.TANG ring Limpa anerus ring kuningan Netra,
- 4. ANG ring Ampru anerus ring Irengin Netra,
- 5. ING ring Patumpukan hati anerus ring anak-anak netra kalih,
- 6.NANG ring peparu anerus ring daduning Netra,
- 7. MANG ring Usus anerus ring Jinggaing Netra,
- 8). SING ring Limpa anerus ring Wiseling Netra,
- 9. WANG ring Inebang anerus ring Biruning Netra,
- 10). YANG ring Patumpakan hati anerus ring Netra kalih menados tirta kamandalu



(Watra, Wayan.200:14).

d). Aksara Suci, Aksara Modre in Mantram Sang Hyang Dasa Bayu.

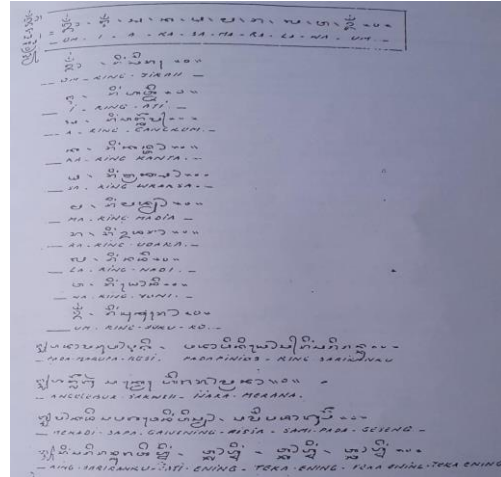
The process of the Holy Script, Modre Script in the Sang Hyang Dasa Bayu Mantram, by

placing the Om script on the Head, I on the heart A. on the mouth, KA on the eyes, SA on the Chest, MA on Middle Madya (navel), LA on Air (breath).), YES to Nadi (blood vessels), U to both elbows, which is communicated to the seven accomplished Maha Rsi, residing in the human

astral body. Can melt all diseases and all diseases are burned by magical power by the sages, both diseases that come from natural influences and

man-made diseases. In the end, you will achieve purity of soul, calm, quiet and live in prosperity. With Holy Script, Modre and spells as below

1). OM Ring Sirah, 2). I Ring Ati, 3). A. Ring Cangkem, 4). KA Ring Kanta, 5). SA ring Wreksa, 6). Ma ring Madya, LA ring Udara, 7). YA Ring Nadi, 8). U ring Suku RO, 9). Pada Marua Resi Panios ring Sariranku, Angelebur Sakweh Ijarâ Meranâ, Mekadi sapâ gawéning Wésiâ Sami Padâ Gesêng, Ring Sariranku jati êning, têkâ êning, têkâ êning.



(Watra, Wayan.2004:15).

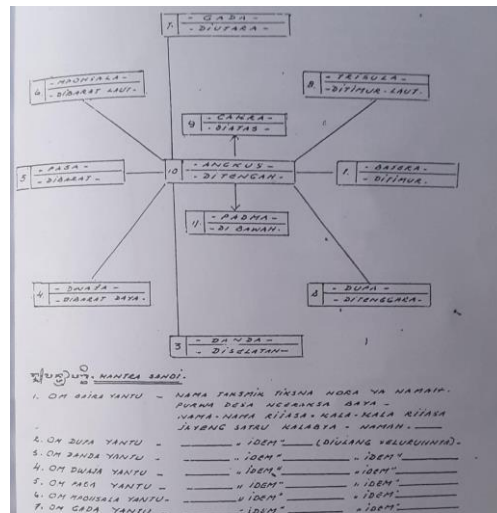
e). Aksara Suci, Aksara Modre in Mantram Sang Hyang Bajra Yantu

The process of the sacred script, the modre script in the Sang Hyang Bajra Yantu Mantram, begins first; from OM BAJRA YANTU, which is a symbolic weapon of Bajra with his god Bhatara Iswara, and added with Mantra; The taksmic name is tiksna nara, Namah, Pura Dewa Ngeraksa Baya, the name is Rijasa Jayeng Satru, Kala Baya, the name. After saying the name of the Bajra Weapon, it is felt that the body will be protected by the Bajra weapon from the east direction of the wind. Second, by saying the OM DUPA YANTU script, which is to say Dewa Parameswara, who has the incense weapon, will protect our body from the southeast, so that the

body feels protected by the incense weapon (smoke). Completed by saying the mantra, "Taxmic name tiksna nora ya Namah, Pura Dewa Ngeraksa Baya Name Rijasa Jayeng Satru Kala Baya namah". The third is to say OM DANDA YANTU, equipped with the mantra "Taxmic name tiksna nora ya Namah, Pura Dewa Ngeraksa Baya Name Rijasa Jayeng Satru Kala Baya namah", by worshiping Lord Brahma as the owner of Danda's weapon, in a position as a weapon. Fourth, by saying DWAJA YANTU, completed with the mantra "Taxmic name tiksna nora ya Namah, Pura Dewa Ngeraksa Baya Nama Rijasa Jayeng Satru Kala Baya namah", by worshiping Dewa Baruna who has the weapon Dwaja Yantu, in order to get protection from Dewa Baruna, and so on. As illustrated below.

OM BAJRA YANTU, Nama taksmik tiksna nora ya Namah, Pura Dewa Ngeraksa Baya Nama Rijasa Jayeng Satru Kala Bayan amah. OM DUPA YANGTU, Nama taksmik tiksna nora ya Namah, Pura Dewa Ngeraksa Baya Nama Rijasa Jayeng Satru Kala Baya namah. OM DANDA YANTU, Nama taksmik tiksna nora ya Namah, Pura Dewa Ngeraksa Baya Nama Rijasa Jayeng Satru Kala Baya namah, DWAJA YANTU, Nama taksmik tiksna nora ya Namah, Pura Dewa

35



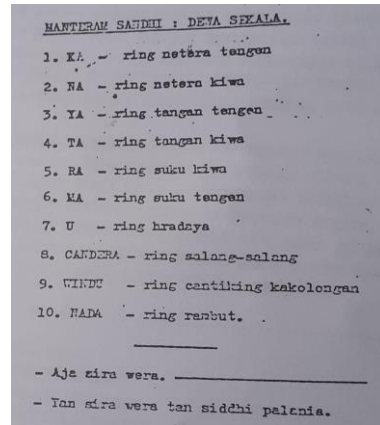
(Watra, Wayan.2004:16).

f). Aksara Suci, Aksara Modre in Mantram Sang Hyang Dewa Sekala

Process, Sacred Script, *Modre* Script in *Sang Hyang Dewa Sekala Mantra*, First; by mentioning the letter *KA* in the Right Eye, Second mentioning the letter *NA* in the left eye, Third; by mentioning the letter *YA* tengen hand ring, Fourth by mentioning the letter *TA* on the right hand, Fifth; mention the

right-handed *RA* script, Sixth ; by chanting the letter *U* in the heart, Seventh, by saying *akasa*. *CANDRA* on the neck, and Eighth by pronouncing the letters . *WINDU* at the base of the tongue, Ninth; by saying *NADA* characters, on the hair so that the hair looks fresh and healthy and also to get health on the hands, eyes, as illustrated in the *mantram* below

- 1). KA ring Netra Tengen,
- 2). NA ring netra kiwa,
- 3). YA ring tangan tengen,
- 4). TA ring tangan kiwa,
- 5). RA ring suku kiwa,
- 6). U ring Hredaya,
- 7). CANDRA ring Salang-salang,
- 8). WINDU ring cantiking kakolongan,
- 9). NADA ring rambut.



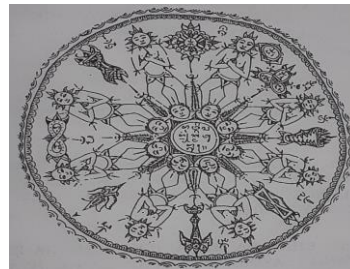
(Watra, Wayan.2004:17).

g). Aksara Suci, Aksara Modre in Mantram Sang Hyang Kemit Tangguh

The process of finding the Sacred Script, the *Modre* Script in the *Sang Hyang Kemit Tough Mantram* (Mantram 17) is a very

secret, it will be given only once by the Spiritual Master, when tested and retested, it is not memorized, then look for it yourself, as in the illustration of *Sang Hyang Kemit Tangguh* below.

This Mantra, Sacred Script, and Modre are very secret, will be discovered by yourself after mastering the a, b, c, d, e, and f spells. As an illustration, the image on the right



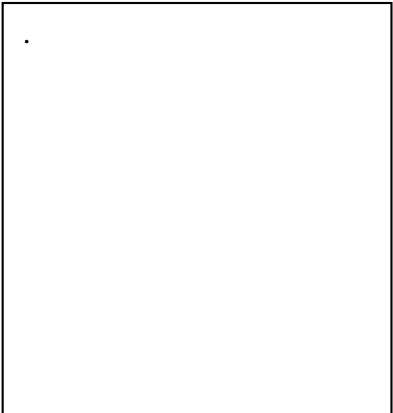
(Watra, Wayan.2004:127).

h). Aksra Suci and Modre in Penyengker

The process of the Holy and Modre scripts in Penyengker, begins with the SANG script in the east, with the god Bhatara Iswara, the BANG script in the south, with the god Brahma, the TANG script in the direction of the wind in the west, as a symbol of God Mahadeva The ANG script is in the direction of the north wind, as a symbol of Lord Vishnu, who guards the dangers that come from the north. Akasara ING is under

the soles of the feet, as a symbol of Sapta patala, and Yang is above the sky, as a symbol of Bhatara Parama Iswara. And in the middle is Sang Hyang Atma, who is in the human body. Related to Aksara NAG who lives in the southeast, Akasara, MANG which is in the Southwest, with his god Sang Hyang Baruna, Aksara. SING which is in the Northwest, with DEwaya Sang Hyang Sangkara, and Aksara WANG which is in the Northeast, with his God Sang Hyang Sambhu. Only used if there is a more terrible disturbance. As illustrated below.

- 1). SANG ring Kangin, 2). BANG ring Kelod, 3). TANG ring Kauh, 4). ANG ring Kaja, 5). ING ring Beten, 6). 7). NANG ring Kelod Kangin, 8). MANG ring Kelod kauh, 9). SING ring Kaja Kauh, WANG ring Kaja Kangin, 10). YANG ring Beduur.



(Watra, Wayan. 2006:130)

i). Aksara Suci and Modre in Astra Mudra.

The Process of Sacred and Modre Scripts in Astra Mudra Ratu Sang Hyang Wenang, Sang Hyang Tunggal, Sang Hyang Widhi, I ask for Sang Hyang's Miracle "Astra Mudra" to be used to protect ourselves from being influenced by labor, from the forces of evil beings, from all natural forces which is called Bhuta-Bhuti, Kala-Kali Acangan sami, Your Augrah is what I ask for, I ask for Your grace, and You are the one I beg to solve everything. Closed with a spell. Om Sabatai, Namasiwaya. As illustrated below.

Ratu Sang Hyang Wenang,
Sang Hyang Tunggal, Sang
Hyang Widhi, Titiang
emargiang
ng Hyang
Anggen
pas-impas
uta-Bhuti,
gan sami,
ang, Iratu
ng, Iratu
muputang.
nasiyaya

ASTRAMUDRA

1. RATU S.H. WENANG - S.H. TUNGGAL - S.H. WIDDHI.
2. MANGKIR TITIANG MUMAS SUBMARGIANG KEMULIJATAN SANG HYANG "ASTRA MUDRA" -----
3. SAKING SANG HYANG " D A S A K S A R A " -----
4. ANGEN TITIANG PEMIMPAS - IMPAS SEMANANG - BOMALA - BHUTA BHUTI - KALA KALI - ANCANGAN SAMI -----

(Watra, Wayan.2004:18).

j). Aksara Suci and Modre in Rwa Bhineda Mudra

Process of Sacred and *Modre* Scripts in *Rwa Bhineda Mudra*, by asking before the King of the Gods, King of the Gods, and Shiva Pramesti Guru (ancestor), who resides in *Sangah Kemulan / Mrajan*, and also before God Almighty. Requesting to perform the *Mantra*; "*Queen Sang Hyang Wenang, Sang Hyang Tunggal, Sang Hyang Widhi, Titiang Nunas* the miracle of *Sang Hyang "Rwabhinada Mudra"* which was blessed by the ancestors, Father, Mother, Grandpa, Grandma, *Kumpi*, Great-grandfather, *Tunggak Wareng* all. I will use it to do so that the family, the environment in which we live, and the whole world, who are against each other, find prosperity, find peace for all of us. Then closed with a mantra; "*Om Rwa Bhinada Mudra, Ya Namah Swaha. Om Sabatai, Namasivaya*". As illustrated below.

Ratu Sang Hyang Wenang, Sang Hyang Tunggal, Sang Hyang Widhi, Titiang Nunas ngemargiang Kemujizatan Sang Hyang "Rwabhinada Mudra" kaupasaksi antuk Sang Hyang Pramesti Guru, Miwah Raja Dewata Raja Dewati Sami. Anngen titian mekarma, mangda sane sarwa ngemangguing asah-asih salunglung sebayantaka,

(Watra, Wayan.2004:19).

k). *Aksara Suci and Modre in Ratu Sang Hyang Ratu Pangeran Mudra*

The process of Sacred and *Modre* Scripts in *Ratu Sang Hyang Ratu Pangeran Mudra*, begins by asking "*Queen Sang Hyang Wenang, Sang Hyang Tunggal, Sang Hyang Widhi*", about the magical secrets of the *PA, NGA, RA, NA, RA, TA* scripts as the cause of the creation of the Universe and everything in it, including humans. Pray to the main and first human according to Hinduism, namely *Ratu Rahyang Manu*. In order to obtain the ultimate goal of Hinduism, "*Moksartham Jagatdhita Ya Ca Iti Dharmah*". To be safe as long as you are alive, between humans, animals, the environment and the universe. That in fact, it is God who controls the lower realm called *Sapta Patala*, the upper realm called *Sapta Loka*, and humans are only able to control themselves through the *Sapta Cakra*, and even then it is not perfect. So that humans as social beings, and cultural beings are able to increase their level of life towards perfection. Ends with, *mantram*; "*Om Sang Hyang*

Petala Rna, Om Sang Hyang Sapta Cakra Rna, Om Sang Hyang Sapta Loka Rna, Sang Hyang Dasaksara Yan namah swaha. Om Sabatai, Namasisivaya"

The first man is always worshiped in the Hindu scriptures, He is omniscient, about the meaning of ceremonies and the Vedas that arise by themselves, which we do not understand and which are untouched. Such is his ability which is almost the same as the existence of God himself, as explained in Book I of verse 3 as follows:

"ttameko hyasya sarvasya vidanasya svayambhuvah, acintyasya prameyasya by tattvarthavit prabho" (G. Pudja, and Sudharta, 2004:).

In the footnote it is explained that based on its meaning, this verse can be translated, "After worshipping the self-born *Brahman* (because *Brahman* is the origin of all origins from all origins, God according to the teachings of *Brahmaism*) who has unlimited power, I will enact it as a law. which has been promulgated (announced) by

Manu', The term “Manu” in this verse, should be interpreted as the first created being of God in this world, born from the mind. From *manu* was born an ordinary man.

Manu is said to be the first thinking being in the Vedas. Illustration of God as the cause of all that exists, the origin of all that exists, as below.

Ratu Sang Hyang Wenang, Sang Hyang Tunggal, Sang Hyang Widhi, Titiang Nunas ngemargiang Kemujizatan “Sang Hyang Ratu Pangeran Mudra”. Kaupa Saksi antu Sang Hyang Ratu Rahyang Manu, Anggen tityang nyurud, MOksartham Jagatdhita Ya Ca Iti Dharmah. Mangda Jati Jagate ngemangguhah rahayu, Selantang tuwuh kedamaian, Damai–Damai–Damai. Om Sang Hyang Petala Rn, Om Sang Hyang Sapta Cakra Rna, Om Sang Hyang Sapta Loka Rna, Sang Hyang Dasaksara Yan namah swaha. Om Sabatai, Namasiwaya



Watra, Wayan.2004:20).

From the description of the use of sacred and modre scripts in "Holy script" and modre symbols of magic, socioreligious symbols in Balinese culture (Hindu religion and cultural education perspective). Regarding the use of characters in the human body, there are many Lontar-Lontar in Bali, as well as copies of Lontar, and their translations, as below.

"Nihan Aji Bhatari Dewi in the ring in the tribal ring, Bhatari Karna Dewi in the ring my stump, Bhatari Angguli in the wetisku ring, Bhatari Arobi in the fertilizer ring, Bhatari Marga Dewi in the ring

Wangkongku, Bhatari Darsi in my panyu-panyuhan ring, Bhatari Kunti on Babokongan, Bhatari Uma on Panyu-panyuhan, Bhatari Sukra ring chart, Bhatari lulut Jembute sarirangku". (Gedong Kertya, Ngurah Asmara's Repeat, 1988:1)

The translation; The Bhatari Dewi is located on the soles of my feet, Bhatari Karna Dewi on my heels, Bhatari Anagula on the calves, Bhatari Arobi on Pupu, Bhatari Marga Dewi on the lumbar spine, (Wangkong) Bhatari Darsi on the buttocks, Bhatari Uma on panyu-panyuhan (peeing). Bhatari Sukra on

baga, Bhatari Lulut Jambute on my body. (Prop Culture Service, Bali, 2001:9).

From the excerpt from the lontar, it shows that the Gods and Goddess are usually placed on the human body, as a symbol of spiritual magic, which is usually done by deeply spiritual people who have become entrenched in Bali. Can be appointed in education at the Hindu Religious Education Faculty, especially in Fine Arts and Design Studies, in the Hindu Rerajahan Ornamen Course, and *Yantra* Literature, which preserve magical values, which need to be studied in depth and more deeply. *Aksara Suci* and *Modre* in “*Holy Script*” And *Modre Symbols Of Magic Socioreligious Symbols In Bali Culture*(*Hindu Religion And Cultural Education Perspective*).

It is the few who dare to reveal the secrets of the Holy Script and *Modre*, with haunting fears, every student who wants to learn about the script. A devotee of Sacred Script and *Modre* Script, also explained that. “*Tyang anak belog, ten uning napi-napi, wantah dados sopir ring Dosen di Universitas Hindu Indonesia. Tyang sampu suwe ngiring ke Pura-Pura, rauh ring luar Bali, taler ring Balian-Balian, ring Pemangku, ring Pendeta, tyang setata ngiring. Tyang ten percaya percaya ring*

Pesraman punika. Rikanjekang tityang warga Bali, setiap ke Pura setata tyang ngaturang bakti (Muspa). Rahina tyang ten inget, daweg punika sore sawatra jam 4, jeg tyang ten uning tangan tityang muter-muter sekadi swastika ke kanan. Ten dados lawan. Raris Dosen punika metekitin tityang, sampun kalugra dados sisya ring Pesraman, tur kapituduh mangda katutup antuk mantram; Sa, Ba, Ta, A, I, Na, Ma, Si, Wa, Ya. (Sambat-sai-sai Siwa Namanya-Informan I Wayan Sekar-Bukan nama aslinya-Rahasia).

It means;

I am a stupid person, do not know anything (about the holy script), only as a driver of a lecturer at the Hindu University of Indonesia. I have been following him to temples for a long time, to outside Bali, guarding to *Balian-Balian*, also the Stakeholders, also the Pastor, I always follow him. I never believed that *Pesraman*. Because I am a Balinese, every time I go to the temple I always pray (*Muspa*). One day (lua will be the day), at that time it was around 4 pm, I did not know my hand was moving around following the swastika moving to the right. Cannot be resisted. So Mr and Mrs Lecturer told me that I was allowed to join the *Pesraman*, and were told

to end the war with a mantra; *Sa, Ba, Ta, A, I, Na, Ma, Si, Wa, YA*. (Sambat-sai-sai Shiva His name is-Informant I Wayan Sekar-Not his real name-Secret).

3. Conclusion.

3.1. Sacred script and *Modre* script, scripts that are sanctified by the Hindu community in Bali, so that if you want to learn, you must start with religious requirements, in the form of ceremonies and ceremonies. Both large and simple are according to their abilities, in order to avoid bad influences outside the abilities of ordinary people.

3.1. Studying the Sacred Script and the *Modre* Script, one must find a Spiritual Master, so as not to be misguided, or go

insane. If there is an error in learning the Sacred Script and the *Modre* Script, someone will guide and direct, and at the same time take full responsibility if a mental disorder occurs.

3.3. The benefits of the Sacred Script and the *Modre* Script, as stated by informants who have followed this lesson, for decades. It was not allowed to mention his name. At first he did not believe in mystical and religious knowledge, but after receiving a gift from *Sesuhunan Bhatara Mahadewa*, which was located at *Batukaru* Temple, he finally came to this day and was healthy and fit. At 65 years old, 2022.

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Investigate Magic Treatment Systems Against *Sempengot* and *Bebai* Diseases in Bali: Mantra, Medium, Techniques and the Days Invention of Healing

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ABSTRACT

The use of mantras with various ritual support facilities is believed by some Balinese Hindus to be very effective for treating medical and nonmedical diseases, including *sempengot* and *bebai* diseases. *Sempengot* from a medical point of view is a disease caused by facial nerve paralysis, while *bebai* is a psychiatric disease caused by evil spirits. Both of the diseases are believed by some Balinese people to be diseases that are transferred by someone to harm the lives of others so that the treatment or cure is also carried out traditionally which is sourced from lontar *Canting Mas*, *Usada Sasah Bebai*, *Darma Usada*, *Kanda Pat Bhuta*, and *Usada Cukil Daki* and *Ayurveda*. In this regard, this study aims to uncover mantras in the treatment of *sempengot* and *bebai* diseases, the ritual means used, the determination of the time of healing, and the methods and techniques of their treatment. This research uses an ethnolinguistic approach. Data collection uses observation, interview, and documentation methods. Data analysis uses a constant comparative method or an extra lingual method, that is, observing utterances in a social context. The results of the analysis are presented in a qualitative descriptive manner. The results shows that the treatment of *sempengot* and *bebai* diseases was guided by the *usada* Balinese texts. In the *Balinese Usada* texts, it is described about mantras, ritual support facilities, treatment ingredients, methods or techniques of treatment, and the days invention of healing.

Keywords: treatment, mantra, sempengot, bebai, usada

I. Introduction

The development of technological and information flows has caused the human lifestyle to constantly shift in the modern direction characterized by all-practical, economical, efficient, logical and rational thinking. This condition is almost visible in various aspects of human life, including in the field of medicine. In the field of medicine still implies the presence of classical and even primitive nuances in the life of society. Traditional medication or traditional healing still has allurements, in a number of regions in Indonesia, including in Bali area. Traditional medication is

considered to provide an alternative solution to medical medication. Data regarding the application of traditional medication in Indonesia in the modern era as shown on the National Socioeconomic Survey or *Susenas* (2017) can be seen in the following map.

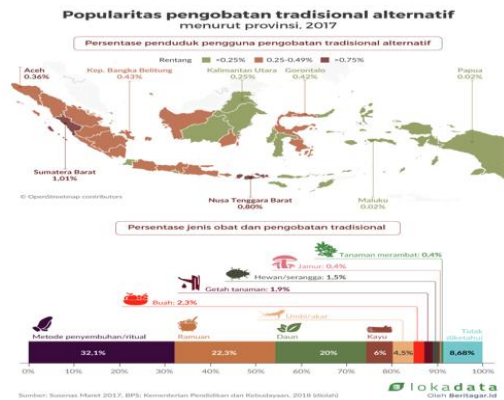


Fig. 1. Popularity of alternative traditional medicine

The map reflects that the highest practice of traditional medication is in West Sumatra with approximately 53 thousand people (1.01%) while Papua is the lowest province with 630 users (0.02%). The highest percentage regarding treatment techniques is through ritual methods, such as shamans, *jampi-jampi*, and healers.

It is undeniable that medical medicine is the main choice of most Balinese in the era of globalization as nowadays. However, some community still believe or apply for traditional medication and healing as a companion effort to get optimal health. The method of healing or traditional medication cannot be separated from the belief of the Balinese people, who are dominantly Hindu, of the existence of forces beyond human reason.

In general, Balinese believe that the onset of disease can be caused by two sources, namely *sekala* (visible) and *niskala* (invisible), for example, the cause of *sekala* pain due to being hit by an object, such as eyes sore by onion, swollen legs hit by nails, scratched by knives, and fractures due to accidents. However, *niskala* pain is caused by invisible objects suddenly, such as asymmetrical faces, swelling of the body, and headaches of unknown cause. The both of the diseases by Nala (1992) are called the power of *sekala* and the power of *niskala*.

Anthropologists, Foster and Anderson (1996), argue that the causes of the diseases are given to the term naturalistic power and personalistic or human power. Naturalistic concepts are disturbed by natural environmental factors, such as weather, dust, physical, chemical, and social factors and emotions. Meanwhile, the human power factor, occurs by supernatural beings, ethereal beings, such as spirits, demons, and ghosts.

Sempengot and *bebai* are diseases that are often associated with visible or *sekala* power or naturalistic power. Both diseases are still a frightening scourge for the people of Bali. *Sempengot* from the medical aspect is called *bell's palsy* (Jayanti, 2018; Baharudin, 2021; and Hopkin, 2021), which is a unilateral peripheral facial nerve paralysis disease that occurs suddenly due to the inflammatory process of swelling in the facial nerve area so that the face looks asymmetrical. The unsymmetrical state of the face in the view of the Balinese is associated with certain myths believed to be due to the attack of black magic (Saputra, 2017; Jayanti, 2018).

Meanwhile, *bebai* is a non-medical disease. The disease is believed by the people because of the actions of a person who has certain powers. The action is aimed to harm someone with a means or medium made from the *catur sanak* that is the 'four fetal brothers of life' (amniotic water, blood, delicate veil of the fetus, and placenta). Nala, (1992) confirmed that people affected by *bebai* are called *bebainan*. The characteristics of a person affected by *bebai* are frequent headaches, such as being in a trance, talk uncontrollably, and screaming.

The treatment or healing of people attacked *sempengot* and *bebai* in Bali I will be brought to someone who has the ability of darma usada or a shaman. The shaman

will do the treatment based on the Balinese manuscripts to be guidance. Most of the patients treated are able to be cured by the shaman.

This study investigates the magical treatment techniques against *sempengot* and *bebai*. The problems will be solved are contains of means or media, methods/techniques of treatment, mantras, and the invention of a good days. The magical treatment guidance of the both diseases will be search based on Balinese manuscripts, such as *Ayurveda*, *Tatempuran Bebai*, *Buda Kecapi Sastra Sanga*, *Usada Cukil Daki*, *Canting Mas*, and *Usada Dalem Jawi*. In addition, researchers made observations on the healing system of these diseases carried out by a person or an informant named I Ketut Subagia as a shaman from Tibubiu Village, Kerambitan District, Tabanan Regency. In this regard, the problem in this study can be formulated how the means, methods/techniques, mantras used when performing healing against *sempengot* and *bebai*, as well as how to invent or determine the good day in treating both diseases.

The issue of this research problems, purpose to open medical insights through manuscript work; as an effort to uncover some of the contents of the Balinese lontar manuscript containing traditional medicine or ingredience. Susi Johnston in Suardiana, (2018) noted that there are about 116 lontars to understand healthy living by understanding the characteristics of illness medically or nonmedically and also to uncover the treatment technique of the diseases by a shaman of darma usada that combined the power of *sekala* and the power of *niskala* through the content of the usada script, spices, offerings, and mantras, as well as the method of determining or invent the good day in treatment.

Research that reveals about usada manuscripts, such as I Wayan Jendra et al (1978/1979) in the article "Usada Kuranto Bolong, Usada Anda Kacacar, Usada Dalem Jawi, and Usada Rare" which reveals the four usada manuscripts in the form of transcripts and translations. Ngurah Nala (1992) in the book of *Usada Bali and Ayurveda Ilmu Kedokteran Hindu 1* reveals about the science of medicine contained in the *Ayurveda* manuscript. I Wayan Surka and I Dewa Ayu Nyoman Manik Ulan Dewi (2020) in the article of "Pengobatan dalam *Ayurveda*" also revealed the treatment in the *Ayurveda* manuscript.

Research on *sempengot* and *bebai* has also been carried out a lot by I Nyoman Kanduk Saputra (2017) in the article "Ilmu Sempengot Ada di Lontar Canting Mas, tapi Mulai Jarang Dipakai" which is introduce the content of Lontar Canting Mas only. Putu Supartika (2018) in the article "Bebai Pakai Sarana Bayi yang Digugurkan" just reveals about the means of *bebai* disease. Luh Putu Widhyapsari Jayanti (2018) in the article "Kesehatan: Mengenal Penyakit *Bell's Palsy* " and M. Bahrudin (2011) in the article "*Bell's Palsy*". Both of the articles briefly introduced the disease of the medical term of bell's palsy.

Meanwhile, this research is expected to complement the studies that have been carried out before and describe deeply the means, methods/techniques, mantra used when healing *sempengot* and *bebai*, as well as how to determine a good day in treating both diseases. The research seeks to combine between the source of the treatment script and the directly treatment practice of the disease by shaman of darma usada.

II. Methodology

The research method applies an ethnographic study, which is a study that focuses on the culture of a society contained in manuscripts and ritual techniques (Koenjtaringrat 2009). In uncovering the language of mantras, relying on ethnolinguistic theory as an attempt to uncover the mantras behind the use of language through anthropological and cultural concepts (Balinese) (Foley, 2001; Murdasari Dewi, 2014).

Data sources of the research are based on Ayurveda, manuscripts of Tatempanan Bebai Lontar, Buda Kecapi Sastra Sanga, Usada Cukil Daki, Canting Mas, Usada Dalem Jawi as well as verbal utterances from a shaman. According to Rowe (2003) and Fraser (2004) noted that the data sources as a form of text citations and the transcription of oral from interview could be as supporting analysis.

The data collection method applies comparative method through text observation, documentation (literature), and interviews with speakers and accompanied by recording techniques. The research instrument uses an investigative method regarding the process of *sempengot* and *bebai* diseases treatment through Balinese traditional cultural with various stages.

In accordance with Mahsun (2012) argued that the analyzing of the data is a form of a qualitative descriptive with a constant comparative method, known as an extra lingual method, it observes the verbal utterances of a shaman in the treatment processing.

III. Results and Discussion

Based on the results of manuscript reviews and interviews with the shaman of darma

usada investigators can be revealed such as bellow.

A. The Characteristics of Sempengot and Bebai

Sempengot and *bebai* are known to the Balinese people since ancient times. *Sempengot* in medically is often called *bell's palsy*, is a uniletaral peripheral facial nerve paralysis disease that occurs suddenly and is caused by the inflationary process (inflammation) and swelling of the facial nerve exit area (fascial canal) causing suppression and damage to the facial nerve. In the belief of the Balinese people who pursue lontar usada, *sempengot* illness is caused by a shaman (dukun pangiwa) with the target of facial expressions. The characteristics of the person are who affected *sempengot*, such as (a) difficulty talking, (b) nose, mouth, unsymmetrical facial expression, (c) fondness of spitting, and (d) reddish eyes. Nala (1992) noted that *Bebai* is a disease made from the body of the fetus and *kanda pat* (four sister of fetuses) which are sent into the body of a person who wants to be treated so that he is in illness. The characteristic of people in *bebai* were conveyed by I Ketut Subagia who has experienced treating the disease since 1985 until now, as follows: (a) pale face, (b) often feeling pain in the head, (c) hallucination, (d) love sleeping, (e) body feeling weak, and (f) screaming in a crowded places like a possessed person (Interview, July 15, 2022).

In Dash in a book titled *Bhawaprakasa*, it is stated that there are eight ways to diagnose a disease, namely: (1) *aptopadesa* (wise mind), (2) *pratyaksa* (observation), (3) *anumana* (conclusion), (4) *pratyaksa pulse* (pulse examination), (5) *netra pratyaksa* (eye observation), (6) *jihva*

pariksha (tongue examination), (7) *pariksa* (checking sound), and (8) *mutra pariksa* (checking urine) (Dash, 1980; Nala, 2001). Proficiency in reading the characteristics of the two diseases of the darma usada in Bali is inseparable from *the prognese* (shaman of a darma usada). The results of the diagnosis from the usada researchers and their experiences, as guidelines in determining the type of medicine, treatment methods, rituals, offerings, spice ingredients, and invent a good day for treatment.

B. Ritual Media and Medicinal Spices

1. Offerings

The offerings that need to be prepared before treatment, such as *boreh*, scrubs, and *diasali* oil with offerings of *canang sari*, *pras pejati*, *seghan wong-wongan* addressed to *catur sanak* (the Goddess of *Anggapati*, *Merajapati*, *Banaspati*, and *Banaspati Raja*) so that they are willing to help in expelling the disease of *sempengot* and *bebai* from the body. The sick person is 'cleaned' (*lukat*) with *panglukatan* offering, addressed to Sang Hyang Wenang. *Tirta* (holy water) is sprinkled 11 times and drunk 3 times.

The *penglukatan* 'cleaning of the soul' ceremony is performed on the beach or river by means of which the patient is washed using the offerings, such as *sesayut palebur kala*, *pabayakaonan*, *sasayut prascita*, and *pangulap pangambean*. When the offering is held on the beach, it means that the offering is addressed to Sang Hyang Baruna, whereas if the offering is done in the river, it means that the offering is addressed to the Dewi Gangga.



Fig. 2. *Seghan wong-wongan*

2. Spices of Treatment

Spices are part of the plant, both in the form of stems, bark, roots, flowers, leaves, and rhizomes can be used as spices in dishes, drinks, and medicinal materials and cosmetics (Kristiningrum, Ellia and Reza Lukman, 2011; Asnan, 2020). Judging from the number of usada lontars, Jendra, I Wayan et al., (1978/1979); Sukersa,

(1996); and Suardiana, (2018) confirmed that the knowledge of medicine Balinese people, including its concentration, and the cultivation of medicinal plants as one of the ingredients of traditional medicinal herbs has been work out for quite a long time ago. Medicinal spices ingredient for *sempengot* disease is nutmeg (jebug harum), curcuma longa linn (*kunyit*), alpinia galangal (*lengkuas*); and sandalwood (*cendana*). The sandalwood that contains in water then extended on the face of the sick person (interviewed, July 15, 2022).

Meanwhile, the ingredient of *bebai* treatment are noted in the manuscripts of Tetempuran *Bebai* and *Cukil Daki* as follows;

Pangalah babai, sa, kulit kakul ne gede, anggen masa be, malengis celeng, jang duuring aturu, pitung dina, wnanng minantran Siwa Gni (Tetempuran *Bebai*, 3b).

Translation

Defeating of the *bebai*'s ingredient contain of the large snail skin, cooked, and mixed by pig oil, placed on the bed for seven days, then given the mantra of Shiva Gni.

"Mwah anikanin wang kneng bebai, mwah wisya, saja mapas dening tamba, iki arbitrarynya, sudang taluh, ketan injin, sodan woh buratwangi, lengawangi, lawo satukel, sasari 225, banteknakna ring sanggar kamulan" (Cukil Daki: 2b)

Translation

For the people who get *bebai*, the medicine is salted egg, glutinous rice and black rice, fragrant therapy (*buratwangi*), fragrant oil, *satukal* thread, 225 moneys, offer it to the *Kamulan* family temple.

Based on the experience of I Ketut Subagia as a shaman of darma usada has his own ingredients in treating these two diseases. The potion was made departing from his experience in healing of the disease. The ingredient consists of the horn of rhinoceros and its blood, the seed of champagne flower, burned woman hairs, and *berkis* (*sedana*). The ingredients are boiled and the vapor inhaled deeply by the patient. Meanwhile, the scrub ingredients are the young alpinia galangal, lime, tobacco, betel leaves, betel nut, red lime, *tritetuka* (onions, ginger, galang and turmeric), grave garbage (*lis*), alstonia scholaris (*kulit kayu pule*) and *spondias pinnata* (*cemcem*) that grows in graves.

In lontar Usada Dalem Jawi it is stated that the ingredient of treatment for *bebai* in Bali are *dara* wood, Javanese liligundi, *ingu*, red sulfur and garlic, *samparan wantu*, and dripped directly on his nose (UDJ: 1a—1b)

C. Methods/Techniques, Mantras, and Days Invention for Healing

1. Treatment Methods

Treatment methods can be grouped into elements of the knowledge system of a nation that in its reality are incorporated into the technological element. The reality in society, although the biomedical practice of medicine is growing, but radisional treatment techniques and the use of traditional medicine are still being implemented.

There is a way of treatment in Ayurveda called *snehana chikitsa*, that is treatment by applying a certain herb, such as *boreh*, scrubs, and oils. Treatment is carried out after seeing the features or the characteristics of the diseases by asking the patient feels about the symptoms of the diseases. After having dialogue with the patient, the shaman of usada darma will

prepare all the necessary potions in accordance with the manuscript guidelines and the experience of the usada darma investigator itself. The means of the potion are mixed subsequently.

Based on the research observations, found that I Ketut Subagia (72 years old) as a shaman (*balian*) who do the treatment of *sempengot* and *bebai* healing based on the guidance which is contained in the lontar usada, such as *Usada Sasah Bebai, Dharma Usada, Bhuda Kecapi, Kuranta Bolong, Canting Mas, Sapta Kanda, Sastra Sanga, Genta Pira Pitu, Sang Hyang Saraswati, and Panyupatan Mpu Bradah*. The means or the ingredients that are noted on the manuscripts are collected in one of the usada lontars by the shaman of the darma usada. These ingredients then formulated and given to the sick with the technique of *simbuh* or sprayed out or dripped through the nose of the patient after the ritual offerings done (interview, July 15, 2022).

2. Mantra

According to Mpu Jaya Wijaya (2008) who states that mantra is a sentence or prayer verse consisting of words that are generally secret used by a worshipper to communicate with God, spirits, or something that we believe in. The use of mantra can be sorted into three types, namely: (a) *dainika upasana* mantra, (b) *naimitika upasana* mantra, and (c) special spell/mantra. *Dainika upasana* mantra is used by the community to connect with God through the offerings. *Naimitika upasana* mantra is spelled by the Hindu community, on the *Manusa Yadnya* ceremony, when bury the placenta, and in the Saraswati day. The special mantra is spelled according to someone professions, such as a shaman, handyman, fisherman, and special activities (Mpu Jaya Wijaya,

2008). The type of special mantra as the object of the study described in the article. Based on the guidance of Ayurveda, Nala (2001) confirm that the mantras spelled by the shaman of darma usada are *Ong Ang siah, Ong Ung siah, Ong Mang siah, wisia punah*. The mantra is chanted while conducting a treatment (*chikitsa*). When a body that has the energy of the seven *chakras* (*muladara, svadhitana, manupura, anahata, visudha, adnya, and sahasrara*) is touched by the vibration of the mantra, the healing process will be done easily. It can be asserted that mantras are one of the auxiliary means in *chikita*. Mantra in the *Cukil Daki* lontar which is spell in the *bebai* treatment, as bellow.

"Om Am Om Um Mam Om anapak dewa tigahyang, pakulun anampa Dewa kamulan, ngawijilang kasakten, darma saji dewa ri Dalem, purusa sakti, dewa ri Puseh, angulun angaji kasakten, mijil kasakten amor sakti, hyang hyang sakti, Om bhuta taksu asih, manut soro dewata bayu" (Cukil Daki: 2b)

Translations:

(*spell*) in the name of the three-hyang god, (Dewa *Kamulan*), aiming to eliminate the supernatural powers, offering to the gods powers in Dalem, Puseh, may give love according to the strength of deity.

In addition to being guided by *the usada* lontar, sometimes the shaman of usada darma has its own way or mantra in treatment. As done by I Ketut Subagia, he had certain utterances in healing the *sempengot* and *bebai* diseases. The mantra chanted in treating of both of the diseases as bellow.

Inganika Sang Hyang Dasaksara, Sang Hyang Dasaksara angreka Sang Hyang

Pancaksara, Sang Hyang Pancaksara Angreka Sang Hyang Triaksara, Sang Hyang Triaksara angreka Sang Hyang Rwabhineda, Sang Hyang Rwabhineda matemahan bayu akasa lawan pretiwi mwah Sang Hyang Tunggal, Sang Hyang Tunggal matemahan Sang Hyang Wenang, Sang Hyang Wenang wit ing dewata kabeh amupung wisya manadi desti tluh tranjana, bebai, sempengot, sasab tiwang mura ring kru sirang manusa si anu...., si anu.... yan sangkaning pakrianing dewa mulih dewa, yan sangkaning pakrianing manusa mulih saking manusa, yan sangkaning pakrianing jin, mamedu samar mulih saking jin, mamedu samar, yan sangkaning pakrianing buta kala dengen mulih saking buta kala dengen. Jahtasmat sidhi mandu mantraku Ang Ah ya namah swaha.

Translations:

In the name of God for the diseases suffered by someone tahr comes from negative being may returned to its source. May God blessing.

3. Day Invention of Healing

The Balinese calendar system that sticks to the *wariga* 'science of astrology' to determine the feeling of good and bad days (*ala ayuning dewasa*), its existence has been maintained until today. Terms in *wariga*, such as *iwang, prawani, panglong, kala, pamacekan, naga naut, panten, pamacekan lanang, pamacekan wadon, dagdig kranna, kala agung, wewaran, kala larung pangalan, and mretta papageran*, as well as *Yama Purwwa Tattwa* (Lontar *Ala-Ayuning Dina mwah Sasih*) can affect the good and bad of the day. In the manuscript of Aji Swamandala it is stated:

Iti Aji Swamandala, nga., Swamandala mraga surya sasih, ida nitah adult kabeh, ala lawan ayu, ring sastra wariga, aweh nugraha sang pandita ring martyaloka, ida rumaksa pati urip ing manusa ring jagat, ida meraga sabda, bayu, idep.

Translation

This is Sang Hyang Aji Swamandala, his name, contains the knowledge of Batara Surya Candra inherited by priests from ancient time, he could keep the life and death of humans and the ordinances of people to get a good day, the holy/good day to carry out small, medium, and large ceremonies.

Days, *wewaran*, and *kala* are the essential things to considerate of doing treatment for *sempengot* dan *bebai*, while in Bali it is called *wariga*. However, in Java based on primbon and *Serat Centhini* is called *neptu*. For Javanese tradition, it is the determination of days, months, the best time and years (Sudardi, 2002). The day that is considered good for mixing medicine for darma usada practitioners in Bali, namely on the day of *tutur mandi, siwa sampurna, kala wisesa, kala miled*, during *kajeng kliwon*.

To invent the good day in healing the *sempengot* and *bebai* treatment besed on the shaman of darma usada is guided by lontar *Darma Usada* and *Wariga Gemet*. Farthemore, the darma usada also mastered the *panca gni, ida pingggala sumsum mena, kunda rasia, buda kecapu, genta pinara pitu, and sapta kanda* which have been consecrated with the *ganapati* ceremony. According to the statement of I Ketut Subagia, all days are considered good and can treat patients *as long as they are* concerned with the of the darma

usada believe is equipped with the above knowledge and has done self-improvement through the ceremony of *ganapati*.

However, the shaman of darma usada generally still need to account the day based on the *wewaran* 'rhythm of the day' (*triwara: pasah, beteng, and kajeng*) and do not want to treat patients on the day of *pasah* because the day is considered a holy day to worship Ida Sang Hyang Widhi. Treatment of both diseases is carried out both on the day of *beteng* and *kajeng* (interview, July 15, 2022).

D. Lontar Usada as a Guide in the Treatment of Sempengot and Bebai.

Medical treatment against *sempengot* and *bebai* diseases as the main choice of most Balinese nowadays. If medical treatment does not provide maximum healing, the patient or the patient's family will seek alternative treatment, it is traditional Balinese-style of treatment. On the other hand, not a few of Balinese people also directly carry out traditional treatment than medical treatment. Healing methods or traditional medicine cannot be separated from the Balinese's belief that diseases can be caused not only from *sekala*, but also because of *skala* aspects. Contrary to this belief, traditional medicine is considered another way to cure of the diseases. The treatment of *sempengot* and *bebai* diseases will be entrusted to a Balinese shaman of darma usada who has competence and experiences in treating the disease.

A shaman of darma usada is guided by one of the contents of the Balinese usada text, such as *Ayurveda, Tatempuran Bebai, Buda Kecapi Sastra Sanga, Usada Cukil Daki, Canting Mas, and Usada Dalem Jawi*. The Balinese usada texts describe explicitly and implicitly the treatment techniques of *sempengot* and *bebai*

diseases, starting from the ritual procedures, *banten* equipment or offerings, means or spices of ingredients, prayers or mantras chanted, and a good day in healing. Furthermore, the texts also describe the ethics that must be fulfilled by the shaman, such as purity of heart, sincerity, and physical hygiene.

In general, the disease of *sempengot* and *bebai* can be cured to the maximum through the traditional treatment. Based on the I Ketut Subagia's experience stated that he had successfully cured his patients from the disease of *sempengot* and *bebai*. A total of 15 people with *sempengot* and 210 *bebai* have been cured until October 2022 and the patients have never relapsed anymore.

Thus, can be confirmed that traditional medicine is one of the companion efforts in cure of *sempengot* and *bebai* or traditional medicine and treatment as an alternative solution to medical treatment. Bali, which is rich in the treasures of usada manuscripts, should need to be revealed its meaning and used to maintain the health of the people. Moreover, recently, there is a tendency for Indonesians, especially Balinese need to return to natural medicine or *back to nature*. Therefore government, supporting should be obliged to prepare the facilities and regulations.

IV. Conclusion

Based on the discussion that has been carried out, the preventive aspects that the using of means, spices, offerings, mantras, and days of healing to mixed the medicines and treatment techniques are very important in the success of healing. The shaman of the darma usada in carrying out his profession still adheres to the manuscripts of *Tatempuran Bebai, Buda Kecapi Sastra Sanga, Usada Cukil Daki, Canting Mas, and Usada Dalem Jawi*. An

important part of the content of the lontar, he collaborated with experiences with emotional, psychic, and socio-cultural aspects of the medical tradition as an effort to convince the power of *niskala* (the purpose of offerings and mantra utterances) and the belief of *sekala* power (the use of spices, medicinal techniques, and the invention of days for healing). Through this treatment technique, it is proven that patients can recover and never relapse.

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Nyomye Bhuta Kala Related to Environmental Purification to Prevent Plague in Balinese Hindu Life Beliefs

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ABSTRACT

This paper aims to find out the ritual of "Nyomye Bhuta Kala" about the purification of the surrounding natural environment to reduce and prevent the occurrence of epidemics or diseases caused by scale/Niskala. This belief is thought to have existed since the time of the ancient Balinese kingdom and until now it still exists, expressed in various traditions according to the knowledge of "desa Kala Patra" or in Balinese terms "manut ring dresta". The problems raised in this paper include the following. 1). What are the forms of Nyomye Kala related to environmental purification to prevent epidemics in the life beliefs of the Balinese Hindu Community; 2) What is the meaning expressed in the "Nyomye Bhuta Kala" ritual related to environmental purification to prevent outbreaks of beliefs in the life of the Balinese Hindu community. This study uses the triangulation method: observation, interviews, and documentation. While the analysis technique is descriptive and interpretive. To dissect the problem using cultural theory, namely interpretative symbolic theory and magical theory. The results in this paper are the Balinese people, especially the Balinese Hindus, have a belief in the existence of epidemics or diseases caused by Niskala factors, namely situations where the natural environment is disharmony due to astrological shifts and pollution (leteh) caused by human actions that inhabit the natural environment itself. A polluted environment (leteh) has the potential to cause disease (dry) or epidemics and can hurt the human environmental ecosystem in it. The forces of natural energy in Balinese astrological shifts cause friction which also requires an adaptation process at each time phase (Kala). Another factor in the emergence of epidemics is human activity, which results in disasters (reinforcements) and harms humans and the environment in the end. Anticipation and prevention as well as practices in efforts to prevent disasters or disease outbreaks in Balinese Hindu beliefs, namely by carrying out the Nyomye Bhuta Kala ritual.

Keywords: *Nyomye Bhuta Kala, repel reinforcements, magical rituals.*

I. INTRODUCTION

The implementation of the ceremony in the form of Nyomye Blind Kala has been carried out by the Balinese people with various ceremonial activities. This ceremony is carried out as a form of respect for the blind (astral beings) so as not to interfere with human life. In Balinese life, this type of ceremony is wrapped in part of the implementation of the Panca Yadnya ceremony, namely Buta Yadnya. Bhuta Yadnya ceremony, bhuta means natural

elements, while yadnya means a sincere sacred offering ceremony. The word "Bhuta" is often combined with the word "Kala" which means "time" or "energy". Bhuta Kala means the element of the universe and its power. Bhuta Yadnya is worship and sacred offerings that are sincerely addressed to Bhuta Kala whose aim is to establish a harmonious relationship with Bhuta Kala and take advantage of its usefulness. One of the Bhuta Yadnya ceremonies is the *Tawur kesanga* (Nine)

Ceremony before Nyepi Day (New Year / Çaka / Balinese Calendar).

The Tawur Kesanga ceremony (the ninth month) is a type of Nyomye Bhuta kala ceremony, a sacred ceremony that is a sincere sacred offering to Bhuta Kala so that a harmonious relationship can be established and can give strength to humans in life. An anthropological approach that can be used as a reference in discussing the integration dimension of the Nyomye Buta Kala ritual practice is the concept of human collectivity as the main aspect of various forms of community cultural practice [1]Koentjaraningrat, 1986:141). Collectivity describes the interaction between humans, they build various symbols and carry out various activities to maintain collectivity. Because the rites held by indigenous people contain collectivity values which then form the level of belief (sense of belief) in the community. Bobby Alexander said that there are two phases of the ritual, namely performance, and transformation. So for him 'rite is the basic form of performance, or self-presentation, and is carried out through preparation and always develops from time to time. In its implementation, a ritual practice will have an impact on the transformation of life every day in the context of the society in which the rite is practiced. In certain rites, transformation also occurs in person' (Alexander in [2] Bowie, 2000:153).

This study uses a qualitative method with an interpretive descriptive approach. By interpreting the data, revealing the meaning behind the Nyomye Buta Kala ceremony in the Hindu community in Bali can be deeper. It is also possible to see the history of the development of traditional ceremonies, as well as their relationship to other ceremonies. The main problems that arise from this research are 1) What are the values that underlie the implementation of the Nyomye Butakala rite in the Hindu community in Bali? (2) What is the role of Nyomye Blind Kala in Hindu society in Bali?

The purpose of this study is to reveal and describe the values that underlie the implementation of the Nyomye Bhuta Kala rite in Hindu community groups in Bali and analyze the role of Nyomye Bhuta Kala in Hindu

society in Bali. The scope of the research also includes two things, namely the area and the material. The scope of the research area is in the province of Bali. While the scope of the material consists of: the concept of Nyomye Bhuta Kala in the culture of the Hindu community in Bali.

The data collected also uses primary data and secondary data [3](Moleong, Lexy, 2000:15). The data collection techniques were carried out, among others: Observation, namely observations made directly in the field related to the Nyomye Butakala tradition. The elements observed directly include the form of Nyomye Bhuta Kala the ritual method, and the function of the Nyomye Butakala rite in the life of the Hindu community in Bali. Interviews are conducted by preparing interview guidelines that have been compiled and oriented to the main issues to be studied. The interview method used is an in-depth interview with informants or traditional leaders and the community who are more familiar with the concept of Nyomye Bhuta Kala. Through in-depth interviews, it is hoped that data can be collected regarding the symbolic value and meaning of each series of ceremonies. Literature Study, this literature study is carried out by reviewing writings and various concepts as well as various other literature related to research problems. Data analysis, this stage is the last stage that is carried out after the data has been collected starting from determining the location, observations, and interviews as well as literature studies related to the problem being studied. The results are processed and arranged so that they become a report and are part of a series of scientific writing.

II. DISCUSSION

A. FORMS OF NYOMYE BHUTA KALA'S IMPLEMENTATION SERVICES

❖ Tawur Agung Kesanga.

Once every year to coincide with the ninth month of the dark month (tilem) of Sanga, the Balinese Hindu community in each traditional village carries out a ritual ceremony called

Tawur Agung pengrupukan. This activity is organized in an organized manner through the traditional village institutions of each region. Tawur Agung Kesanga is the Balinese way of glorifying nature so that nature becomes harmonious and balanced. This belief has been embedded and internalized both through oral traditions from village elders and externally, there has been a lot of information from various authorized institutions related to Hindu religion. The Tawur Agung that is offered at Tilem Kesanga is actually a caru that has a main level. Caru itself comes from the Sanskrit word which means delicious, sweet, very interesting. In the Samhita Swara, it is also stated that caru means beautiful and harmonious.

By offering caru to the rulers of nature, it is hoped that the relationship between humans and nature can go hand in hand without destroying each other. Caru's offering in Tawur Agung Kesanga is also part of the Bhuta Yadnya ceremony. The mecaru ceremony is a ritual that must be carried out so that the bhuta kala does not interfere. Bhuta kala itself is a personification described by the community in its various forms. The form of Bhuta's appearance when adjusted to the function and place. Several types of demonic/bhuta kala depictions such as Bhuta Bang, Bhuta Bucari, Bhuta Barak and so on. Titib in [4] Atmadja et al (2015:10) explains that when Bhuta is described in various forms, it is very terrible, and likes to interfere with human life. Various names of Bhuta Kala are found in Bali such as: Bhutakapiragan, Bhuta Kilang-kilung, Bhuta Cuil, and others. On the eve of Nyepi, the Balinese people personify the faces of Bhuta Kala by making large dolls or often called Ogoh-ogoh which reflect the various forms of scary Bhuta Kala. People's creativity in making ogoh-ogoh generally uses frightening facial expressions, black stature, giant bodies, and sticking out tongues, with spooky properties. This is the imagination presented by the artists or the people who make a depiction of the creature Bhuta Kala. The imagination of this kind is intended as a symbol that Bhuta Kala has frightening qualities that can do anything to human life, even bring suffering and death. Bhuta Kala is a reflection of human life so

every ceremonial ritual must be balanced in carrying out caru sacrifices for the Bhuta Kala so that they do not interfere with human life on Earth. Taur Agung Kesanga is a form of caru at the main level when using buffalo as a sacrifice. If the ceremony is Madya enough to use the "segehan agung" pecaruan. The tawur agung sanga ceremony is part of the yadnya ceremony, namely Bhuta Yadnya. This ceremony is more directed at the goal of nyomia Bhuta Kala or various negative forces that are seen as being able to interfere with human life [5](Sudiana, 2018: 21). Giving holy sacrifices in principle begs the rulers of nature so that the balance of the relationship between sekala and niskala becomes more harmonious. In real form, humans can coexist with nature integrated into harmony.

❖ Great Tawur Besakih

Big ceremonies are often performed at central temples in Bali. Besakih is the largest temple in Bali every day or Piodala is celebrated with a grand, complex, and elaborate ceremony. Agung in the sense of ritual at Besakih Temple is a religious center witnessed by Hindus from all over Bali and even from outside Bali who wants to offer Bhakti or pray for safety at Besakih Temple. Besakih Temple is believed to be the center of Dewa Utama's palace to protect the island of Bali and its surroundings. Complex in terms of ceremonies because it involves all elements of society, including the government, religious organizations, and traditional villages. All traditional institutions and the government, especially in Bali, collaborate in making religious celebrations or ceremonies at Besakih Temple a success, which is held annually to coincide with the full moon of Kedasa. Complicated in the sense that here a ceremony system that is held requires accuracy or detail because the equipment and infrastructure facilities are so numerous and require considerable resources to meet needs such as making offerings, property and logistical needs, and so on. However, with the spirit of devotion, community members collaborate to support each other both in government institutions and traditional institutions (custom villages), as well as other

community institutions, religious ceremonies that are so grand, complex, and complicated can be easily completed with joy. The Piodalan ceremony at Besakih Temple culminates in the Purnama Kedasa Balinese calendar. Every ceremony before the piodalan, a series of tawur agung ceremonies or delivering caru is always carried out and is a mandatory series of the Bhuta Yadnya ceremony in Besakih. The Tawur or Caru ceremony depends on the level of the ceremony being held, such as Tawur Agung Panca Wali Krama or Tawur Agung Ekadasa Ludra. The level of tawur offered is a measure of the level of the ceremony being held. Taur agung in a series of ceremonies at Besakih Temple is a sincere offering and glorification to nature by giving holy sacrifices. In the Raja Purana Pura Besakih (RPI 17.22-8): Here are the sacrifices to fight all kinds of plagues, the sacrifices that must be made when Ekadasa Rudra, a caru to the bhuta in Bali, [list of offerings] The function is to remove disease from the earth. land/state must establish a Tawang studio ([6] Fox, 2010: 388). Taur agung in a series of religious rituals in Besakih can be interpreted as a series of offerings to demonic creatures (bhuta kala) so as not to spread disease and creatures after being delivered by caru to become Bhuta Hita which means that bhuta's nature returns to become an element of divinity (nyomia bhuta kala). Presenting offerings in the form of caru restores natural elements into harmony again.

❖ Siat Geni in Tuban Traditional Village

For example, during the Siat Geni ceremony in



Tuban Village, Badung Regency, Bali Province is one of the Nyomye Bhuta Kala ceremonies. The Siat geni ritual is an annual tradition held by the Tuban Traditional Village community by involving the younger generation, namely youths from two Banjars, namely the Tuban Geria traditional Banjar and the Pesalakan traditional Banjar. In the implementation of this ceremony, anyone can play or ngayah. The important thing is that this ceremony is not used as an arena for revenge. The taboo in this geni practice is that it is not allowed to take firewood in the graveyard. Technically, this game is done by throwing fire from coconut fiber at each other. In this game, the youths mingle and the players will throw or attack each other. Siat Geni is a sacred game or ritual. Community leaders still maintain the continuity of its implementation. The Siat Geni ritual is a symbol of the game which in the abstract world

or beyond human logic the Butakala releases its power in the form of Ludra Fire to be presented as a sense of devotion to Ida Bhatara who resides in Pura Dalem. Siat Geni is a symbol of supernatural forces that are believed to be able to balance the environment, so that great powers are channeled into positive forces that are beneficial for the balance of nature, both in the abstract and scale realms. Observing what the community leaders said above, it is a belief system that is logically a way to describe an understanding of nature where another nature is not real but is believed to exist together and must be kept in balance.

B. Nyomye Bhuta during the Usaba Dimel series in Straits Village, Karangasem Regency



❖ Medugul/Meboros

Precisely in Selat Village, Selat District, Karangasem Regency, there is also a Nyomye Butakala ceremony. This ceremony is a series of Usaba Dimel ceremonies. Some of the Nyomye Butakala ceremonies performed by the Straits Traditional Village are called Medugul/Meboros. Aci Medugul or Meboros (hunting) is also held three days after the Nguwit Toya ceremony. There is something special about the implementation of this ceremony, which is held every two years. The

first year took place at the Empelan Kupa (dam) which is still the customs territory of the Selat Pakraman Village, while the following year the ritual was carried out at Jurang Temple and Pakraman Sukeluwih Village Temple. This ritual is often called the Nagingin Pulu (rice place) ceremony. At the time of the implementation of the Aci Meboros tradition, it is equipped with carrying Bodag (big baskets) whose purpose is to capture all types of pests that are present, and then the pests that have been caught are put into Bodag (big baskets). The meaning is asking Ida Bhatara so that all kinds of pests do not interfere with or damage the plants planted by farmers. This ceremony is carried out by giving offerings by the village manners (village residents) of the Straits Traditional Village. This mrana (pest) is symbolized by a pig's head then netted and put into Bodag. The meaning of this ceremony is so that plants are not attacked by pests. But the ceremonial procedures in these two places have different ways both the type of equipment and the ceremonial procession.

The ritual at Empelan Kupa is preceded by a pest-screening procession. After the pest screening is complete, proceed with the offering ritual. Meanwhile, the Jurang Sukaluwih Temple, Pakraman Selat Village, offers Pulu Meat which is symbolized by all kinds of pests. The types of offerings are in the form of food from gardens and rice fields. This offering is made to Bhuta who has the authority to regulate or control various types of pests. By giving offerings, it is hoped that these pests will no longer interfere with garden plants or crops in rice fields.

The Aci ritual at Puseh Temple is equipped with a wewalen (a type of sacred dance) which is offered to be watched by all kinds of pests. The ritual of this ceremony is carried out every year in Even AD. As described above, the facilities for this ceremony are Bodag, Silk Nets, and the boar's terrace (pig's head) which is likened (symbolized) in the form of pests. This is what

members of the Pakraman Selat village community are hunting for. After these pests are found, they are put into Bodag and then given a profit/toas-toasan (offering). All types

of pests have been sown (given a proper place) with the hope that the farmers the next day will not be disturbed and get abundant results [7](Rupa, et al 2018: 46).

In odd (odd) years, a ceremony called the Nagingin Pulu ceremony is held at Jurang Temple and Puseh Pakraman Sukeluwih Temple. The meaning of the Nagingin Pulu ceremony is so that Ida Bhatara, who has authority (power/control) over all kinds of pests, does not give the pests not to come out because they have been given an offering (offering) taken from Pulu. Still in this series of ceremonies, at Puseh Temple a similar ceremony is also held which is equipped with wewalen (sacred dance) in the form of babuang dance. The meaning of this dance is that this dance is presented to Ida Bhatara at Puseh Temple so that Ida Bhatara is pleased to join in watching Ida Bhatara's design (Bhuta Kala), so that they do not come out and interfere with the implementation of the ceremony. The "wasteful" ceremony at Empelan Kupa is held every two years, as well as the "Nagingin Pulu" ritual in Pakraman Sukeluwih Village. According to AA Gede, the meaning of Aci Meboros is a Nyomye/Nangluk Miserable ceremony, namely asking Ida Bhatara so that pests such as Walang Sangit, Rats, Birds, and others do not damage the plants.

❖ Mekeni Tenge Tradition

Mekeni Tenge tradition Mekeni Tenge is a series of Aci Petabuhan ceremonies, the morning begins with mekeni tenge. Tenge is composed of leaves, namely Abe leaves which are written/drawn with prestige (betel lime) with various images of Buta Kala (astral beings) drawn on various types of leaves such as: gunggung leaves, tying leaves (bamboo), and gegirang after being drawn. then tied together

This tenge is installed in the sombah hole, clamping the lawang, sanganan, toya, genah meratengan, in the afternoon they are collected together and put in the nest (the means used to make snacks made as bhuta kala) and then delivered to the lebu (the lowest place in the house), with using a nickname, "pesu-pesu to Bale Agung snatch balung (tunjang) which

means "out and out towards Bale Agung there they fight over balung (tunjang)". In the implementation of this ceremony all bhuta-kala are called out to get profit (offerings) at Bale Agung.

At this time, the entire Selat Indigenous village community performs this ceremony and also performs in similar ways, including how to call Bhuta Kala with the same words. The deepest meaning of this ritual procession is so that the people of the Selat Indigenous village hold the ceremony so that they do not have thoughts like Bhuta Kala to welcome the preparation of the big ceremony. So thoughts like Bhuta Kala should be eliminated, as well as all the people of Pakraman Selat Village to welcome this great Usaba Dimel ceremony so that they are based on a sincere heart, able to correct themselves or what is called mulat sarira.

III. CLOSING

The implementation of ceremonies such as Tawur Agung, Siat Geni, Siat Api, Medugul / Meboros, Mekeni Tenge is a Nyomye Buta kala ceremony believed to be a sacred symbol, therefore every rite that takes place is a special rite which is also carried out by the Traditional Village. This tradition is a remnant of the ancestral heritage that has been inherited until now. The pattern of sacralization that is more ideological is in its mention. The term Nyomye Buta Kala is an expression that pays homage to Buta Kala, a form of sacralization if the term Nyomye in the Balinese traditional system is a form of sacred ritual that has a strong rite or religious aspect. The importance of Nyomye Bhuta Kala is also due to several main functions that are part of the general beliefs of the community. These functions include, among others, the basis for the formation of the harmony of human beings who inhabit this earth, confirming the identity of the community supporting the culture concerned. Other functions (through rites), integrating supporting and inter-customary communities, and religious functions. Such a belief structure is a painting of the identity of the Balinese Hindu community, through a worldview that positions indigenous peoples as a community with a

socio-genealogical pattern by their relationship with their ancestors. Nyomye Buta Kala is the basis for paying special attention to the Blind so as not to interfere with human life.

Suggestion

The symbols of giving the best position to the Blind when in some research locations, or in general, caused by a very intense historical inheritance can take place well. The historical narrative on the implementation of this ceremony is well structured and its authenticity as a (written) historical document has been presented well, by the typology of the ceremony itself. It is thought that further research should be carried out with a focus on deeper writing and specifically on the implementation of the Nyomye Blind Kala ceremony. There needs to be cooperation between related agencies the Bali Regional Cultural Institute and the local government. Provide input in specific oriented studies that put forward the theme of "Nyomye Bhuta Kala" in the traditions and culture of the Balinese people.

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Mystic Approach To Health

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ABSTRACT

Hinduism in its development always coexists with culture through the implementation of religious rituals. Advances in the health sector along with new discoveries in medicine, technology, diagnostic support are also always evolving with the times. This is possible because the demands in medical health services require providing health services with maximum standards. However, there is another side to health efforts that are not scientifically developed, but are still needed to achieve optimal health, namely mystical health efforts. Modern health comprehensively includes *promotive*, preventive, curative and rehabilitative. These four substances could have something to do with mystical services because to get optimal health is not only done in the form of curative modern treatment. The formulation of the problem in this case can be described: - on which side this mystical approach can be applied: - how the division of the disease in question can be applied to the mystical approach and which applied model of the mystical approach is still being implemented in Bali. To solve the problem formulation in this paper, a search of *Ayurvedic* literature, *lontars* related to religious rituals and traditional Balinese medicine procedures, including contemporary published religious books, and field observations was carried out. By using the psychological theories of religion and the theories of *usadha* (traditional medicine), the three formulations of the problem are dissected so as to produce conclusions that lead to the four health efforts (*promotive, preventive, curative and rehabilitative*) that can be used a mystical approach; the distribution of diseases contained in the literature such as the diseases of *Adhyatmika Duhka, Adi Daiva Duhka and Adi Bautika Duhka* as well as forms of religious rituals that allow the application of the mystical approach to be implemented.

Keywords: *Mystical Approach; Health*

I. INTRODUCTION

Health problems are fundamental. Everyone will choose to try to be healthy. Healthy living is a general motto implemented for health programs. But in other parts of the world (Foster & Anderson. 2011: 175) there are those who argue. They do not prioritize health above all else, but the enjoyment of life is like the pleasure of smoking, that is the first order of their purpose in life. They are no longer afraid of the dangers of lung disease due to cigarette smoke. For most people, health comes first. Therefore, the condition of a healthy body, mind and soul always needs to be maintained and maintained. "Abdhir gatrani sudhyanti, manah satyena sudhyanti,

widyatapobhyam bhratatma, buddhir jnanena sudhyanti" means: the body is cleansed with water, the mind is cleansed with honesty, the soul is cleansed with knowledge and penance / self-control, the mind / intellect is cleansed with wisdom (Manawa Darmastra V. 109 in Duija 2022). Health is recognized as something that is expensive. To keep the body in a healthy state, various efforts can be taken according to the type of disease or disorder suffered. The body has physical and non-physical dimensions, so both must be in good health. In a broader sense of health, it is stated that health is a dynamic state in which individuals adapt to changes in the internal and external environment. WHO (World Health Organization) in 1947 (in Marimbi, 2009: 54) issued a charter in the health sector

which said: "Health is a state of complete physical, mental, spiritual and wellbeing and not merely the absence of disease or infirmity". : Health is a state of complete physical, mental, spiritual and social well-being and not merely the absence of disease or infirmity. The same thing is also contained in the Law of the Republic of Indonesia No: 23, 1992 which states that health is a state of well-being of body, soul and socially that allows productive life socially and economically. (Nala I, 2010: 54) makes it clear again that health (Svasthya) cannot be separated between the physical, sensory, mental, and mental elements (jivatman). The concept of svasthya or svastha is not only about physical and mental problems but also spiritual, namely believing in the existence of the Almighty. RI Government Regulation No: 103 of 2014 specifically says about traditional health services (Anonymous II). Chapter III states the existence of empirical, complementary and integrated traditional health services. Empirical traditional health is a traditional health service whose benefits and safety are empirically proven. While traditional complementary health services include services with manual techniques, energy therapy and/or thought therapy. From the Government Regulation No. 103 of 2014, there is an opportunity to obtain comprehensive/holistic health, according to the WHO charter, and it is possible to apply a mystical approach.

This mystical term is contained in the Great Indonesian Dictionary (Anonymous I) which describes something that is beyond the reach of ordinary human reason. From the word mystical, then it gives rise to the term mystical which is an adjective from the mystical itself. The word mystical is related to the word myth, mysticism and mystery, all of which indicate that they are beyond the reach of human reason. Mystery is also said to be a sub-system that exists in religion or religion to fulfill the desire to feel the existence of God, to achieve perfection, including achieving complete health. Regarding religion, Michael Shermer said (in Aryantini, 2021: xv): "Religion is a social institution that has evolved as an

integral mechanism of human culture to create and promote myth, to encourage altruism and reciprocal altruism, and to express a level of commitment to cooperation and cooperation. reciprocity among community members". Culture as well as that of the people in Bali is closely related to the teachings of Hinduism. Hinduism animates culture, including the culture of traditional medicine.

Ordinary people with no indigo ability cannot reach things that are supernatural or mystical, but in fact, things that are supernatural can be obtained by diligent study. To get mystical knowledge can be obtained through the process of taste, intuition, religion and based on adequate intellectual. In the book kakawin Arjuna Wiwaha (Warna, 1990: 42) it says "act of apageh magegwana rasa, religion, budi tepet" which means to acquire mystical knowledge based on sincerity: practice taste, learn religion by using strong intellectuals. The importance of a mystical approach to give positive encouragement to one's spirituality is contained in (Nala I, 2010: 19) which says that a mystical approach can nourish a person by using supernatural powers, worshiping gods with offerings so that they are given grace and inner strength to fight disease to be free. from disaster. Often, various ways of shouting to get rid of the cause of illness are also often carried out, so that the disease runs away and does not interfere with humans as a place to live. You can also use magical objects, tumbal (magic objects that are planted in the ground, can be in the form of metal, objects written with magical letters, pakakas (magic objects that are applied to humans, in the form of rings, necklaces), rarajahan (magical paintings or letters) as repellent talisman.

II. RESEARCH PROBLEM

- a. Application of the Mystical Approach to Health Efforts
- b. Forms of application of mystical approaches.
- c. Traditional literature related to mystical approaches.

III. DISCUSSION

All things that are traditional in an effort to holistic health are in fact not abandoned, there is even an attempt to return to traditional and religious values (Aryantini 2021: xvi), in line with the motto "back to nature" in dealing with illness and anxiety, especially when humans are faced with a global pandemic. Its handling requires the participation of various parties and efforts. With the rise of Information Technology and social media, now everything mystical is often a conversation that attracts attention, is no longer a scary conversation. In connection with these conditions, the following will explain various aspects of the application of the mystical approach, especially in health.

A. Health efforts in general consist of (Nala, 2006: 172): Preventive, Promotive, Curative, Rehabilitative, Palliative Efforts. To achieve complete health does not only carry out curative or treatment. Other efforts are needed such as preventive, promotive, rehabilitative and at the palliative level. In each of these health efforts, a mystical approach can be applied to obtain maximum treatment results even though the final result is still determined by God Almighty.

1. Preventive is a health effort made by an individual when the disease has not afflicted him. This effort is important because the body is still in good health. There are three efforts to maintain health at the preventive level that need to be done, namely the so-called Tri Upastambha (Ranade 2007: 13 and Nala 2010: 52). There are three main obligations regulated in disease prevention. These are:

a. Regulate ahara (food pattern). With adequate nutritional intake, the body will always be healthy and will not experience pain due to incompatibility of food with body conditions and natural conditions. In certain body conditions, certain recommended food intake as well. Likewise, in certain seasons, the type of food also has its specificity. For example, in summer, the need for sweet-tasting foods is recommended. Likewise, when in the morning, soft food is needed. To

get healthy food, it is necessary to pay attention to food grouping (ahara).

These food groups include:

1. Shukadhanya varga (palawija): this group as a source of energy includes rice, cereals, oats or wheat. Dominant tastes sweet because of its carbohydrate content to increase energy. The gastrointestinal tract (amavaha srota) is one of the body's systems other than the respiratory tract (pranavaha srota) which is directly related to the outside world so it needs healthy selection and processing before consuming food.

2. Shamidhaya varga (beans): this choice of food requires attention to be consumed because in general this group causes constipation, it is difficult to remove food waste from the large intestine. In certain portions can be healthy.

3. Mamsa varga (meat group): this group contains a lot of fat & protein so it is needed to maintain skeletal muscle health and improve weakened nervous conditions, also maintain hemoglobin to remain stable and as a food reserve

4. Shaka varga (herbs): this group as food includes roots, stems, leaves, flowers and fruits that contain lots of fiber and minerals. It is good for consumption to balance the consumption of mamsa varga, especially green vegetables and fruits.

5. Gorasa varga (milk): this group is indispensable because it increases the composition of blood plasma, maintains the reproductive organs, the brain. Milk is said to be satwika food, it can calm the mind, make the mind wiser. From the form of milk then processed again into butter, ghee, yogurt so that milk becomes the perfect food.

6. Madya varga (alcoholic): regarding this group, Ranade said that as a Rajasika drink, which is around 30-40 cc in size, can help digestion and increase power/energy.

b. Regulate the Vihara (activity) of the body and balance it with rest so that the body does not experience fatigue. Activity according to body condition, according to age. The monastic activities are further divided into (a) Dinacarya activities, the arrangement of activities from morning to evening; (b)

Ratricarya is the arrangement of activities in the evening until the morning; and (c) Rtucarya is an arrangement of activities for a day according to the seasons in the Country.

c. Nidra (fulfilling the need for sleep according to age): division of sleep types: (a) tamobhawa is sleep due to lazy nature, (b) shalesma-samudhbhawa sleep due to too much food, (c) manah-sarira-shrama-sambhawa is sleep due to fatigue . Therefore, to regulate daily activities in accordance with the sleep groupings above, so that when you wake up from sleep your body feels healthier.

2. Promotive

It is a health effort through outreach efforts. Health education is needed because everyone's knowledge of health is different. So that people can avoid disease, first increase their knowledge, awareness of the environment. Green (in Notoatmojo 2007) says that the factors that influence behavior (health) are determined by three factors, namely: (1), predisposing factors, these factors are influenced by knowledge and attitudes of the community, traditions and matters related to health, value systems that adopted, education level and socioeconomic level. (2) factors of facilities & infrastructure or health facilities. (3) driving factors or reinforcing factors. In order to behave in a healthy manner, people sometimes need not only knowledge and positive attitudes and the fulfillment of facilities, but also behavioral examples/examples of behavior. For that we need a health educator who has mastered the health sector holistically.

The application of the mystical approach to preventive and promotive efforts is pursued in various ways, such as in the contents of the lontar. The local government of Bali plays an active role in implementing the contents of the lontar. There is an ejection from Batur Kalawasan (Anonymous III, p. :10) which reads: "Eling ta we nanak makabehan, ri wekasan, arbitrarily ta we apraktyasa wukir and sand. Wukir pinaka wetuning ng kara, sand angalebur sahananing mala. Ri madyanya, we are safe kahuripan mahyun ta

we maring palm reepakig, hayuwa kamaduk, aparikosa dening prajapatih, yan we are tan elinga, may we be strong rahayu, doh food and drink, cendek tuwuh, kageringan and enter maring solid"

meaning

Remember my message, my children, in the future, take care of the preservation of the mountains and seas. The mountain is a source of holiness, the sea is a place to remove impurities. In the middle between the mountains and the sea, you carry out the activities of life. Live from the results of your own hands, don't ever live happily from destroying nature. If you do not obey then you will be exposed to a curse that will not find salvation, you will lack food and drink, you will be short in age, and will be exposed to various diseases and then you will fight among your own brothers.

In Hinduism, the terms buana agung (macrocosm) and buana alit (microcosm) are known. That is why, purification of the universe can be a preventive, promotive effort to prevent disease. There are 6 (six) purification efforts with ceremonial rituals (which are classified as mystical approaches in promotive and preventive efforts) called Sad Kerthi (Anomim III, p. 12), namely 6 (six) natural purification ceremonies consisting of:

- a. Atma Kertih is the purification and glorification of the atman/spirit/soul. This is carried out with religious rituals on the following days: Tumpek (Landep, Kuningan and Tumpek Wayang)
- b. Segara Kertih is the purification and glorification of the sea and beaches. This is carried out with religious rituals on the day: Tumpek (Waria and Tumpek Uye
- c. Danu Kertih is the purification and glorification of water sources. This is carried out with religious rituals on the day: Tumpek Wariga
- d. Wana Kertih is the purification and glorification of plants. This is carried out with religious rituals on the day: Tumpek Wariga
- e. Jana Kertih is the purification and glorification of Humans. This is carried out

with religious rituals on the day: Tumpek Krulut.

f. Jagat Kertih is the purification and glorification of the environment of the Universe. This is carried out with religious rituals on the following days: Tumpek Kuningan and Tumpek Wayang.

From the implementation of Sad Kerthi, humans ask God for safety to be protected. The definition of the term Tumpek above is based on the Balinese calendar system. In this system, (Suhardana, 2010: 14) time is all divided into 30 (thirty) weeks or wuku, namely: Sinta, Landep (on Saturday called Tumpek), Carving, Kurantil, Tolu, Gumreg, Wariga (on Saturday called Tumpek), Warigadean, Julungwangi, Breech, Dungulan, Kuningan (on Saturday called Tumpek), Langkir, Medangsia, Pujut Pahang, Krulut (on Saturday called Tumpek), Merakih, Tambir, Medangungan, Matal, Uye (on Saturday called Tumpek), Menail, Prangbakat, Bala, Ugu, Wayang (on Saturday called Tumpek), Kelawu, Dukut, Watugunung.

3. Curative

Treatment is carried out according to the diagnosis of the disease that is enforced based on both conventional examinations according to the development of health and medical science for the disease suffered as well as traditional disease diagnosis.

First, it is necessary to know the distribution of the type of disease, so that the appropriate curative can be applied. In the book *Wrehaspati Tattwa* (in Japa 2013: 38) it is stated that there are 3 (three) classifications of diseases, namely: (a) *Adhyatmika Duhka*, which is a disease that originates from confusion of the mind from various causes. (b) *Adhi Daiwika Duhka*, namely all diseases due to disharmony between humans and gods. (c) *Adhi Bautika Duhka* is a disease caused by an accident, poison, infection or any disease caused by blindness/living creatures. The ability to be able to overcome the three types of disease is continuously carried out which in the end can be free from disease, called *adhyatmika siddhi*.

In the book *Susruta Samhita* (Singhal, G, D. & Colleagues. 2011) it is emphasized that when the body is in good health it needs to be taken care of properly and when the body is sick, it is sought to get treatment until it recovers. The verse in this book mentions: "Swasthya sya Swasthya Raksanam, Vyadhi/Duhka Parimoksanam" (S.Su.1/14) the same thing is contained in the *Caraka Samhita* (Sharma, Bhagawan Dash. 2012) *Swasthasya Swasthya Raksanam, Alatascha Vikar Prashamanam* (Ch. Su.30/26) which has a similar meaning to the statement contained in the *Susruta Samhita*, namely: when the body is in good health it is necessary to take good care of it and when the body is sick, seek treatment until it recovers.

Conventional health care is usually carried out in modern health care facilities such as hospitals, health centers and others. In general, treatment uses synthetic chemical materials. Because it causes many side effects, causing the need for other types of treatment. In the book of *Ayurveda* it is said that the main factor in the occurrence of illness is the result of an imbalance in the *Tri Dosha* (Dash, 2007: 18) which consists of: *Vata*, *Pita*, *Kapha*. The *Tri Doshas* are the three basic units for maintaining health. Physically, the *Tri Dosha* can be represented by the terms wind for *vata*, bile for *pita* and water for *kapha*.

Curative treatment efforts in traditional medicine are more dominantly carried out by *usada shamans* (*balian usada*), namely treatment with herbal ingredients sourced from *lontar taru pramana*. Herbal medicine used is from plant elements that have known properties. The efficacy of medicinal plants is known from the recognition of the plants themselves when asked by a *Resi* named *Mpu Kuturan*, contained in the *Taru Pramana* books (Segati Putra, 1999: 3). The mystical value here is the conversation between humans and the plants. Plants can say *kasiatnya* and its own uses. Incidentally at that time there was no chemical examination of the elements contained in these plants.

4. Rehabilitation means that a patient after receiving sufficient treatment will return to

the midst of his family and community to return to his usual activities. Conditions such as this re-awaken the patient to start again to a normal life. The important thing to remember and do in a disciplined manner is to consider that the Tri Upastambha can be carried out properly.

5. Faliative, implies that the patient is in a state of stagnation, it is unlikely that normally he will be able to return to the desired recovery. The only way is to mentally prepare the patient to be in a mentally and spiritually healthy condition. This is in line with (Dash, 2007: 7), namely the treatment of conditions like this (faliative), treatment is carried out on humans, not focused on only treating the disease which is already impossible to heal. Raising awareness is very important (Dash, 2007: 8). All matter and forms of consciousness, from gross to subtle and mysterious, are characterized by three attributes called guna. Guna consists of Satvam, Rajas and Tamas. Satvam (Japa.2013: 22) is awareness. Raising awareness on a faliative condition is something that should be done. (Nala I, 2010: 19) said it would be very good if the patient did prayer, semadhi, brata or penance in order to gain inner peace. Can also learn the journey of the spirit after death, how to make up or sing; singing religious hymns.

FORMS OF APPLICATION OF THE MYSTIC APPROACH.

In fact, the practice of applying mystical approaches to health is carried out in almost all regions of the archipelago and various countries in the world (Subagiasta, 2012: 13) as is the case in Central Kalimantan, until now there are still medical practices with mystical approaches imbued with Hinduism. Kaharingan include: the practice of counseling and religious events, the practice of tiwah ceremonies, the practice of penance, the practice of balian nantulak, the practice of balian dadas and so on which are carried out by balian or shaman, their term is basir. This practice in Central Kalimantan has distinctive values, sacred, magical, religious,

philosophical, dresta rituals and so on (Subagiasta, 2012: 13).

The forms of practice such as those in Central Kalimantan are in line with Prof.'s statement. O.P. Jaggi, (in Nala, 2010: 5, in his book Ayurveda, Indian System of Medicine), states that in one of the Sruti Vedic Chess Books, namely the Atharva Veda, which was written thousands of years BC, among its contents there is a system of treatment in more detail, where the treatment system is divided into 2 kinds. First, the system of charm (beautiful physical appearance) and magiko-religious medicine (based on religious occult things).

Until now magic-religious also exist in Bali. Bajera (2008) in his research in Gianyar Regency, Bali found that there are 4 (four) types of treatment techniques with magic-religious nuances that are still being carried out. (Bajra 2008 and Nala 2005: 98 – 99) classifies balian (shaman) healers into 4 (four) categories, namely:

- a. Balian Ketakson is a shaman who in carrying out treatment is due to revelation (taksu) that is obtained through prayer, meditation and yoga do not require a learning process.
- b. Balian Kapaica is a shaman who in carrying out medical activities relies on magical items obtained from magical methods that are believed to be able to heal. Even this type of Balian does not require a learning process.
- c. Balian Usadha is a shaman who in carrying out pure treatment using herbs and natural ingredients is believed to be able to heal. To become this type of balian requires a special learning process, guidance by a qualified balian teacher.
- d. Mixed Rewards. Carry out the above mixture treatment.

The characteristics of the four baliens have different ways of doing treatment in their own different ways, but all of them still display a magical-religious side, a mystery, which cannot be reached by ordinary human reason. Therefore, it is factually found that in the Balinese usadha treatment system, it is not

necessarily uniform (Suatama, 2021: 85). This is due to the four types of traditional medical techniques mentioned above (Ketaxon, Kapaica, Usadha and Mixed).

Especially for Balian Usada, the prospective balian before becoming balian, they held a learning process with a teacher, namely the balian teacher or waidya teacher. Because the balian teacher is a purified person, the prospective balian will be purified first before entering the learning level. The purification process is also carried out in a magical way by writing the holy script first on the body parts, for example (the most targeted is) the tongue. On the tongue is written the following sacred script (Nala, 2006:99):

- Ongkara breech script at the base of the tongue
- Ongkara script hangs on the tip of the tongue
- Unkkara script on the uwat (muscle) of the tongue
- On the skin of the tongue is written Angkara script.

After being declared proficient as balian, this type of balian is not only proficient in concocting medicine, but also proficient in handling other cases such as fractures, giving massage (massage), handling pregnancy and childbirth (balian manak). Balian skills of this type because they can already cast spells, namely sounds that can drain the energy of life. The series of balian practices, in Kalimantan (Subagiarta, 2012: 34), precedes its preparations by: a) reciting sacred mantras, b) offering yadnya to ancestors and c) nyanghyang activities, namely asking the gods to be blessed and given convenience.

The sequence of applying the balian usada mystical approach is clearer like this (Yasa, 2020: 106 and Duija, 2008) which are the forms of applying the mystical approach to health, namely:

1. Arcanam / yadnya or ritual, applying all appropriate ceremonies to treat patients by first holding a ceremony of respect to ancestors, worshiped gods, and the ruler of the

location where the treatment is carried out. In every ritual, the sacrifice of the sacrificial animal always completes according to the level of arcanam/yadnya (Subagiasta, 2012: 22). The sacrificial animals are often used for example blind pigs, black chickens and other animals such as cows, buffalo.

2. Mudra is the attitude of balian's hands when treating. There are 16 (sixteen) hand gestures that must be mastered called mudras, including: sangka, pasa, danda, trident, lotus, balance, chakra and wrasaba mudra.

3. Yantra, Tantra, are more about magical symbols in the form of writing two classes of sacred script, namely the wija script and the modre script. These two types of sacred script are believed to have supernatural powers to ward off negative forces (evil spirits) in the person and place of residence of someone who is suffering from illness.

4. Mantras, namely the chanting of sounds derived from slokas from the Vedic scriptures which are commonly known as incantations, are believed to be able to mystically reject and heal patients for all diseases (which have a good prognosis). Before carrying out treatment, balian usually asks permission from the teacher with a guru mantra (Yasa, 2006: 38) which reads: Om guru Brahma guru Wisna, guru Dewa Maheswara, Guru saksat param Brahma, tasmaihi sri gurawe namaha which means: Om prostrate to you god teacher. As Brahma You shape our character, as Vishnu You protect our good qualities, and as Maheswara You destroy our vices. After that, chant the mantra as needed.

5. Kuthamantra, namely chanting mantras that come from a combination of sacred scripts, for example Kuthamantra Dasabayu: Ong I Akasa maralawaya Ung. This mantra has been memorized in such a way. When treating a patient, this mantra is chanted automatically.

6. Pranava is a final stage balian where the balian is believed to have been able to unite with the gods so that the balian is already in equal position with the gods. The condition of the union of a balian/shaman's mind with a god, causes the impossible to happen, to

happen. This is further strengthened by a verse from *Kakawin Arjuna Wiwaha* (Color 1990: 38) which states: “katemunta mareka si tan katemu; kahidep mareka si tan kahidep; their authority is the tan ka-authority; paramartha siwatwa nir awarana” which means: met by him something (which in general) is not found; occurred to him (which is generally) unthinkable; able by him to do (which in general) cannot be done; such is Shiva's philosophy, unhindered by anything.

In the learning process of usada science, a *balian* is directed to become:

Sadhu means: a holy person, a virtuous person, an ascetic, a good person (Zoetmulder, 1995: 974)

Sudha means: clean (soul), honest, pure, blameless, true, precise, free from lust (Zoetmulder, 1995: 1131).

Sidhi means: perfection, success, clever / clever, very strong supernaturally, (Zoetmulder, 1995: 1084) mastering mystical knowledge, supernatural, can unravel mysteries to make sense. There is a *sidi* mantra, there is a *sidi* who says what is said and what mantra comes out of the *balian* will come true.

Sida means: really skilled and experienced, successful (can work well and everything is done successfully), according to plan, blessed with supernatural qualities (Zoetmulder, 1995: 1082).

Finished in the learning process, then *balian* applies independent practice as a *balian* who is *sidhi* (smart), *sida*; succeeded in all his efforts by applying treatment through mystical approaches ranging from *arcanam* to *pranava*.

In Bali, the forms of application of *arcanam*/ritual/*yadnya* are adapted to the teachings of Hinduism and Balinese culture so that it is known that the *yadnya* are divided into 5 (five) which are called *Panca Yadnya*, namely:

1. *Dewa Yadnya* is to worship all gods as a tribute to the creation of the world and its contents, equipped with facilities / offerings according to their level.

2. *Rsi yadnya*, is to give *punia* and *bojana* to the sages for their services in educating human life, teaching virtues.

3. *Pitra Yadnya* is to pay homage to the ancestors for their services in passing on life, especially for having given birth to us.

4. *Blind Yadnya* is a tribute to the blind, all living things stay with *kama bang* (ovum cells) until the human is a *mini*.

5. *Manusa Yadnya* is *ngaci raga sarira*, namely paying attention and maintaining this body so that it is always physically, mentally and spiritually healthy starting from marriage, meeting *kama plots* (spermatozoa) and *kama bang* (ovum, egg). Among all *yadnya*, *Manusa Yadnya* is the center because the perpetrators and targets are all humans too.

In the contents of *Peniti Gama Tirta's papyrus* (in Jelantik, 2009: vii) it is stated: "kundang tikang prakerti ngaran *yadnya* *lwirnia* *Manusa Yadnya* ngaran angaci raga sarira, sakeng patemon pawarangan, anuting ring jero garbha, tumekani pejah, tan mari ya ngelarana widhi widana , *lwirnia*: pakeraban, pagedongan weight, wawu metinikang rare, medapetan, macolongan, mesambutan, mawetonan, mapetik, mawinten, speed atapa brata, mangungsira kanisreyasa, mangaka saluwiraning pangaci acianing manusa *yadnya*".

Meaning: The so-called effort of *Manusa Yadnya* or taking care of oneself starts from the time of marriage, then after being in the womb until death, it does not stop holding *widhi* ceremonies such as: wedding ceremonies, *magedong-gedongan*, newborns, ceremonies of gain, *colongan*, welcome, *wetonan*, *mapetik*, *mawinten*, then meditate heavily, until they return to that realm, that's all the karma for taking care of yourself that is in *ManusaYadnya*.

TRADITIONAL LITERATURE RELATING TO THE MYSTIC APPROACH.

Every action taken by shamans/*balian*s and religious activists has a basis contained in the

book Manawa Darmasastra X. 11. (in the 2022 World) consists of:

Sruti: based on the Vedic scriptures.

Smerti: based on inherited religious books

Please: based on local applicable rules, as a local genius

Event: based on what the saints have done in the past

Atmanastuti: based on the decision of the heart alone / together for a moment.

Apart from the content of the lontar which underlies the description in this paper, there is still a lot of traditional literature that is used as the basis for the implementation of religious practices and shamanic practices. (Duija, 2022) provides a list of existing literature/books in order to support the application of the mystical approach which is classified into several groups, namely:

Traditional Javanese literature in the form of prose includes:

o Tantu Performance, year and author are not known with certainty.

o Book of Pararaton, year and author are not known with certainty.

o Calonarang, year and author are not known with certainty.

o Adi Parwa: contains 8884 slokas and moral guidance

o Bhisma Parwa: contains 5884 verses, containing Begawan Bhisma's discourses to the Pandavas that can be interpreted in universal life.

o Swarga Rohana Parwa: 200 slokas which contain about the situation in heaven.

The traditional Javanese literature in the form of tembang includes:

o Ramayana (Dyah Balitung era: 830 – 832 AD)

o Beratayudha (by Mpu Sedah & Mpu Panuluh, Kediri era: 1157, king Jayabaya)

o Arjuna Wiwaha (Written by Mpu Kanwa, Airlangga era :1019 – 1042 AD).

o Lubdhaka (King Ken Arok, 1222 AD, King Girindrawangsa) later known as Kakawin Siwaratrikalpa.

Balinese literature throughout the ages include:

o The Warmadewa dynasty included: a) Purwa bhumi kemulan by Mpu Kuturan; b) the book of Kusumadewa Kidung Wargasari by Sangkul Putih

o The era of the king of Dalem Samprangan include: a) Usana Bali, by Ki Gusti Dauh Baleagung, b) Dharma Tatwa, also by Ki Gusti Dauh Baleagung.

o Age of Gegel kingdom: a) Song of Sebung Bangkung by DangHang Nirarta, b) Smaracana, by DangHyang Angsoka, c) Song of Amurwa Tembang by Prince Telaga.

o Semarapura kingdom era (Klungkung): a) Song of Tantri Nandaka Harana by Ida Pedanda Nyoman Pidada, b) Geguritan Basur by Ki Dalang Tangsub, c) Kakawin Kangsa; Geguritan Nengah Jimbaran, by Cokorde Ngurah Pamecutan, d) Geguritan Dukuh Suladri, by Ida Bagus Putu Bek and I Nyoman Jelada, e) Geguritan Candra Bairawa, Kidung Pisaca Harana by Ida Pedanda Made Sidemen.

o The Dutch and Japanese Colonial Age: a) Geguritan Shan Phek Ing Thai, by Ida Ketut Sari, b) Geguritan Tamtam by I Putu Kastawan, c) Geguritan Dharmakerti by Ida Pedanda Made Kamenuh, d) Geguritan Sucita Subudi by Ida Ketut Jelantik, e) Geguritan Selampah Laku by Pedanda Made Sidemen (from Sanur, Denpasar).

All types of manuscripts in Bali are now stored in libraries in the Netherlands and those in Bali are stored in various places including: at the Gedong Kertia Library, Singaraja. Here the manuscripts are further classified as follows (Theodor Pegeaud in Duija 2022):

• Texts of religious ethics: Kalpa Sastra, Niti, Sasana.

• Literary Manuscripts: Kakawin, Kidung, Parwa, Paparikan, Satua.

- Historical manuscripts, Mythology: Chronicles, Pamancangah, Inscriptions, Uwug.
- Texts of treatment and healing: u s a d a.
- General knowledge manuscripts : Asta Kosala – Kosali (architecture), Wariga (Astrology), Awig (customary law rules),

Especially for the manuscripts of treatment and healing (usada), the attention of the regional heads of Bali, through the Health Service has published the translation of books including lontar usada: usada dalem, usada netra, usada old, usada yeh, usada buduh, usada cukildaki, usada tetenger shard, usada Tanya lara, usada wisnu japa, usada ole sari, usada manak, usada rukmini tatwa, usada you have smallpox (about the plague), usada rare and so on. In addition to publishing translations of usada lontars, the Governor of Bali in 2019 has made Governor Regulation No: 55 of 2019 concerning Traditional Balinese Health Services (in Suatama, 2021: 84). In the governor's regulation in article 4 paragraph (2) emphasizes that health services can still be carried out in modern times like today, but in order to remain rooted in Balinese culture, local wisdom sourced from medical literature contained in lontar usada along with traditional ayurvedic medicine. in India, the country of China with its TCM (Traditional Chines Midicine) which has been worldwide, as well as the hope of the Governor for traditional Balinese medicine with Balinese local wisdom to always exist.

IV. CONCLUSION

From the explanation above, it can be concluded about the application of mystical approaches in health, namely:

1. The mystical approach to healing is still used today.
2. The mystical approach can be applied to promotive, preventive, curative, rehabilitative and faliative health efforts.
3. The forms of the mystical approach are: Arcanam, Mudra, Yantra/Tantra, Mantra, Kuthamantra, Pranava.

4. There are various traditional literatures related to mystical approaches which are divided into several groups and in them there are special medicinal lontars.

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Tolak Bala in Sundanese Society: the Forms and its Functions

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ABSTRACT

Tolak bala or *tulak bala* is a tradition of society that has gone hand in hand with the course of the man himself as evidence that man needs protection from the ruler of nature or the Occult through certain ceremonies or using sacred words. Some Sundanese people still practice the tradition of rejecting the hazards, as part of the local knowledge recorded in the collective memory of the Sundanese people, both those remembered by the community, and those found in ancient manuscript texts. This research was conducted to inventory and classify the variety of *tolak bala*, providing an overview of the form and function of *tolak bala* in Sundanese society. This research is a descriptive analysis through the stages of literature review on Sundanese old manuscripts and other literature studies, with a content review approach. The results showed that the repulsion of the *bala* served as a means of pleading for salvation; *isim*, *jimat*, or *ajimat* are sacred objects to resist the interference of ethereal beings; both communal and individual, the spells are powerful to protect the self (individual), society, and the surrounding environment in which he lives; social function rejects reinforcements for conservationists of hereditary norms and strengthens social solidarity (togetherness); as evidence of the existence of the supernatural realm; and as a means of prevention and mitigation to hazards (disaster) based on Sundanese culture, and harmonization between humans as a microcosm and macrocosm, both are tangible or intangible.

Keywords: tolak bala, Sundanese, rejecting the hazardness, spells.

I. INTRODUCTION

The Sundanese view time and space framed by "concepts" of good and bad for their daily activities. The terms *kala* and *mapag kala*, which are bad news in a mystical-reckoning, are something to be avoided. In the sense that an activity or work must be canceled or sought to find a way out if it coincides with the position when it is located. *Kala* is a destroying god in Hindu mythology who rules time. If a job or any human activity coincides with the time it is--called *mapag kala*, then it is believed that the activity will end in failure. And to neutralize the *mapag* at that time an attempt was made--the local term called it *ruwatan* (*ngaruat*)--in which there was *tolak*

bala. *Tolak bala* (Sundanese: *Tulak bala*) etimologically came from Sankrit, *tinulak tala*, means as retaining pole. A retaining pole should be of strength beyond the object it is holding. The strength of the pole can be obtained by selecting materials and measuring the strength of the object it will hold. In the Sundanese tradition, the term *panulak balai* (*tolak bala*) means the use of mantras to reject *bala*. Similarly, the term *panyinglar baya* prayer is another name for the *tolak bala* (Danadibrata, 2006: 713). *Bala* or *balai* is something negative, painful, afflicting, and makes everyone difficult; therefore it should be avoided and expelled (Sundanese: *singlar*). In this context the meaning of the *tolak bala* is not a tool (pole) for holding concrete objects, but in abstract, visible to the eye. Therefore,

the acquisition must also go through abstract channels, namugh mantras, or certain practices (rituals).

Tolak bala is closely related to the belief system in a society. This means that the tradition of *tolak bala* is not only owned by a group or a society but is universal; including the Sundanese people in it. As an illustration, the results of the Survey of the Directorate of Belief in God and Indigenous Peoples, Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia, listed more than 111 rituals and repulsions in various areas of indigenous respondents in Indonesia (Prasetyo, et al., 2021). The position of repulsion in the realm of oral tradition belongs to the partially oral folklore, that is, folklore whose form is a combination of oral elements and non-oral elements, in this case, it is a folk belief. Folk beliefs are often referred to as superstitions, that is, beliefs that are simple and even *pandir*, not based on logic so that they are scientifically unaccountable (Danandjaja,1986:153). That literal sense certainly ignores the deepest message of a tradition, in this case rejecting the bala. This is based on the meaning of the belief system it can be a conception of the understandings that live apart in people's minds, but it can also be conceptions and understandings that are integrated into fairy tales and rules. These fairy tales and rules are usually considered sacred and are sacred literature in a religion (Koentjaraningrat,1990: 240).

Although the Sundanese people are now mostly Muslims, in everyday life, there are still elements of other beliefs (Pre-Islamic). Belief in the ethereal spirits of the ancestors is still apparent with the holding of ceremonies addressed to the spirits of *karuhun* 'ancestors' to ask for blessings before carrying out important works and believing in the existence of spirits occupying certain places (Suhamihardja,1984: 283). It is also believed that they can communicate with humans through certain rituals. The supernatural beings in question are various names, such as *Guriang*, *Sanghiyang Guru*, *Nyi Pohaci*, *Dewi Sri*, *Jurig*, *Ririwa*, *Stealth*, *Kuntilanak*, *Jin*,

Roh, *Sukma*, *Dedemit*, *Mahluk Kajajaden*, *Kiciwis* and others (Soeganda, 1982: 123).

Generally, the image of ethereal beings in the Sundanese view is described as a nuisance so it needs to be removed or moved. How to move these subtle creatures also requires special skills. Not randomly. In order to minimize the disturbance, there are often rituals of *tolak bala*, either through certain ceremonies or chanting prayers for the incantation of *rejecting bala*. This needs to be done considering that subtle beings can be asked for help to "kill" other humans. For example, *santet*, *teluh*, *gendam*, pellets, *pesugihan* and so on. It is these disturbances of visible beings that need to be watched out for because of their invisibility of it. Therefore, it is easy to understand if a person or communal person carries out self-preservation through ceremonies involving all villagers.

In the implementation of the *tolak bala* ceremony, of course, with various designations in their respective territories, presenting goods or objects accompanied by incantations is one thing that must be present. The diversity of *panolak bala* objects along with the diversity of their incantations is part of a tradition that needs to be interpreted more deeply. There are bala repellents in the form of plants or animals; some are without any objects, but enough with prayers and prayers. All those behaviors boil down to the desire to obtain safety, well-being and blessings.

In that regard, the incantations that are believed to be a medium of communication between humans and ethereal beings have various kinds of redactions. The Sundanese oral (literary) tradition records the following types of incantations; (1) *asihlan*, (2) *pangabaran*, (3) *kadugalan/kajayaan*, (4) *kasemaran*, (5) *karahayuan*, (6) *jangjawokan*, (7) *ajian*, (8) *singlar*, (9) *rajah*, (10) *jampe*, (11) *tolak bala / tolak bala* spell (Rusyana,1982; Ningrum,2018). For the record in relation to the *bala repulsion*, the *singlar* and *rajah* can be grouped in the *tolak bala* categories.

The above ten types of incantations are often the topic of conversation of experts in the field

of language and literature, except for the *tolak bala*. *Tolak bala* seems to be more interested in experts in the field of anthropology considering that there are still bala reject ceremonies carried out by the Sundanese people. Regardless of the writing interest of each scientific field, this paper will focus on the types and functions of repulsion in Sundanese society which is sourced from the results of studies by linguists, literature researchers and anthropologists. In addition, to complete the validity of the data, data contained in the Sundanese manuscript is included.

The purpose of this study is to (1) understand the *tolak bala* which is an integral part of the belief system of the Sundanese; (2) elevate and cultivate local knowledge as a type of the knowledge system of the Sundanese people. This study used the method of description analysis by tracing the Sundanese kuna manuscript; and a literature study that records the collective memory of today's Sundanese people.

II. VARIATIONS OF TOLAK BALA

Broadly speaking, the process of rejecting reinforcement in Sundanese society can be viewed from two aspects, namely (1) the aspect of the perpetrator; and (2) the aspects of the spell. Aspects of the perpetrator, including personal and communal. Personally, repulsion of reinforcements independently through the recitation of certain prayers and incantations; while communal means performing the ceremony of *tolak bala* together through certain traditional ceremonies. The incantation aspect includes two types, namely oral and written. Oral incantations are to recite spells orally at a certain time, place, and type of incantation. Inscribed incantations in the form of *isim or rajah* are then pasted or planted (buried) in a predetermined place.

Panolak Bala of the Land: Pamunah Lelemah (Piimaheun)

A *perimbon* gives instructions to build a house on haunted land. The first thing to do is to keep *tolak bala*. The goal is for the land to provide blessings and safety, especially to its inhabitants. Here are the instructions in question:

- If the ground is in an inclined position towards the East, Bojongangsar, we have to bury the salt in the living room and part of the terrace. (*Lamun lelemah piimaheun miring ngetan, ngaranna Bojongangsar, pamunahna: ngubur uyah di tengah-tengah jeung di lebah tepas.*)
- If the ground is in an inclined position towards the South, Purboadi, we have to do is put scatter soil powder from earthenware items such as: pendil, jug, big jug, etc. and must be saved in the form of a red-yellow feathered chicken (famous) and accommodated from a sieve and given two *tolak balas*. (*Lamun lelemah piimaheun miring ngidul, ngaranna Purboadi, pamunahna: kudu diawuran bubuk barang nu dijieunna tina taneuh (barang garabah) kayaning pendil, kendi, buyung jsb. sarta kudu dihajatan, laukna lauk hayam beureum koneng (kondang). Pahajatna, kudu diwadahan dina ayakan, didunga'an ku dunga tolak bala*)
- If the land is in a position towards the West, Lebumetu, we have to bury the chayote on the left--right side of the entrance (*Lamun lelemah piimaheun ngulon, ngaranna Lebumetu, pamunahna: ngubur buah waluh di kenca katuhueun lawang.*)
- If the ground is in an inclined position towards the North, Telogohyudo, we have to bury the dragonfly in the middle room (*Lamun lelemah piimaheun miring ngaler, ngaranna Telogohyudo. Pamunahna kudu ngubur papatong wayang (papatong lakian) di tengah-tengah.*)
- If the ground is in the position above towards the Middle, its name is *Bromo Buko*

Kunmo, we have to bury chicken eggs in the living room and on the terrace (*Lamun lelemah piimaheun luhur di tengah, ngaranna Bromo buko kunmo. Pamunahna kudu ngubur endog hayam ditengah-tengah jeung di lebah tepas*).

- If the ground is surrounded by water, it is called *Pageremas*, we have to bury the fruit (*huni*) in the terrace. (*Lamun lelemah piimaheun dikurilingan ku cai, ngaranna Pageremas. Pamunahna: ngubur buah huni di tepas*).

- If the ground has its back to the mountain, called *Sukmo*, we have to bury the seven-superimposed banana in the middle of the house. (*Lamun lelemah piimaheun nukangan gunung, ngaranna Sukmo. Pamunahna: ngubur cau tumpang tujuh di tengah-tengah*).

- If the ground is facing a mountain, his name is *Simbar*, we have to release a pair of ducks (*Lamun lelemah piimaheun nyanghareupan gunung, ngaranna Simbar. Pamunahna: kudu ngaleupaskeun meri dua awewe lalaki (sakuren)*).

- If the ground is submerged into the water, *Simbarkoyo*, we have to plant *kapuk* trees in the four directions. And when planting it should be by the spell (*Lamun lelemah piimaheun kakeueum ku cai, ngaranna Simbarkoyo. Pamunahna melak randu dina opat juru. Waktu melak kudu didunga'an ieu dungana:*

Bismillahirraohmanirrohim

"Seribet-seribet tan anakaton padang, tan anaroh. Laillaha ilelloh sangilang-gilang,metu saking gedong kencana, alinggih ing mesjid tanpa cantel, adus banyu robani, kampuhe dodot rohani, laillahailleloh.

"In a hasty, there is not bright, there is no light. *Laa illaaha Illallaah* is missing the real thing missing, get out of the house of the building, sit in the mosque without hangers/ties/guidelines/boundaries, bathe in blessed water, dress in a spiritual holy cloth, *Laa Illaaha Illallaah.*"

(*Sastraatmadja, tt. 90-91*).

There are at least 3 (three) things that must be done by prospective residents of the house, namely burying something in the ground of the house, casting a spell, removing living objects and blessings. However, not all three should be done. It all depends on the position in which the soil is located. The procession of burying *sacred* objects there are 6 pieces, namely for the position of the soil (1) *Bojongangsar*, (2) *Lebumetu*, (3) *Telogohyudo*, (4) *Bromo Buko Kunmo*, (5) *Pageremas*, and (6) *Sukmo*. Others are only once, namely casting prayers and incantations for the position of *Simbarkoyo's* land; blessings for the position of *Purboadi's* land and removing living objects (a pair of duck) for *simbar* land.

The tradition of burying sacred objects in the Sundanese people is found in the tradition of burying baby's umbilical cord. Burial is also an option, which is to be buried or washed away. Each has a different purpose. The *tembuni* that is washed into the river is intended for the child to be brave to wade through life, many experiences and not to be short-sighted while the umbilical cord is buried so that the child does not forget his hometown; hence his burial place was not far from home (Suryadi,1983: 52). The meaning of the concept of the grave is to stay in place. Thus, the meaning of the burial of the auspicious object on the repulsion of the earthen *bala* is so that the buried lever does not move (*dwell*) in its place to exude its antidote aura.

In that regard, the process of rationalization (meaning) of objects that are repellents, both buried and closed, is not widely known. The relation of the lever object, for example, the position of the *Bojongangsar* soil *tolak bala* is *has to* bury salt in the middle of the earthen plane. Why salt? Is there a relationship between salt to the soil? The answer obtained-according by the parents-salt is the thing that ethereal creatures hate! However, what about the position of *Simbarkoyo's* land, which asked to plant a tree (*kapuk*) in the four corners of the land? Is it the same reason: the

thing that the subtle being hated? The problem of finding the relationship of objects with the object of repulsion is indeed difficult to reach. The offender does not need to know what he is working on it all for. As if it were an eternal dogma and pattern.

The perpetrator's position of ignorance of what he did has actually happened in the past. Haji Hasa Mustapa a Penghulu and Sundanese poet wrote down the traditions carried out by the Sundanese people. In 1910 the news broke that there would be hardship, misfortune, and misfortune. The source of the news is unclear. All that misfortune can be anticipated by making a candidate that is placed on the door. The details are as follows:

“Taun ieu baris datang nu matak susah, tapi aya ihtiar palakiahna, kudu nyieun calongcong leutik, panjangna kira 5 dim gede kira 3 dim, nu dijieunna awi, ditanceban tilu warna ku cabe beureum, bawang bodas, bawang beureum, jukut palias, dicantelkeun kana peundeut panto atawa luhureun panto. Kaula pisan pribadi nu manggih loba imah make nu kitu; ditanyakeun ka nu boga jeung rasiah naon sababna naon maksudna. Jawabna: “Duka, ngan ceuk batur-batur salembur, di mana-mana ge geus marake kitu, bejana mah baris aya nu datang atawa ngaliwat, euweuh kasieunna atawa ka erana, ngan ku nu boga panto make kitu.”

Henteu lila dipupul kabeh ku pulisi. Taun eta keneh datang panyakit kolera. Omongan urang kampung: “Moal salah nya ieu anu jadi omongan bareto teh”

Translation:

“The current year will be difficult, but there is a repellent, it must make a small *calongcong*. the length is 5 dim and the size is 3 dim, made of bamboo, stamped in three colors consisting of red pepper, garlic and onion, *jukut palias*, reflected on the door leaf of the house or above the door. I personally witnessed for myself many houses that use *calongcong*; asked them what their purpose was as well as their intention. He replied: "Don't know,

just people say, in various places have installed it, reportedly there will be those who come, and what it fears is the house that has installed the *calongcong*".

Afterwards, the police seized all the candidates. In that year also came cholera. The villagers also said "It's nothing wrong, this is the first news that was enlivened" (Rosidi, 1989: 348).

Tolak Bala: The Spell

Incantations or auspicious words become the main in the series of repulsions. An incantation is not merely a string of words without meaning, but it is stored as a symbol of hope and desire as well as a request for salvation and blessings from God. Here is one of the spells of *panulak balai (tolak bala)* found in a diary called Radjasi. He wrote about various events in his family environment, including the incantation of *tolak bala* around 1940 in Bandung. In this volume of the diary is listed the inscription *Ijeu boekoe roepa-roepa Tjatetan (Peringetan)* 1940 Radjasi. The following is the text of the *panulak* incantation of the hall in question.

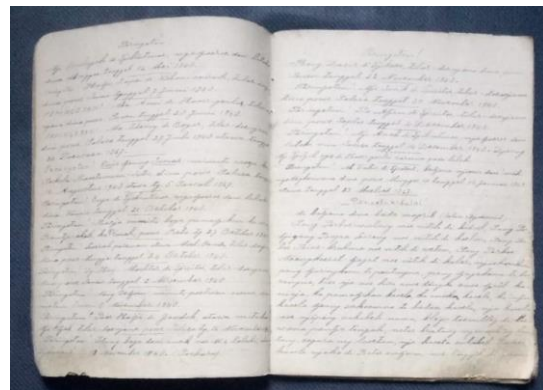


Fig. 1. Teks naskah: *Ijeu boekoe roepa-roepa Tjatetan (Peringetan)* 1940 Radjasi (Agus Heryana Collection)

Panoelak Balai

Dibatjana dina bada magrib (Salasa + Djoemaah).

Sang Perboe woeloeng noe nitih di kidoel,

Sang Perdijiang Bapa Lereng noe nitih di koelon,

Sang Perboe Kias -brahma noe nitih di wetan,

Sang Perboe Mangkoerat-djagat noe nitih di kaler,

njoehoenkeun pangdjaringkeun ti peutingna, pangdjagakeun ti beurangna,

bisi aya noe hiri anoe dengki anoe djail kaniaja,

ka pamadjikan kaoela, ka anak kaoela,

ka intjoe kaoela djeung sakoemna ti badan kaoela,

nya kaoela noe njepeng sakabeh nama,

bleg -toemleg di boewana pantjatengah,

netes bentang ngeumbing bentang, sagara ing laoetan,

nja kaoela sakabeh rasoel , kaoela njaho di ratoe anjeun,

noe linggih di Goenoeng Galoenggoeng,

aki Goeloegoer Poetih, nini Goemoejoe Poetih,

la illah hailleloh Muhamad rasoelloelah.

Read at the time after (bada) magrib every Tuesday night and Djumat night.

Sang Perbu Wulung who sojourned di Selatan,

Sang Perdijiang Bapa Lereng who sojourned di Barat,

Sang Perbu Kias -Brahma who sojourned di Timur,

Sang Perbu Mangkurat-Djagat who sojourned di Utara,

Please be taken care of at night,

(and) at noon If there is (one) who is envious of ill intentions,

To my wife, to the son

To my grandson and all to myself

I am the one who holds all the names,

Bleg-tumbleg in Buana Pantja Tengah (realm of the world)

netes bentang ngeumbing bentang, sagara ing laoetan,

I am the whole rasoel,

I know all your queens,

Who is housed in Mount Galunggung,

Grandfather of White Gulugur,

Grandmother of White Gumuju,

La illah hailleloh Muhamad rasullulah.

La illah hailleloh Muhamad rasullulah.

It seems that the concept of "*opat madhab kalima pancar*" "four directions centered in the middle", became a requirement in the whole practice of repulsion. The request for protection to the lords of the four wind directions to guard the day and night of his entire family including himself reflects the local knowledge that each territorial place has its own ruler. All those rulers are ruled by himself who is in the real world. I mastered all corners of the wind because I knew the king of you, namely the Grandfather Gulugur White and Grandma Gumuju Putih who lived in Mount Galunggung. The incantation then closes with the confession (creed) There is no God but Allah and Muhammad the messenger of Allah. An Islamic influence that is undeniably its existence.

The practice of recitation of this incantation is carried out every Tuesday night and Friday

night after (prayer) Magrib. When reading the incantations of the bala reject there is no special ceremony, such as the provision of certain objects. It doesn't need to be said in groups; enough alone. It seems that the procession of its recitation is equated with the prayers performed after the Magrib prayers. In the text, there is no mention of the time of its reading after the Magrib prayer, but in the context of the Islamic-Sundanese tradition after the Magrib, it is definitely preceded by the Magrib prayer as an exercise of the obligation to worship every Muslim.

Singlar

Discomfort as well as fear of the disturbance of ethereal creatures causes human activities to be disrupted, it can even cause pain. In the life of traditional Sundanese people, being healthy and sick is related to belief. It was as if both were the fruit or charity of his behavior. Healthy is grace and pain is the ordeal of the Almighty on a person or other cause due to lack of prayer, even due to the presence of a mistake or the presence of a disturbance of subtle beings (Masduki, 1998: 30). In order to anticipate the disturbance of the subtle beings, a singlar incantation (repellent) is recited. A singlar is an incantation used to exorcise ghosts, kuntilanak ethereal creatures, enemies, animals and pests as well as anything that can disturb humans (Rusyana, 1982: 69). The other side of the switch is used to obtain salvation, as well as blessings for a fine cause (Ningrum, 2018: 120).

Panyinglar ka leuweung

Aki koronjok kosong

Nini koronjok kosong

pang ngosongkeun jalan kula

ulah aya nu ngarogahala

(Ningrum, 2018: 120).

Pe-nyinglar into the Forest

the Grandfather of Koronjok Kosong

the Grandmother of Koronjok Kosong

clear my way, will you

don't let anyone bother me anyway

(Ningrum, 2018: 120).

Rajah

Rajah was originally related to the carita pantun performance tradition. An epic story that is always preceded by a certain ritual in which there is a request for protection and repulsion of reinforcements from various disturbances.

According Danadibrata (2007) in his dictionary, *Rajah: doa at. Jampé nu biasana dilagukeun, memeh prak mantun supaya salamet lahir-batin, salamet nu ngalalakonkeunana, salamet nu naggapna; ngarajah teh minangka menta widi di para dewa-dewi, ti Sang Rumuhun memeh prak mantun. Rajah pamunah; rajah pikeun tolak bala jeung pikeun panyinglar bala, up.d.a. dina rek ngaleunggeuh, di pamandian, di enggon, pawon, diunggal pokok imah jeung di sejen-sejen tempat, sangkan dedemit ulah ngagangu* (Rajah: prayer or *jampi* which is usually performed, (performed) before starting the rhyme performance in order to be safe-born-minded, safe who performs it, safe who tells him (the one who responds to the rhyme). *Ngarajah* (colonization) is to ask the rumuhun for permission, before the performance of the rhyme. Rajah Pamunah is a rajah for repellents and for protection, for example when going to store rice, in baths, in beds, in kitchens, in every corner of the house, and in various places so that dedemit (ethereal beings) do not interfere).

Rajah's understanding above shows the connection between "special utterances addressed to supernatural beings -in the form of incantations- and the *carita pantun* itself. That is, a *carita pantun* will begin with Rajah, both Rajah Pamunah and Rajah Panutup, which is not actually related to the elements of the *carita pantun*. Without Rajah, the *carita pantun* can actually run without any interference; without the slightest loss of its essence as an epic story. But, in the view of

the Sundanese Rhyme genre, the inclusion of Rajah is absolute. Without Rajah, the *carita pantun* loses its identity as a story related to sacredness or chastity. In other words, Rajah is a literary convention of *pantun* (Abdulwahid, 1980: 14) that has its own structure. So, Rajah is a characteristic of rhyme art in West Java in the form of an incantation spoken by the *pantun* maker to ask for safety and protection to the Occult, both before and after telling the *carita pantun*. In Rajah it is often mentioned certain names that could protect him from various disturbances. For example, names related to beliefs in Islam, such as: Allah and his prophets and angels. In addition, the names of karuhuns, ancestors, do not forget to mention. The names referred to are usually the names of karuhuns who are considered to be the patrons of the place where the rhyme show is held or the place of origin of the rhyme performer. The rhyme maker also in the rajah asked for approval from the characters who wanted to be told so as not to feel offended.

In later developments, Rajah became a separate incantation used when coming to a haunted place, clearing land for farming, going to inhabit a place, aiming to be kept away from stealths as well as dedemit, guarding against those who do evil to us, and annihilating nightmares. The creatures he often pronounces are good subtle makhuk and evil ethereal creatures (Ningrum, 2018: 120; Rusyana, 1982: 66). In line with this view, Abdulwahid (1980) stated that rajah is implicitly "jampi" (pen. repellent bala), as expressed from the punika rajah pamunah expression "this is the jampi of salvation" (the word extinct means break-even, keel; pamunah means a means of paying off; this relates to the function of the rhyme as a ruatan, or redeemer of vows). Rajah as a jampi to save all sorts of objects: paragi destroys all "any cleaning device"; cleaner in the sense of cleansing from the ravages of doom and distress. Rajah "can" save (protect) the temptation of ethereal beings to destroy: the earth, man, the house, and other objects related to human life. We can trace it and reflect the following expression:

"Punika rajah pamunah
paragi munah sagala
munah lemah katut imah
munah kayu katut watu
munah cai katut diri
munah raga sareng banda"

"This is the cleansing
hour to cleanse (purify) anything
purifying the earth and the house
purifying the wood and the stone
purifying the water and self-purifying
the physical body as well as the treasures."
(Raden Munding Laya Di Kusuma)

Isim : Tolak Bala

Isim is related to the science of kanuragan or supernatural powers arising from the use of auspicious objects. The auspicious object in question is one that has been given power through occult writings - generally in Arabic script - for a particular purpose. The (Arabic) writings are called *isim* (Sundanese) or rajah (Javanese, Malay/Indonesian). Danabrata (2004:273) interprets the word *isim* to be of Arabic origin, that is, *doa nu ditulis ku aksara Arab dina keretas, terus dibungkus ku lawon di hade-hade ; ...teu beunang dibawa kiih at. ngising bisu cambal ; ...gunana pikeun panulak rupa-rupa bahaya at. pikeun kasalametan dunya-aherat.* (The pray written on paper in Arabic script was then wrapped in cloth and kept very carefully; (this *isim*) forbidden to be taken to urinate or defecate because it will cause any more dishonesty. Its use is for the repellent of danger or for the safety of the afterlife).

The *isim* text consisting of symbols and scripts implies an elusive mystery relationship. The relationship between symbols, scripts, and objects is difficult to understand to say not to know. Generally, *isim* texts do not use punctuation or vocalization (Heryana, 2021:10). Does it refer to Arabic texts or Malay texts that do not use harakat (vocalizations)? A person who knew the

Arabic text well also found it difficult to read the *isim* text. The Arabic rules or standard rules in Arabic-Malay or Pegon writings are completely ignored. It's as if it has its own world and rules. The follow-up result is that the text of *isim* is loaded with certain symbols or codes (signals) that are believed to have a connection with the supernatural world. The *isim* text as a code has implications for the abandonment of meaning and meaning. In this case, there is no need for a meaning that is understandable to the wider community. It is quite understandable to the person concerned with his "community". The nature of the code is not generally applicable, it is only owned and understood by the community or small groups. An informant simply states the script and symbol are "addresses" or "contact numbers" as are the phone numbers. The following is an example of an *isim* for *tolak bala* whose use is by pasting it on a wall or used as a necklace as a deterrent to pain.



Fig. 2. *Isim* is taped to the wall of a warehouse. The goal is warding off spirits that often interfere.

The acquisition of *isim (tolak bala)* is carried out by someone who is considered a "smart person". the appellation smart person is a special mention for a person who is able to relate to the supernatural realm; the visible realm is in the form of ethereal creatures. It is this smart person who is asked for help to make an *isim for tolak bala*. A person who is troubled by the interference of an ethereal being or a human being for his countermeasures asks the smart person for spiritual advice. Spiritual practice is carried out by the "smart person" either directly or in

a certain place. Usually he has a special room where he performs certain rituals that may not be known to the public. It wasn't long before the smart man carried a white paper in red writing; usually accompanied by the characteristic fragrance of zaperon oil. Furthermore, the sacred paper (*isim*) is given to the "booker" accompanied by instructions for its use.

Ritual of Tolak Bala

Ritual ceremonies related to *tolak bala* have various designations in each region, for example, *Munar Lembur* Ritual in Cisungsang Kasepuhan, Lebak Regency, Banten (Satriadi & Somantri, 2016), *Hajat Lingkungan* Ritual in Banceuy Village, Subang Regency, West Java (Somantri et al, 2006), *Hajat Tutulak* in Karangtawang Village, Kuningan Regency, West Java (Ekadjati, 2003:23) and *Ngaruat* (Gunawan, 2009: 325).

The place of execution of ceremonies related to *tolak bala* is usually an open place or at a crossroads. The reason for choosing the place is that hopes and prayers will be directly to the intended person. There are times when the selection of a place is accompanied by special conditions.

The ritual ceremony of *tolak bala* is performed communally. The master of ceremonies related to *tolak bala*, usually traditional figures or elders of the community who control the customs of the local community. The participants of the ceremony were local residents.

Ceremonies are usually carried out on an ongoing basis, for example once a year, twice a year, or three times a year. It is carried out on an ongoing basis like that because it has something to do with the fear that something bad will happen if you don't carry out the ceremony. When there is an extraordinary event, the ceremony can also be held outside the usual schedule. The time of execution of the ceremony is chosen during the day. In addition, presenting items or objects accompanied by incantations is a must-have.

The diversity of objects for repellents and the diversity of their spells is part of a tradition that needs more depth. There are repellents in the form of plants or animals, some without any objects, just enough with prayer and prayer. All those behaviors boil down to the desire to obtain safety, well-being and blessings.

Ceremonial equipment includes food brought by community members to eat together at the end of the event, for example *tumpang*. There are also objects that will be used as a symbol of repulsion. The objects of the *tolak bala* can be food, such as: *kupat*, *leupeut*, challenge the wind; or from vegetation, such as bamboo leaves, grass, and *sulangkar*. Such objects are called *sawen* in Kampung Banceuy, some call it *babay* in the kasepuhan area, or *kupat* or *leupeut* challenge the wind.

There is a series of events led by traditional figures or elders who deliver prayers and incantations to ask for safety, well-being, and blessings. The event ended with a meal together, As for the objects that became the symbol of *tolak bala*, they will be brought to the homes of the residents who participated in the ceremony and placed in the right place according to their beliefs, for example, on the door of the house, the door of the cattle shed, and in the fish pond.

III. THE MEANING OF TOLAK BALA

Opat Madhab Kalima Pancer

Further study of the text of the bala repulsion obtained data on the control of territories in the four directions of the cardinal directions. Each of those cardinal directions has the name of a ruler or certain traits. In the Sundanese tradition the four cardinal directions are often referred to as *Opat Madhab Kalima Pancer* which literally means "the fifth four directions are central (middle)". The center or center is the intersection of a straight line between North and South with West and East. If a person stands, he will be positioned as the center (center). The terms of the direction are determined by the movement of the footsteps.

Legs to the front - back are likened to North-South; the left-right side means West-East. The center becomes the determinant or command for all directions. Thus every movement in the four directions will boil down -at least to an effect- on the self at the center.

In relation to cosmology which relates the relationship between the microcosm and the macrocosm or *jagat leutik* and *jagat gede* or *dunya badag*, and *dunya lemes* is a whole. This means that the whole of human life is inseparable from the cosmos which is a great unity. Such beliefs are called cosmic classicists; each of the events and things that exist in the universe with each other has a relationship and each thing has its own place. Man's place in relation to the universe determines his position in his social, economic, and religious. In this system the entire universe is divided into five groups, that is, according to the four cardinal points plus one that is its center called *madhab papat kalima pancer* (Suhamihardja, 1984:296; Heryana, 2004:66). This concept is actually not new, it can even be said that a common belief exists in every belief of a nation. *The Siksa Kandang Karesian* Manuscript, for example, puts forward the term *Panca aksara* which indicates the division of the "working area" of the gods based on the cardinal directions.

*Panca aksara guru-guru ning janma.
Panca aksara ma byakta nu katongton
kawreton, kacaksuh ku indriya. Guru ma
pananyaan na urang reya. Nya mana
dingaranan guru ing janma. Sang moha
sa(ng) geusna aya bwana.*

*Ini byakta. ngarannya ya Panca Byapara.
Sangyang pretiwi, apah, teja, bayu
mwang aksa. Carek sang sadu maha
purusa: eta keh drebya urang. Kangken
Pretiwi kulit, kangken apah darah ciduh,
kangken teja panon, kangken bayu tulang,
kangken akasa kapala. Iya Pretiwi di
sarira ngaranya. Nya mana
dikangkenkeun ku nu mawa bumi
(Danasasmita,1987: 74-75).*

The five characters are human teachers. The five characters are realities that are seen, felt and witnessed by our senses. The teacher was the place to ask the crowd. Because it is called the teacher of man. That stupidity only existed after the existence of the world.

This is the reality. The name is ya *Panca Byapara*. Sanghiyang Pretiwi (land), water, light, wind, and space. Said the great human being: it is all ours. What is likened to earth is skin, which is likened to water, which is blood and spit, which is likened to light, which is likened to wind, which is bone, which is likened to space, namely the head. That is the so-called Pretiwi in the body. Yes, it is likened to the ruler of the earth. (Danasasmita, 1987: 74-75).

Panca-aksara which means five eternal letters is a combination of Sanskrit words, namely: panca and script. Panca means five; script is a combination of the words /a/ and /ksara/ which have the true meaning of not being able to perish, eternal. The word in question (*Panca aksara*) in question is NA MO SI WA YA.

In the sect of Shiva Siddhanta, it is described as follows:

- NA is the incarnation of Shiva in the East as Iswara
- MO (MAH) is the incarnation of Shiva in the South as Brahma
- SI is the incarnation of Barata as Mahadewa
- WA is the incarnation of Siwa di North as Wisnu
- YA is the incarnation of Siwa in the center.

Such an interpretation is a common symptom. Also in Tibetan Tantrism (*Lhamaisme*), praise for Buddha: “*Om Mani Padme Hum*” is described as follow.

- OM is the representation of sky, in white;

- MA is the representation of the *Asura*, in blue;
- NI is the representation of the earth, in yellow;
- PAD is the representation of animal, in green;
- ME is the representation of the spirit, in red;
- HUM is the representation of the hell gate borders, in hitam.

(Atja & Danasasmita, 1981: 55-56).

With regard to the incantation of the *tolak bala*, the existence of a call to the ruler of the four directions of the cardinal is not unusual. The Perbu Wulung in the South, Sang Perjiyang Bapa Lereng in the West, the Perbu Kiasbrahma in the East, the Perbu Mangkuratdjagat in the North as the ruler of each cardinal direction. Who are they? And what has to do with Galunggung is another issue that needs further deepening. The four figures in question have not been obtained information, except that the name of Mount Galunggung is reminiscent of the figure Rakeyan Darmasiksa who was once domiciled in Saunggalah whose location is in the area of Mount Galunggung (Danasamita, 1987: 8).

The Occult Exists

The word occult is a standard term in Arabic to indicate that something is not in front of a person. For example, someone says "What happened outside the house, I don't know". His ignorance of it in Arabic can be equated with the occult; it means that the events that take place outside a person's home are supernatural to him. In the example there is a meaning that the occult does not mean that it does not exist, but exists. It was only a coincidence that the events that took place outside his home were unknown to him; even though the events that occurred did exist and were or were already underway. Thus, the supernatural meaning actually contains the

meaning of something that is not sensed by the five senses, but can be perceived by other devices of the human body, such as instinct, mind, and conscience (Heryana, 2007 :43).

The idea of the occult always attracts people to try to figure it out. Various events both personal experiences and stories (beings) of the supernatural are widely put forward. The fact is that it not only belongs to a nation, but can be said to be comprehensive (universal) in all nations of this world, including the modern man of the present century. In horror stories, *jurig, ririwa, kuntilanak, dracula, vampire, jinn, stealth, dedemit, zombies, utagawa* (the ghost), *yokai* (monsters) are well-known by each nation. The universality of the existence of "nonhuman" creatures living in other realms (the supernatural realm) gives rise to various responses from humans themselves. It was these responses that later gave birth to two large groups, namely people who believed and people who did not believe in them. Distrust of the supernatural world is one of the reasons why religion seems irrelevant today. According to him is because many of us no longer have a sense that we are surrounded by the supernatural. Scientific culture has educated us to focus attention only on the physical and material world present before us (Amstrong, 2003: 28). Scientific culture has also led to a loss of sensitivity to the "Holy One". Whereas human responses to the surrounding environment tend to be "sacred".

Man in reflecting on his life is inseparable from his background as a helpless and weak being. He felt bound and or bound himself to "something" a force that existed outside of himself as a reflection of his helplessness. Therefore, belief in the supernatural world, gods, ethereal beings, powerful powers, beliefs about life and death, and belief in sacred literature will in turn give birth to various forms of offerings in the form of ceremonies. It is in this position that the *tolak bala* is; when a man is no longer able to resist beyond the ability of his intellect he seeks other alternatives. The fear of danger or the unpredictable host of his existence forces him to do something. The deed is in the form of a shield or shield against the army that can harm

himself and his family and even the whole country. That is the effect of human nature having no certainty; always overshadowed by a sometimes unreasonable sense of worry and fear. Fear of something that doesn't necessarily happen.

Human abilities related to "supernatural beings" are not owned by everyone. Only certain people who have advantages can relate to them, so there are people who are referred to as shamans, *Datuk*, samam, smart people, and so on. It is they who guide and lead their communities to prey on the gods to be asked for their help in the purpose of bringing happiness to man. What is interesting in this event is that they knew the supernatural which was in the form of gods and goddesses, or other names of the like. Are they personifications, self-copies, of human life itself that yearn for a better life in the future? Apakah munculnya kepercayaan kepada yang gaib itu merupakan jawaban atas berbagai pertanyaan manusia yang tidak dapat dijawab secara rasional? Therefore, the plea for salvation is indispensable, both for himself and for those whose role is told to the general public.

IV. CONCLUSION

Tolak bala as part of the belief system of the Sundanese has two forms, namely oral and written. The oral form is found in the spells collected in the types of *rajah*, *Singlar*, and *Tolak bala* incantations. The form of writing is found in *isim* which later also developed into amulets/*ajimat*. *Rajah's* function is to seek permission as well as an application for safety for the conduct he is about to carry out. The switch serves to repel the distractions of subtle creatures that like to interfere. Rejecting the hosts serves as a plea for salvation from the various dangers that may occur. As for *isim*, amulets or *ajimats* are auspicious objects that function as shields in resisting the interference of ethereal beings. The writings written on the *isim* are symbols or "contact numbers" of the *isim* owner who is "in charge" of maintaining safety. In the aspect of the perpetrator, both communal and individual, the spells serve to

protect themselves (individuals), society, and the surrounding environment in which they live. In addition, the practice of Tolak Bala has a social function in social life as illustrated in the traditional ceremonial practice of tolak bala. One of them is to strengthen norms that have been in force for generations and strengthen social solidarity (togetherness).

In that case, the editorial of the incantation contains the names of Sundanese cosmology or at least the names of local figures. The character or name is a ruler who is in the four eyes of the wind as included in the name Opat Madhab Kalima Pancer. The most important thing about the discussion of the incantations of the *tolak bala* is that implicitly, there is a recognition of the existence of the supernatural realm. A visible realm that is invisible to humans, but is believed to exist. The belief in the existence of these ethereal beings is the basic capital of religion. Any religion, especially the *samawi* religion, requires its adherents to believe in the existence of the supernatural realm. Therefore, belief in a visible being can be the basis of one's faith in religion. Faith in religion actually believes in the existence of the supernatural realm. Thus, the knowledge and practice of *tolak bala* is a form of prevention of hazards and disaster mitigation based on the culture of the Sundanese by harmonizing the relationship between humans as a microcosm and the universe (world) as a macrocosm that is both tangible and intangible.

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Remote Healing Techniques through the Bio-Energy (*semesta cair*) Principle in Bahung Tringan Community Karangasem

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Abstract

The Bahung Tringan Community provides services in the form of distance healing for a patient. The healers can treat patients from their respective homes without having to meet physically. The principle used is the *semesta cair* (bio-energy). Patients who ask for healing from certain diseases, especially non-medical diseases can request it only by providing their full name. Through their name the healer can identify the person correctly, diagnose them and carry out the healing process. This work descriptively describes the principle of the *semesta cair* (bio-energy) used by the Bahung Tringan Community to help patients remotely without having to come to the healer's place. This principle has been used by the ancestors for a long time and today the Bahung Tringan community continues the tradition. The inheritance of this healing technique is unique because it is not constrained by distance. The principle of the *semesta cair* (bio-energy) is able to eliminate the existing distance so that healers are able to heal without having to meet physically.

Keywords: *Semesta cair* (bio-energy) principle, distance healing, Bahung Tringan community

I. Introduction

The healing techniques carried out by the Bahung Tringan community are to cure medical and non-medical ailments and also include techniques for processing people who have spiritual talent from birth, but are unable to control it or the power is greater than their physical body. For community patients, this is no different from other types of healing. However, what is unique in this community is how to process patients when they are not there, when they are far away. The Bahung Tringan community uses a principle called the liquid universe. The term liquid universe itself is a term used by Ida Wayan Jelantik Oka, an elder of the Bahung Tringan community to make it easier to discuss it. The mention of the term

for Ida Wayan refers to something to be discussed, because meditation practice using the Bahung Tringan awareness technique requires this principle (Suwantana, 2018).

This principle is used in the remote medicine. Some community members who are adept at using this can use it to heal patients who are far from the location of the healer. For example, the patient is sick and needs immediate help because the illness is sudden and strange. There is no time to go to the healer because it is quite far. Then the patient or the patient's family calls the healer for help. The healer then promises to process it by asking for a name and mentioning what the pain or signs of the disease are like. Then with the provision of that name, the healer then focuses his mind and then with the provision of that name the

healer instructs Jnana towards the patient. The substance that enables the healer to properly locate the patient is the liquid universe.

2.1 Medical Diseases

The community took various diseases, in fact all kinds of diseases had been taken, both medical and non-medical. Even though the healing focuses on non-medics, many of them seek medical treatment at Griya. Those who ask to be healed are well served by the community. Those who come to Griya are never distinguished and considered as members of their own community, so that a feeling of comfort arises in the patient's heart. The feeling of comfort that arises is a good sign for their recovery. Those who come for treatment also have different disease backgrounds, some are mild and some are severe. For example, Jero Mangku Kadek Suterama (Interview 29 September 2019) came to Griya five years ago to recover from his illness, his narrative is as follows:

I came to Griya with various ailments such as chronic gastritis, blood sugar, blood thickening, lack of focus, and very weak body condition. I have been suffering from stomach ulcers for six years and often relapse at the wrong time or eat late. This disease has been brought to the health center, but it's as easy as buying medicine yourself when there's a recurrence. Then, around 2014 I actively participated in the Bahung Tringan Community following the therapy given by Mr. Yusa with massage techniques. Apart from that, I also diligently meditate at home and try to participate in Homa's activities, both at the Griya and in the private homes of other community members. Until now I feel that I have not fully recovered because the disease is quite severe, but it is much lighter than it used to be. This healing may need to be routine in

addition to meditation as recommended by Ida Wayan.

Jero Mangku Suterama is a *pinandita* whose main job is to deliver ceremonies to the people around him. This task is very hard because it is a service, especially when coupled with the burden of illness, of course it is very torturous. He had to suffer from blood sugar, chronic ulcer disease with a weakened body condition. Since 2014 Jero Mangku began to actively participate in activities carried out by the community on a regular basis. The disease that burdened him gradually no longer bothered him. Even though he hasn't fully recovered yet, Jero Mangku has been able to carry out his activities as before. *Ngayah* at the temple can be carried out well, and even some residents who need their help can be done. This medical disease can be cured through regular practice of *Yoga Asanas*, daily meditation and participating in *Homa Jnana* activities in several different places which really helped him and opened doors of healing for him.

Another person with chronic illness who was cured by the Bahung Tringan community is I Wayan Mangku Gunadita (Interview 6 October 2019). During the *Homa Jnana* implementation at Bukit Asah, Bugbug, Karangasem, Wayan Mangku told how he had suffered from an illness from the start so he finally met Ida Wayan and decided to actively participate in community activities. Wayan Mangku said as follows:

I have had diabetes, uric acid, cholesterol, impaired liver function, heart and blood problems for more than 10 years. This disease is of course very disturbing to me, especially as I work on a ship. With this illness, I finally met Ratu Nabe around 2012. Before meeting Ida Wayan Jelantik Oka, I had high anxiety, could not sleep, and when I prayed I never felt anything. After

getting to know Ida Wayan and actively participating in community activities, with the light shoulder technique, after implementing his method, everything felt very right. Now I have been able to make peace with the disease, and gradually the disease is decreasing, the body is getting healthier, the work can be stronger and the feeling of gratitude is very high.

The healing with the principle of liquid universe carried out by the Bahung Tringan community has a direct impact on healing the medical illness suffered by Wayan Mangku. According to his statement, he has been attacked by complications for more than ten years by attacking vital parts of the body such as the heart, liver and blood. This disease made him feel excessively worried which only made his body weaker and more hopeless. In a critical condition, nature led him to meet Ida Wayan Jelantik Oka in the 2012s. Through Ida Wayan's advice and suggestions, Wayan Mangku finally took an active part in community activities. From the training and medication he received, he began to find a point of hope. His heart began to be made calm and grateful by constantly drawing closer to God. At the same time, the disease he suffered was weakened. However, the disease previously made him giddy. I Wayan Mangku Gunadita (interview 6 October 2019) said: In the past, I had never been to Merajan because I was annoyed, because I was sick, there was no change in praying, I even converted to another religion. The question why it doesn't go away keeps coming. Before finally meeting Ida Nabe Wayan Jelantik Oka. He gave a lot of advice that is able to awaken the spiritual innate that is within. I went back to reading the Bhagavad-gita, and reading other Vedic texts. I also found what Ida Wayan said in the text. There is also an awareness within ourselves that if He is close to us, then

everything can come. In the process of digging, I finally continued to study, meditate, came to the temple, even in the yard I often meditated, often after 12 at night. Even whenever there is time I do meditation, so that every day I feel closer to Him.

Wayan Mangku had a chance to 'hang up' or no longer wanted to pray to Merajan because he felt it was useless. What does it mean to pray asking for safety to Him while the disease never heals. Likewise, he even had time to change religions in the hope of getting a cure, but not really. However, good fortune is still part of him. Nature responded and brought him together with Ida Wayan, so on Ida Wayan's instructions, he began to do strict sadhana. What is obtained is simply amazing. Confidence begins to grow, hope for a better life is visible, healing can be felt. So in this way he feels that he is constantly getting closer to Jaan by intensely meditating and participating in the activities of the Bahung Tringan community.



Photo 1

I Wayan Mangku Gunadika is one of the patients with chronic complications

Source: personal documents

2.2 Non-medical diseases

Diseases that are generally treated by the Bahung Tringan community are non-medical in nature, because the scope of the community in the healing process comes into contact with universal energy. Illnesses caused by disturbances of certain energies are the realm of the Community. Various non-medical diseases have been treated by the community and most of these diseases can be detected and even cured. According to Ida Wayan Jelantik Oka (interview 6 October 2019) the healing of this non-medical disease occurs as a result of contact between the healer and the person being healed through copyright. Ida Wayan put it this way:

The contact between the healing intention and those who are sick occurs in the energy field. If there is a negative power in a person, when touched by spiritual energy, the negative energy will rebel. Some sensations will be felt by the energy and react to pain so that the sick person can scream to feel heat, extreme pain and the like. If the spiritual energy of the healer can recognize and then neutralize this energy, then the disease caused by the negative energy will also disappear. Usually, this negative energy when it cannot stand the purity of spiritual energy will hide in a certain corner of the sick person's body and can be invisible so that it cannot be recognized. This is why sometimes those who are sick seem to have recovered because the negative energy is no longer visible, but after a few days the illness returns, because the negative energy will work again when no spiritual energy is touching it.

Ida Wayan Jelantik Oka said that people can recover from non-medical illnesses caused by negative energy entering the person's body because pure energy flows from the healer to the sick person. The faster the healer is able to detect this type of energy, the faster the handling of this energy will be. The healer immediately decided to neutralize the energy after getting to know it well. Recognizing the type of energy is very important, because the handling also varies according to the type of energy. Like a tool used to cut certain tools, the tool used and the object being cut must match. For example, if the item is an onion, all you need is a kitchen knife. If what is cut is large wood, then what is needed is a large saw, and so on. Using the wrong tool to neutralize the negative energy has an impact on the sick person's recovery, because the negative energy does not disappear from his body. In fact, many of the wrong healers cause pain to the healer himself.

There are many kinds of non-medical healing here. Some of them are indeed affected by black magic, negative energy that is deliberately put in by people so that the affected person becomes sick. There are also those who naturally have enormous energy power in their bodies but cannot be controlled due to several factors. The case experienced by Luh Putu Dela Pramesti Cahyani, a girl who just graduated from high school from Bugbug Karangasem Village, has a unique case. According to his father, Putu Sumantra (interview, 6 October 2019) said that his son often played alone in a quiet place, by the river, communicated with trees, even disappeared, often played with invisible friends. This unique activity was discovered by his parents when his son was 16 years old. Putu Sumantra stated in detail as follows:

After entering high school, Putu Dela often went to the temples, and when he was at the temples he usually meditated. Uniquely, Dela knows exactly when to meditate and

the like because according to her, she has been given a schedule for what time she must come to the temple. Dela said that she often communicated directly with the Gods. Have entered the kingdom of the Gods several times, such as Lord Ganesha. Dela was able to narrate what the god looked like, what his clothes were like and what his appearance was like. Likewise, in another story, when his parents were in India, Dela knew what was going on in India even though she was at home. Even his grandmother will die one month later he already knows it.

Dela is one child who brings extraordinary talent. Ida Wayan Jelantik Oka (interview 6 October 2019) said that a person like Dela must be given special treatment because he brings special birth provisions. Even he looks like now, as if he is sick even though he is not, because the energy he has brought with him since birth is greater than the body that contains it. It can be said that currently Dela includes more contents than its container. This is the reason why it often shakes and forgets itself. However, if it can be treated properly, the container is purified so that it can accommodate a greater energy capacity, then Dela will be a special child. He will be able to see any type of astral being, be able to accurately detect the type of disease and be able to treat it quickly and skillfully. So, what his parents said was true. He is able to speak to astral beings, is able to invite them to communicate and is able to direct these creatures according to his own wishes. Putu Dela's abilities, such as treating sick people, were seen when his grandmother died, as told by his father Putu Sumantra (interview, 6 October 2019) as follows:

After his grandmother died, he had the ability to heal. When a patient comes, Dela meditates. In meditation, Dela asked the disease that was infecting the patient,

whether it was black magic or not. Even if the disease is caused by black magic, Dela immediately knows who is hurting her. However, according to noetic rules, some may be told directly who has hurt them and some may not. Patients who come are usually invited to the sharpening hill to sit under a tree. This tree can then be used as a means of medicine. A *pelinggih* is now being made under that tree, because according to Dela in ancient times, under that tree there were ascetics who were *moksa*. Dela often communicated with the hermit.

Dela has the ability to heal after her grandmother died. Many patients came to him, and the patient was taken to the sharpening hill under a tree. The location of this tree now belongs to his family in Asah Hill, Bugbug Village, Karangasem. Researcher interviews with Dela's parents were conducted around the location because at that time the Bahung Tringan community was carrying out *Homa Jnana* there. The implementation of Homa is related to the purification of the location because previously the place was indeed used to carry out spiritual activities by a hermit and the hermit *moksha* there. Ida Wayan Jelantik Oka, Senior Community Leader, said on this occasion that the place must continue as a place for spiritual practice. Ida Wayan (interview 6 October 2019) stated: "This place is classified as sacred and has a very large aura. If we meditate in this place, then we will naturally be assisted here by spiritual powers that have been awakened. In order to keep this place spiritually powerful, it can be used as a place for spiritual practices such as Yoga, meditation, observance of *homa* and spiritual discussions."



Photo 2

Luh Putu Dela Pramesti Cahyani, a high school graduate who needs treatment to synchronize spiritual energy
Documents: personal source

The implementation of *Homa Jnana* in this place is also in order to synchronize the energy between Dela and this place (Suwantana, 2019). Currently, Dela seems to be experiencing problems such as not wanting to talk, often fainting, body staggering and feeling weak because of the energy in her body. Dela was invited several times to Griya Gaduh in Bebandem to find a solution. Ida Wayan stated that later Dela would heal on its own if her body was sufficiently prepared to accommodate such a large amount of energy. Meanwhile Putu Sumantra (interview 6 October 2019) said that Dela's condition had only been since August 2019 when her grandmother was *diaben*.

Since August 2019, when her grandmother was *diaben*, Dela has been contaminated with bad energy. The drastic change that occurred was that he went berserk as if he was in conflict with this bad energy. Besides *Ngaben*, the bad energy that can affect it is when someone's child gets married. At that time, the children of the neighbors married next door. Even though it was far from home, Dela wanted to run away from home. After *Homa Jnana* was carried out at home,

only then did everything return to normal. Dela was no longer raging and wanted to run. Because of this condition, the patient's treatment is temporarily stopped, until later the situation returns to normal. We as a family keep asking Ida Nabe Wayan Jelantik Oka for directions on what to do. Several things related to Dela's recovery process have been carried out and there have been very significant changes.

Ida Wayan (interview 6 October 2019), according to his statement, has taken several actions regarding Dela's current condition. Several times he was asked directly to come to Griya. Likewise, they were also invited to attend when *Homa Jnana* was held in several places. Every time there is a meeting, it must be processed. Some progress has been made. What is currently being done for Dela is a process of cleansing physically and spiritually. His body is not strong enough to bear such a large amount of sacred energy and it is this imbalance that causes his body to rebel when children have activities that have strong energy such as cremation and weddings. Later, when everything is back to normal, Dela will no longer struggle, because her body is ready for it. He will later be able to control the negative effects of the energy raised by *Ngaben* activities and marriages.

Meanwhile, Putu Sumantra said that his son Dela is now as if his life has been separated from the world. He is like a *sanyasin*. The food is only fruit and vegetables. Likewise when traveling, he knows where there are activities that contain bad energy (tired), so he is asked to avoid those places. His clothes are currently also separated for washing and drying. Likewise, the place to eat must be treated separately. This is a direct instruction from *Sasuhunan* in order to maintain the sanctity. How did this affect Dela, Ida Wayan Jelantik Oka (interview 6 October 2019) said as follows:

The process of purification is carried out by means of lubrication. What is purified is the

physical body. Currently what is happening is that the purity is more dominant with the container so that a purification process is needed. His spirit is very holy, has power beyond others. Its physical body is very sensitive to dirty energy. During Ngaben, the resentful energy touched him causing a reaction. That is what affects his soul so that he feels bad, his mind is disturbed. Because the physical is the container and the container gets tired, this is what needs to be cleaned by cleansing so that the body becomes pure again. Between the spirit and the physical must be in sync.

Ida Wayan explained that his spirit is holy so nothing needs to be done anymore. The problem here is the physique. The physical need to be injured. But why does it seem that his spirit must also be injured even though it is already holy? This happens because of the influence of the physical. Because the spirit is bound to the body, what happens to the body will affect the spirit. So, this is why submission is done both physically and spiritually. In order for Dela to be able to not be affected by the tired energy of ceremonial activities such as cremation and weddings, it is necessary to purify her physical body. When this tired energy touches the pure energy within, the body can protect it so that there is no reaction. Even though this pure energy is able to identify this tired energy, because the body neutralizes it, this identification does not cause excessive reactions, a pure body is able to neutralize it well.

Meanwhile, the case experienced by I Wayan Mangku Gunadika is different. Wayan Mangku (interview 6 October 2019) said that he often receives bad energy from *ugig* or black magic. In the past, when this kind of energy came, he felt powerless, angry and wanted to fight back immediately. He has a big question mark why people can be ignorant and try to send

such a disease to him. He wanted to question what was wrong with him so that he was hurt. Because he has no guilt, he becomes even and wants to strike back at that person. But what power, because you don't have the strength, then all you have is regret and bear the pain. However, all of that happened before. After actively participating in meditating with the technique given by Ida Wayan Jelantik Oka and being active in Bahung Tringan community activities, all of that means nothing. The anger was no longer in him. Wayan Mangku said as follows:

When bad energy comes, what must be in mind is that by drawing closer to God, all the illnesses will come back. Realizing that the disease is only in the mind is very important. My intuition said that there was an *aji ugig* coming. The power is coming to the house. Then in my heart I asked 'how is this, what should I do, what should I use to dispel this energy?' Intuitively there is an answer that what is needed first in the heart is a sense of sincerity and sincerity. This feeling will lead to safety. After that sincere feeling grows within oneself, then in creation a white shoot appears that is blooming. I felt myself sitting there growing as if a god. Then after the self becomes like a god, another *tunjung* is created. The *Tunjung* that is created is given to the person who sent the *ugig aji*. As soon as the *tunjung* is offered to the person who sent the negative energy, everything changes. *Aji ugig* changed. Those negative forces are no longer fierce and want to harm, but have become like gods. That's what I do when a negative force comes to attack. The changed bad energy finally returned.

Wayan Mangku understands that sincere and sincere qualities and attitudes are the key that must be cultivated in the heart. Meditation practice with the Bahung Tringan technique teaches how a sincere

heart is important in spiritual ascent. When that sincere feeling blooms, then anger will not be in the heart. When anger is absent, the enemy who is about to attack is regarded not as an enemy, but as something sacred. Wayan Mangku positions the person who is angry and sends the black magic power as a god by making him a *padma* seat. With sincerity, the Padma is offered to those who wish to send sickness. Instantly, the negative energy turned into positive. Energy that is sent to harm does not become destructive, but turns into divine energy (Suwantana, 2017). The energy temperament changed. So that those who send them are calm and those who are sent are also not affected. This is a form of resistance to morals. With sincerity, bad temperament can be changed into good temperament. There is also no grudge in it, what comes later is friendship and a change in the character of the person who is ugly. With constant practice, Wayan Mangku gradually recovered. The disease slowly left his body. He realized that what happened to his body was the result of his own thoughts. If there is sincerity in the mind, then all these illnesses will not dare to stay long. This realization comes when after a long time practicing meditation. The feeling of a sincere and sincere heart, being able to accept whatever is available gracefully makes everything feel light. This lightness in the heart has an impact on the healing of the disease itself. What kind of sincerity is Wayan Mangku Gunadika (interview 6 October 2019) according to the following: Now my blood sugar is down, blood is also smooth. With sincerity, sincerity, and patience from deep within, everything can be resolved slowly. Even the problem I will be interviewed like this I have known beforehand. When the feeling in the heart is close to God, then all kinds of problems will be felt lightly. Financial problems also became lighter. There used to be no money, but because there is sincerity in the heart,

when the money is urgently needed, the money comes by someone bringing it. Likewise, when I had to go to Los Angeles, America, all financial problems were smoothed out.

Wayan Mangku felt the direct impact of how the Bahung Tringan Meditation is carried out regularly. The sincere feeling that is present makes everything change. From physical health problems, then the arrival of the power of black magic, to financial problems, everything is alleviated. This is like the miracle experienced by Magku Gunadika. He was able to feel what was about to happen. Like for example that he was about to be interviewed by researchers, previously he had an idea that he had to tell about his illness and the chronology of his life so that he was firmly involved in the activities of the Bahung Tringan community.

2.3 Balancing Spiritual Energy

The healing technique carried out by the Bahung Tringan community using the liquid universe technique is not only able to cure both medical and non-medical diseases, but can also be used to balance spiritual energy. As for example what was done in the case of Dela above. There are many activities related to balancing spiritual energy. Because so many people are born with spiritual talents, but do not understand properly how these talents should be directed, Ida Wayan Jelantik then tries to bridge the gap by balancing this spiritual energy. Ida Wayan Jelantik Oka (interview 6 October 2019) said the following:

There are many people in Bali when they are born equipped with clairvoyance. This is an innate provision to be grateful for, but many people are afraid of this innate talent. His fear had its own reasons because that person looked abnormal. He is suddenly able to see

spirits in certain places, knows people who have studied leftist arts even though he has never known them, often plays with invisible friends and several other strange activities. This is a talent that needs to be managed properly. They need special spiritual techniques so that later they are able to manage these talents. When this talent can be developed, of course that person becomes truly special. Able to do many things if he wants. He can treat effectively, is able to guide people who are in trouble, guide spiritually if people need it and so on.

Ida Wayan Jelantik Oka often has guests with talents like this. Many of them want their talents to be closed so they can return to normal people. People who are born with this talent usually say that they are constantly haunted by fear, because suddenly in a certain place they see strange creatures that are not ordinary creatures. The shape also looks scary so that person feels haunted by fear everywhere. However, Ida Wayan suggested that these talents should not be closed, because they are the result of a previous spiritual process that must be continued in the present life. If this is closed, of course it will cut off the continuity of the spiritual process itself. What the person with the talent needs first is to accept it as a gift. Then the second removes the fear. Whatever you see is part of the universe, which actually exists like that. Whatever form exists is a part of nature and it is nothing to be afraid of. Later, when this ability is processed again to become more refined, not only the lower creatures will be visible. Gradually he will be able to see higher beings, such as gods, and the like (Jelantik Oka, 2015).



Photo 3
Ida Wayan Jelantik Oka is doing the process of balancing spiritual energy with hugs
Source: personal documents

When someone with this talent arrives, Ida Wayan Jelantik Oka usually processes the person immediately and checks where he is, how to proceed and what technique is needed. The process of course varies according to the talent. Some are fast and some are slow depending on the person who has that talent. If he has faith and a strong will to practice and continue what has been there, then the techniques given will be efficacious and can even work right away. The same technique could have been carried out by the community for years but it had not shown results, but people with this talent have seen results even once. Why is that, because this person has brought provisions and life now just continues (Suwantana, 2016).

III. Conclusion

From the discussion above, it can be concluded that the healing carried out by the Bahung Tringan community in Bebandem Village, Karangasem with the principle of the liquid universe covers the healing of medical and non-medical diseases, and balancing spiritual energy. medical illness with regard to physical and mental illnesses

that naturally occur in a person's body such as high blood pressure, blood sugar, heart disease, kidney disease, and others. This disease can be cured through a creative process within the healer. Healing of medical diseases usually cannot be cured immediately because they are waiting for the patient's body condition. Things that can be done to speed up this healing process are to actively participate in meditation with the Bahung Tringan Buddhist awareness technique, perform Homa Jnana regularly, and participate in *Yoga asanas* training.

Non-medical diseases, namely diseases caused by someone's intentions with black magic attacks, are the essence of healing techniques in the Bahung Tringan community. Because in the community playing in the area of spiritual energy, the disease associated with this is a movement space for the community. So far, almost 80 percent of the non-medical diseases that have been treated by the community can be cured, such as bebai, certain contagious diseases and others. The liquid universe principle is widely used in this non-medical healing. This healing is done more remotely because it requires immediate treatment, and with the principle of the liquid universe, remote healing is very easy to do.

In some cases, the treatment of people who have high spiritual talents is also very effective using this liquid universe principle. People who have this talent can be processed remotely without having to come to the hospital for treatment. The function of the healing intention here is to balance the large spiritual energy in the patient's body so that turmoil does not occur. Usually people who have spiritual talent from birth have a strange life and fear. To balance this, the healing intention plays a very important role, and this intention can be functioned by going through the liquid universe.

According to Ida Wayan Jelantik Oka, the elder of the Bahung Tringan community, the principle of a liquid universe is the

management of the energy in the body because thoughts and feelings unite. This managed energy in the body is called the liquid universe. Then outside the body there is also energy or liquid universe. This connection between the liquid universe within and outside oneself allows the healing intention to perform long-distance healing by ordering the liquid universe to deliver the intention to the destination. Armed with the name of the person who is to be cured, the intention is certain where the patient is located and the healer can process it remotely.

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Names of Informants

1. Name : Ida Wayan Jelantik Oka
Age : 67 years old
Occupation : Bahung Tringan
Community Elder
Origin : Bebandem, Karangasem

2. Name : Jero Mangku kadek
Suterama
Age : 41 tahun
Origin : Desa Tribuana, Abang,
Karangasem
Occupation : karyawan Swasta

3. Name : I Wayan Mangku Gunadita
Age : 49 tahun
Asal : Banjar Amed, Desa
Purwakerti, Abang, Karangasem
Origin : BTN Kecicang
Occupation : Pernah di pesiar

4. Name : Putu Sumantra
Age : 46 tahun
Origin : Bugbug, Karangasem
Occupation : Wiraswasta, Toko
bangunan di Jl Ahmad Yani Amlapura.

Tantric Mysticism in The Dharma Pawayangan

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ABSTRACT

This study aims to examine the mysticism of the Dalang as described in the Lontar Dharma Pawayangan. The research was conducted using quantitative methods through a literature review. From the literature review, it was found that Lontar Dharma Pawayangan was filled with mystical elements. These elements can be classified into mystical experiences and methods for achieving these experiences. The mystical experiences of a Dalang include transformative and transcendent experiences, experiences of embodying and uniting with various divine entities, experiences of merging with puppetry elements and the entire universe, and ecstatic experiences. Methods for achieving this mystical experience include mantras, rituals, visualization, and various meditative practices. Both the mystical experiences and methods of reaching the experiences described in the Lontar Dharma Pawayangan are in line with the Tantric teachings. Thus, it can be said that a Dalang is a Tantric Mystic. The mystical experience of a Dalang is also transpersonal in nature, in the sense that a Dalang also tries to bring the audience to be able to experience the mystical experience he cultivated. The mysticism of the dalang is related to his duties and functions, which means placing the puppet performance as a mystical art with Tantric nuances. This study concludes that a puppeteer and the art of puppetry are not just some form of art but also tantric mystical practices and grounds. This conclusion also leaves space for further research to understand Balinese religious tradition from an artistic and aesthetic perspective.

Keywords: Dharma Pawayangan, mysticism, tantra,

I. INTRODUCTION: DHARMA PAWAYANGAN AND PUPPETRY IN BALI

Wayang Kulit (shadow puppet) is one of the performing arts that is still very much loved by the Balinese people. This enthusiasm persists even though the Wayang Kulit has been shown in Bali for a thousand years. In modern times, this enthusiasm is mainly due to the emergence of the Dalang, who presents the Wayang Kulit in more innovative ways. This has resulted in wayang performances becoming one of the traditional arts that are still in demand even by millennials. In addition, the number of viewers of wayang performance videos uploaded on the internet shows the enthusiasm for traditional arts in the digital era. This development certainly shows an encouraging phenomenon, considering that

the Wayang Kulit art experienced a decline in the 1980s (Kemdikbud, 2018).

Despite the ups and downs of trends and public enthusiasm for the Wayang Kulit as entertainment, the role of Wayang Kulit in Bali will never cease. The reason is that Wayang Kulit is an art that has been integrated into Balinese religious life. Thus, as long as religious rituals inspired by Balinese Hinduism are still held, the Wayang Kulit will continue to be performed. Several types of shadow puppet shows are considered sacred and are specifically held for ritual purposes only, namely: Wayang Lemah, Wayang Sudhamala, and Wayang Sapuh Leger. Wayang Sapuh Leger is a performance that is held for the "purification" ritual for people born in Wuku Wayang, while Wayang Sudhamala and Wayang Lemah are generally performed as accompaniments to the Pañca Yadnya ritual. Not to mention wayang performances that are considered *angkĕr* by

the public, such as the Calon Arang Puppet Show.

The role of Wayang Kulit, which is so significant in the religious life of the Balinese people, then indirectly places a puppeteer in an equally important position. In fact, when viewed from the side of the Wayang Sapuh Leger and the role of Tirtha Dalang (holy water obtained from a Dalang), it can be said that the role of the Dalang is irreplaceable. In Balinese culture, a Dalang is also referred to as "Mangku Dalang." A *mangku* is a priest at the level of Ekajati (*mawintĕn*). In short, in this context, a Dalang is also a priest (Hooykaas, 1973). This priestly role of the Dalang has also been underlined by Hobart (1979) when he stated that the function of the dalang is as a ritual practitioner (in addition to the other two functions, namely to entertainer and a teacher).

The role of the Dalang as a teacher who delivers life and religious teachings in the performances requires a Dalang to master *śāstra* (religious knowledge) thoroughly. Meanwhile, his role as a ritual practitioner requires a Dalang to also master various mystical knowledge. In Balinese terms, a Dalang is a person who masters *Pangiwa* (generally categorized as "white magic") and *Panĕngĕn* (generally associated with destructive magic), as well as mastery of various types of Kawiśeṣan and Kādhyāmitkan.

These functions certainly make a Dalang need some kind of guidance in carrying out his functions. It is in this context that Lontar Dharma Pawayangan becomes an important text in the life of a Dalang. Dharma Pawayangan is a text that serves as a guide for a Dalang in carrying out the three functions described by Hobart (1973) earlier. Dharma Pawayangan is the first thing that must be mastered by a Dalang (Hinzler, 1975; Sugriwa, 1976; Hooykaas, 1973).

As the author has stated elsewhere (Wirawan, 2022), the Dharma Pawayangan text contains various topics, such as 1) The metaphysical side of a Dalang; 2) Various kinds of spells and rituals that must be mastered by a Dalang;

3) The practice of grooming by a Dalang; 4) Rituals performed by Mangku Dalang in the context of Pitra Yadnya; 5) Rituals and mantras held on Tumpek Wayang Day; 6) The process of making holy water utilizing wayang; 7) Splashing water on the puppets; 8) Making and sacralizing wayang; 9) The manners (*brata*) of a Dalang, concerning what may and may not be eaten; 10) Boundaries between ordinary Dalang and Mangku Dalang, especially in carrying out mystical functions; 11) The sanctity of a Mangku Dalang. This conclusion was taken by Hooykaas after studying 17 manuscripts of Dharma Pawayangan.

II. TANTRIC MYSTICISM

Mysticism and Mystical Experiences

As underlined by Jones (2016), *mysticism* is a word that has a vague definition because it can be used to define a variety of things, ranging from religious experiences, miracles, supernatural events, and even daily phenomena. This shows that each person has a different definition of the word *mystical*. While the word mysticism refers to the notion of mystical things. Jones (2016) describes mysticism as a particular type of religious experience that involves "infused contemplation" as opposed to ordinary miracles, where this intentionality is brought about through practices.

In the Oxford Dictionary of Philosophy, the word mysticism is defined as follows:

"Belief in union with the divine nature by means of ecstatic contemplation, and in the power of spiritual access to domains of knowledge closed off to ordinary thought. Also applied derogatorily to theories that assume occult qualities or agencies of which no empirical or rational account can be offered."

Because mysticism can convey various meanings, the description and categorization of mystical experiences are also different. According to Samuel (2000), the context of

using the term mystical experience in academia is as follows:

"Scholarly usage of the phrase 'mystical experience' almost invariably intends a personal encounter with (or an enduring dwelling within) a domain of experience that is of principal metaphysical value and interest *vis-a-vis* other life experiences."

Agehanda Bharati (in Saran, 2017) defines mystical experience as an intermediate union with the foundation of all existence (absolute reality). In other words, mystical experience is the experience of uniting with the divine. This definition of mysticism as unity between self and everything else is also in line with the definition presented by Karl Pribram (Saran, 2017).

Tantra and Tantric Mysticism

Like mysticism, the word *tantra* has also become a free-floating signifier. Many things are called and associated with tantra, ranging from eroticism and sexualized spirituality to various types of magic and occultism. In the Old Javanese Dictionary (Zoetmulder, 1982), the word *tantra* is translated as: model, framework, doctrine, rules, scientific work; a class of works teaching magical and mystical formularies. Another translation is "doctrine, esp. magical-mystical doctrine and formularies (*mantras*)." More specifically, the word *tantra* refers to, "teachings" or "books," which originally all kinds of teachings and scriptures could be called Tantra (Bhattacharyya, 2005). In an academic context, the word Tantra is used to denote various types of texts which have their roots in the Shaiva tradition and later spread to the Shakta and Buddhist teachings.

According to Feuerstein (1998), the whole Tantric practice is mysticism in general. This opinion is also in line with the description of tantra as mentioned in the Old Javanese dictionary previously quoted. If it is associated with the description of mysticism in the previous discussion, calling Tantra "mystical" means characterizing it as dealing

with *unity* and *union*; between the self and not-self.

According to Bhattacharya (2005), the characteristics of *tantra* are related to *tattwa* and mantra mysticism. Meanwhile, according to Singh (2000), three things that characterize Tantra are *kuṇḍalinī*, *mantra*, and *yantra*. Goudriaan (1981) stated that *several* characteristics of Tantra, including the application of *bīja-mantra*, construction of cosmic symbols (*maṇḍala*), hand gestures (*mudrā*), installation of various mantras and deities in the body (*nyāsa*), visualization and meditation (*dhyāna*) on the deities in their concrete aspects, and the implementation of these elements in ritual, worship (*pūja*), and initiation (*dīkṣā*). The elements that characterize Tantra can then be used as a reference in mapping out what can be classified as tantric mysticism that aims to facilitate a "mystical experience" for its practitioners.

III. MYSTICAL EXPERIENCES AND MYSTICAL TECHNIQUES IN THE DHARMA PAWAYANGAN

As discussed earlier, mystical experiences are experiences of oneness. This is also related to Bhattacharya's opinion that one of the characteristics of Tantra is *tattwa*. In the Balinese context, the word *tattwa* can refer to two things, first, as a principle related to realities, and second, as texts that describe that principle.

In the Balinese Hindu exegesis, Tattwa texts (e.g., Wṛhaspati Tattwa, Tattwa Jñāna, Gaṇapati Tattwa, Jñānasiddhānta, etc) can be categorized as Siddhānta Tantra, or commonly known as Śaivasiddhānta (Yudiantara, 2019). In these texts, the principle of oneness and union is the basic doctrines. This union concerns the unity between human beings and the entire universe, the unity between humans and the gods, as well as the unity between humans and absolute reality (Yudiantara, 2019).

The same principle is also described in Lontar Dharma Pawayangan, both explicitly and

implicitly. In fact, the Dharma Pawayangan text explicitly states that one of the results of understanding this text is understanding the *tattwa* (*tattwajñāna*) (Hooykaas, 1973). Later, it is stated in the Dharma Pawayangan that, what is meant by the true "Dalang" are the four divinities, namely; Brahmā, Wiṣṇu, Īśwara, Mahādeva. This implies that the Dalang is advised to identify himself with these four deities.

One of these identification processes is done through the practice of *nyāsa* (placement of deities, characters, or spiritual symbols on the body), as the author has discussed in a separate article (Wirawan, 2002). The identification process to unite with these gods is carried out in more detail by providing a "path" and "shrine" for each god in the body, as can be seen in the following quote:

Muwah yan ring bhuwana agung, ĪSWARA, ākāśa tulya, mulih ring putih ing netra, WIṢṆU sang hyang candra, mulih irēng ing tingal, matēmahan dadi indra [ning mata], kiwa tēngēn, ya dadi soca ngaranya mata, sangkanya mēruh umulat. Pangunggalanya ri tungtung ing ghrāna, maka ngaran sang hyang baruṅa ngaranya, irung kalih. Īswara matēmahan sang hyang kuwera, ya dadi karṅa kalih kiwa tēngēn, matangnya wēruh angrēngö, weruh ting ala muwah ayu. SANG HYANG MAHĀDEWA ya mangdadi māwak gumi, mulih ring cangkēm, matēmu ring cantik kabulungan, ya ta dadi molah aśabda. Matangnya dadi tri-nāḍī, ya ta tri bhuwana, ya sangka ning bāyu-śabda-idēp ngaranya lwirnya: rasa-manah-tinghal nga pati-urip-cchāyā nga, mangan-aturu-lumaku nga, mangkana maka ngaran tri-bhuwana.

As can be seen in the quote from the mantra, contemplation is not only limited to the union between humans and the gods but also between humans and the entire universe. In Balinese culture, the body is called the micro cosmos (*bhuwana alit*), while the universe is the macro cosmos (*bhuwana agung*), and the two are seen as one. Since both are, in essence, one, it is natural then that this unity is re-lived through the practice described. In addition, the functioning of humans in living their lives is

also stated implicitly as a divine activity based on these gods.

More explicitly, the unity of the Dalang with the universe and all existence (*sakala-niṣkala*) is also stated in the following quote:

Sang Amangku Dalang māwak gumi, māwak bhūta, mawak dewa, ḍalang ngaranya waneh, kāraṅa dadi Śiwa, kāraṅa dadi Parama Śiwa, kāraṅa dadi Sadā Śiwa, kāraṅa dadi Hyang Acintya (The Mangku Dalang is the embodiment of the world, embodied the *bhūta*, embodied the gods, Dalang is he called, because become Śiwa, become Sadā Śiwa, because become Hyang Acintya)

Apart from these two quotes, the Lontar Dharma Pawayangan still mentions various principles of oneness and union. Not only between humans and the universe and various divine entities but also between the puppet characters themselves (Hooykaas, 1973). In addition, the principle of unification between the Dalang, the performance, and the entire audience is also to be united in "beauty (smara)." This indicates that all kinds of mystical experiences and practices contained in Lontar Dharma Pawayangan are intended for the Dalang in carrying out his functions, both in terms of profane and sacred.

Then, regarding mystical methods, two methods that should be underlined are *mantra* and *maṅḍala* (*yantra*). In Lontar Dharma Pawayangan, mantra is the main method used in experiencing the unity and unification between the Dalang with the universe, the Dalang with the gods, as well as with other aspects. These mantras are *nyāsa* mantras (Wirawan, 2022). However, apart from mantras, the concept of *maṅḍala* is also implicit in the mantras used. The concept of *maṅḍala* includes how the Dalang perceives the gods as being in each cardinal direction and then also in each part of the body. Thus, the Dalang is making himself and nature a *yantra*. Referring to Zoetmulder's (1983) description of how a Kawi makes his literary work a *yantra*, then by the same logic, Sang Dalang also makes himself a *yantra* from which the power of purification (for the

purpose of ritual), as well as beauty (for entertainment purposes) flows.

IV. CONCLUSION

Mysticism is the belief in the union of existence; human beings, nature, and the divine. Therefore, mystical experience refers to the experience of this union. This experience is infused through various religious approaches. In the Dharma Pawayangan text, the methods for the union are by utilizing the Tantric methods.

Tantra, while commonly associated with eroticism, in scholarly discussion refers to esoteric teachings that originated within Śaiva milieu and flow independent from the Vedic corpus. These esoteric teachings were also imported to Indonesia and become the framework of Balinese religions until now. The Tantric mysticism in Balinese religious scriptures emphasizes the union of the innate essence of human beings (*ātma*) with the ultimate realities (*śivatattwa*). This union is brought to experience through various meditative practices involving mantras, visualization, mental training, rituals, etc.

The same Tantric mysticism is also found in the Dharma Pawayangan text. In the Dharma Pawayangan, the Mangku Dalang (puppeteer) seeks to experience union with various deities and supernatural powers. The methods to experience also involve mantra practices, various mental training, and rituals. The purposes of these practices and the experiences expected to arise are related to the puppeteer's duty, as an entertainer, educator, and priestly role.

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The Catholic Churches In Bali: History, Mysticism And Logic

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ABSTRACT

The existence of a Catholic church in Bali cannot be separated from an understanding of the dynamics of Balinese history in general. This is understandable because the existence of the church has socio-cultural, religious, and economic relations, so that the existence of the catholic church seems to have meaning in relation to tangible and intangible culture. How these symbols can be explained, especially in relation to mysticism and logic? This can certainly be seen from the development of the Catholic church in several areas, including in Palasari Village, Jembrana Regency. This case was chosen because it could present historical, mystical and logical problems which of course would be understandable arising from the developments that occurred in the Catholic church in general in Bali and in Palasari village in particular. This paper tries to explain about the firstly, how is the existence of the church in the historical context? Secondly how can it be understood, since the meaning of the symbols found in church buildings, which are inseparable from the tangible and intangible culture of the surrounding community? And thirdly, how those symbols can be understood and it accordingly will give the contribution in terms of the strengthening of cultural relations with the Balinese people in particular and Indonesian society in general.

Keywords: catholic church, tangible and intangible culture, mysticism and logics

I. INTRODUCTION

The existence of the Catholic Church in Bali is currently going through a long and challenging process. The missionaries who came had high hopes for the development of Catholicism in Bali. The missionaries came initially to serve Catholics who lived in Bali only, but then they were moved to serve the people in Bali to get out of the poverty that hit them at that time. One of the first missionaries who came was named Fr. Yohanes Kersten SVD in November 1935. (Kusumawanta, 2009, 39). He began to study Balinese culture so that he could understand the character and help the early congregation at that time who lived in poverty. The Balinese people, who have a unique cultural heritage, always try to protect and preserve them so they don't become extinct.

Why Balinese people can finally accept the presence of missionaries from outside is because Balinese people are multicultural. In the course of its history, Bali has been in contact with immigrants from Java, Bugis, Sasak, Timor, Minang and so on through a long migration process. (Ardhana, 2011:1) In the teachings of the Catholic Church, Jesus as God commands His disciples to spread His teachings to the ends of the earth. Traditions handed down by the church from year to year are considered outdated, therefore after the Second Vatican Council it was also decided to reform without changing the liturgy so that it is in accordance with the times. One way of renewal without changing the liturgy of the church is inculturation. Inculturation invites people to continue to preserve local cultural values where the church is located. The church does not become a stranger but can combine the Christian liturgy with indigenous cultures around the world, especially the Catholic

church in Bali. Inculturation in the Catholic church in Bali can be seen from the symbols used in the Catholic Church in Bali. Examples are in the Church of Santo Yoseph Denpasar, Tri Tunggal Mahakudus Church and the Church of Hati Kudus Yesus Palasari Jembrana.

The cultural symbols in the Catholic Church in Bali are tangible cultural heritage and intangible cultural heritage. In Bali, there are 15 Catholic churches spread across every district in Bali. The church still uses cultural heritage objects that are still used, such as the use of the Bale Kulkul symbol, holy statues, penjors, umbrellas and gates that are characteristic of Balinese culture. However, the use of church liturgical and cultural symbols has not been widely understood by the people or the surrounding community. There are still questions why Balinese cultural symbols are still used in some churches in Bali.

From the description above, several problems can be formulated, including:

1. What is the existence of the church in the historical context?
2. What are the forms, functions and meanings of the tangible and intangible symbols found in the Catholic Church in Bali?

II. LITERATURE REVIEW

Several articles that discuss the form, function and meaning of symbols in the Catholic church include: The article entitled "Symbols and Symbolic Ornaments in the Architecture of the Regina Caeli Catholic Church in Pantai Indah Kapuk Housing" by Lake, Reginaldo Christophori et.al (2019) describes the existence of symbols and ornaments in the church associated with adherence to the principles of modern architecture that underlie the church's design. (Lake, 2019)

The article entitled "Symbolism of the Eucharist Liturgy in the Catholic Church A Conception and Application of Symbols" by Laksmi Kusuma Wardani which states that the experience of religiosity in the liturgical ceremony of the Eucharist is not only a philosophical or intellectual experience, but also involves human feelings and actions.

While the catholic church building as God's house is a sacred building that contains an aesthetic experience, contains signs and symbols of heavenly nature that reflect the mystery of God and the nature of God's majesty. The church worship space applies sacred symbolic values through the provision of various worship facilities, the use of signs, and the embodiment of the atmosphere of the space, both on zoning, walls, floors, ceilings, windows, furniture, decorations, colors, and others. (Wardani,2006)

III. METHODS AND CONCEPTS USED

The research method used in writing this article is a qualitative research method by describing a social phenomenon under study, namely the meaning of symbols in the Catholic church in Bali. (Slamet, 2006: 7). Qualitative research is research that intends to understand the phenomenon of what is experienced by the object of research in this case the Catholic church in Bali by describing how Catholics understand history, mysticism and logic in the Catholic church in Bali. (Moleong, 2021:6) This article uses sources from online journals, books on the meaning of symbols and interviews from sources. The concepts used include the concept of the Catholic church, symbols, Intangibles and Tangibles as well as the concept of inculturation.

The definition of a symbol according to Erwin Goodenought is an item or pattern which for whatever reason works on humans, and affects humans, beyond mere recognition of what is literally presented in the given form. According to Raymond Firth, what is a symbol? If in a society the form of symbols is used, what is represented by the forms of symbols used, what is represented by the symbolic forms? (Dillistone, 2022:19)

Then the concept of tangible cultural heritage in the form of church buildings needs to be preserved for its existence because it has important values for history, science, education and religion. While intangible or intangible culture is all the results of actions and thoughts that are embodied in identity, ideology, mythology, concrete expressions in

the form of sound, motion, and ideas contained in objects, behavior systems, belief systems, and customs in Indonesia.

Inculturation in the liturgy means transforming the liturgy into the local culture or elevating appropriate and correct local cultural values into the liturgy. The Church does not wish to impose a rigid uniformity, not even in the liturgy. On the contrary, the Church honors and promotes the arts and riches that adorn the souls of various tribes and peoples. Anything in the cultural customs of nations that are not bound to death by superstition or heresy, the Church considers and preserves so as not to become extinct.

IV. DISCUSSION

4.1 History of the Catholic Church in Bali

The first Catholic church in Bali was founded in Tuka Village, Badung District in 1937. The church was pioneered by Father Kersten SVD who was assigned to serve Catholics from Europe and Malay. (Patriwirawan, 1974:1412) Initially, Kersten's presence was rejected because of government concerns, so that he was forbidden to have relations with native Balinese. Kersten's presence in Bali got the attention of two Balinese who had embraced Christianity before. The two people were named I Wayan Dibloeg and I Made Bronog. Those who initially visited Kersten to sell books and Bibles were then interested in learning and discussing Catholicism until finally they were willing to give their two children to be baptized as members of the Catholic church on April 17, 1936, named Daniel I Wayan Regig and Yohanes I Made Rai. Then on June 6, 1936 Barnabas I Made Bronog and Timothy I Wayan Dobleog also wanted to be baptized Catholic in a chapel in Denpasar. (Kusumawanta, et al, 2009:42)

I. Since then the development of Catholicism in Bali has encountered many obstacles and challenges, but because of the persistence of Kersten and the baptized students these obstacles can be overcome, for example the problem of village graves which

can finally be resolved peacefully. Furthermore, Kersten began to continue his mission with efforts to build a church which began with the laying of the first stone on July 12, 1936 in Tuka. Besides Kersten, a missionary named Simon Buis was brought in to continue his missionary work and continue the construction of the church in Tuka. Simon Buis pays attention to his people in matters of social care, health and the poor and needy. On February 14, 1937 the first Catholic Church in Tuka was completed with Balinese architecture inaugurated and blessed by Mgr. Abraham from Michigan City, USA. At that time 50 adults were baptized, 48 first communions and 12 couples were blessed. Until June 1939 there were 251 Catholics and 97 catechumens living around the Tuka area, such as in Tangeb, Padang Tawang, Pegending, Kulibul, Babakan to Cemagi. (Kusumawanta, *et al*, 2009:41-42)

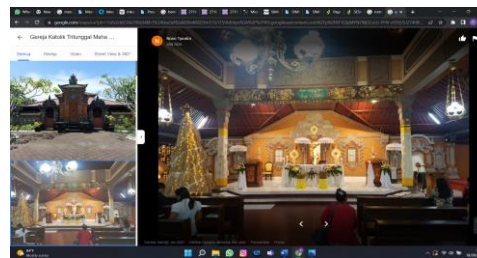
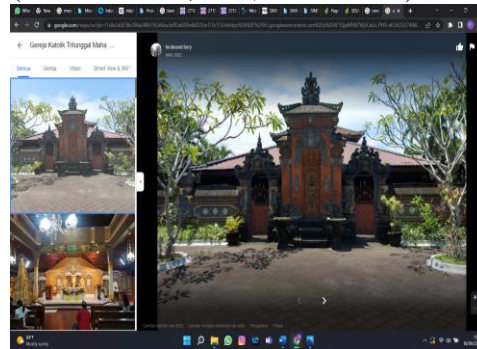


Figure 1,2, The First Catholic Church in Tuka Bali and the Holy Trinity Church in Tuka

Source: google.com, 2021

However, this first Catholic church has not been revitalized so its current condition is damaged and not maintained. A new church was then built across the street on February 14, 1987 which is now known as the Holy

Trinity Catholic Church of Tuka which is located at Jalan Raya Tuka No. 23 Dalung, North Kuta District, Badung Regency. This church also has a strong architecture with Balinese culture. From the two buildings it appears that the architecture and symbols used in the church are inculturated with Balinese culture.

4.2 Functions and Meanings of Symbols in the Catholic Church in Bali

In 1943 Pius XII issued his famous encyclical defining the Church of Jesus Christ as the Mystical body of Christ and establishing that the mystical body is identical with the Roman Catholic church. The pope and the bishops are the joints of the body. The model of the body of Christ and the people of God explains the idea of the church as a community or community from different points of view. The church is not an institution or society that is organized in a visible manner but is a community of people who are bound inwardly in the form of faith, worship and ecclesiastical membership. (KWI, 2000: 51-52)

In everyday life, especially in the church environment, symbols can be divided into three in terms of form, namely: first: symbols in the form of objects such as water, oil, ash. Second: symbols in the form of activities such as the sign of the cross, handshakes, laying on of hands and then the third: symbols in the form of sound for example musical organs, guitars and others. (Dillistone, 2002:5-6)

The symbols used in the architecture of the Catholic church in Bali today are still many who use traditional Balinese style architecture. In the midst of the progress of globalization that uses modern architecture that is more simple and elegant. In Bali, there are 16 Catholic Church buildings, of which almost 95 percent still use Balinese cultural architecture. This is supported by the Bali Provincial Regulation No. 5 of 2005 which stipulates "that in order for buildings to ensure the safety of occupants and their environment and accommodate the noble values of Balinese culture, the building must be carried out based on the Tri Hita philosophy. the principles of traditional Balinese architecture, requirements, forms, characters and architectural principles of buildings" (Bali Provincial Government Decree No. 5 of 2005) So that the construction of the church remains Balinese architectural style. Examples of the Catholic Church of ST. Yoseph on Jalan Kepundung Denpasar.

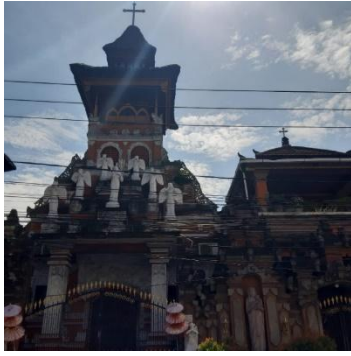


Figure 4 Church of ST. Yoseph Denpasar
Outer View

Source: Author's Documentation, 2021.

The Parish Church of Santo Yoseph Denpasar as one of the local churches is an integral part of Balinese society which has traditional Balinese exterior and interior architecture adapted to the needs and functions of the church in general. This church was also formed through the concepts of *Asta Bumi* and *Asta Kosala-Kosali* to layout but not in size. (Weking, 2019:10-12)

From the building of the Santo Yoseph Church in Denpasar, you can see the outside in the form of a statue ornament symbol, *bale kulkul* and an umbrella in front of the church gate. The symbols contained in the Catholic church building certainly have meanings which will be discussed below:

1. Statues

At the Council of Trent (1545-1563), the Catholic Church issued an official statement regarding the images/ statues, as written below:

The images of Christ and of the Virgin Mother of God, and of the saints are to be had and retained particularly in churches, and due honor and veneration are to be given them; not that any divinity or virtue is believed to be in them on account of which they are to be worshipped, or that anything is to be asked of them, or that trust is to be reposed in images, as was of old by the Gentiles, who placed their hopes in idols; but because the honor which is shown them is referred to the prototypes which these images represent; so that we through the images which we kiss...or bend

the knee, adore Christ and venerate the saints, whom they represent. [The Canons & Decrees of the Council of Trent (TAN Books, 1978) p. 215-6]

The church does not require its people to kneel or pray in front of images/statues. The church also does not allow its people to pray to images/statues. But the Church allows her people to honor images/statues as long as the respect is directed to Christ and His saints. (Catholic News Agency, 2012:1)

Symbols of statues in each church such as the Statue of Jesus, the Statue of Santa Maria, the Statue of Saint Joseph and the Statue of Angels and others are often found in every church. Church in Bali and even all over the world. However, the statues or reliefs depicted in churches in Bali have certain distinctive and unique ornaments.

The function of the statue in the Catholic church is as a tool so that people can concentrate more and live their closeness to God. In addition to the statues, there are also paintings and sculptures on the walls that are aesthetic and have local Balinese nuances such as a statue of Mary wearing balinese traditional clothes, then there is a statue of Saint Joseph who uses *udeng* on his head as well as reliefs or paintings that depict the background of life in Bali, not only life in the past. Jesus in Nazareth. (see Colossians 1:15). In addition to functioning to live it also as a means of teaching or education to teach children in Sunday school which is easier to explain how the life of the Lord Jesus through the media of pictures. During certain events such as Christmas, Easter and New Year's Day, churches and places that celebrate it also make statues in the nativity scene, send Christmas cards and make Christmas decorations and ornaments.



Figure 5 Relief of the Statue of Mary and Joseph at the Blimbingsari Church
Source: Author Documentation,2021

From the relief image above, it can be seen that it is unique because of its impressive meaning depicting the Relief of the Virgin Mary wearing Balinese women's traditional clothes and the Statue of Saint Joseph wearing udeng, which is a men's head covering. Bali. This indicates that the local wisdom of Bali is very strongly felt by being depicted in the ornaments so that people who pray in the church see the ornaments feeling close and familiar with the images of Mary and Joseph from abroad as female and male figures from Bali.

2. Umbrella

Umbrellas are believed to have existed since 4000 years ago found in ancient artifacts in Egypt, and China. In the context of Indonesian culture, the umbrella is used as a symbol of the social status of the community. The umbrella which initially served as a shade from the heat and rain was later transformed into a symbol of nobility. (Agnesia, 2015:1)

Umbrella shapes and colors vary. Currently, umbrella accessories are also used to decorate places of worship, especially in temples and Catholic churches in Bali. The shape of the umbrella in the church is almost similar to the umbrella used in Hindu temples or in royal areas in the archipelago. The shape is round like the direction of the wind and the materials are made of wood, colorful cloth and leather. The function of an umbrella that is used during religious ceremonies or every day is a symbol of shade for the people. This means that if people use umbrellas to protect themselves

from the heat of the sun and rain, as well as umbrellas installed in churches are so that everyone who comes to pray will feel shady and peaceful. Umbrellas are also used by Hindus in temples in Bali and in the kingdoms of the archipelago to accompany royal convoys or at the King's Palace, for Muslims, umbrellas are also used during burial ceremonies when the procession of bodies will be buried. The color of the umbrella used is also adjusted to the color of the liturgy at the time of the ceremony. The various meanings of this m basically give beauty to both interior and exterior designs in places of worship and in other spaces

3. Bale Kukul

Bale kukul is a place to put the kukul or kentongan. *Kukul* is an object that is a tool for communicating or a tool used to convey information remotely with a voice code that has been agreed upon among the people. (Saraswati, 2006:1)

The meaning of *kukul* in Bali is sacred because it is used during religious ceremonies, this is the same as in the Catholic church in Bali. There is also a *kukul* placed in the rice fields to repel pests that eat rice in the fields. In addition, there is also a *kukul* placed in a *banjar* or meeting place in Bali. The *kukul* is sounded to provide information if there is a danger such as death, fire, robbery and to call residents if there is community service and mutual cooperation in the *banjar* area.

Bale kukul has now undergone a transformation, not only placed in temples or banjars, now it has been used for storage, garages, and even security posts. The architecture of the Catholic Church in Bali also uses *Bale kukul* as a symbol to replace the tower to put the bell. Church bells are usually rung when mass is about to begin. There are several churches that use *bale kukul*, such as the Church of the Holy Spirit of Babakan. In the church there is no bell so *kukul* is used to replace the function of the bell. Inside the *bale kukul* there is a bamboo ladder that is used to climb to the top of the *bale*, to reach the *kukul*. Meanwhile, at the Church of St. Joseph, Denpasar, there is a *bale*

kulkul which is used to place a *kentongan* or *kulkul*, but there is also a church bell which is used for liturgical services in the church. (Weking, 2019:66)

4. *Penjor*

Penjor is a means of ceremonial equipment that has a sacred value and meaning and in its manufacture it is necessary to pay attention to the elements of the tools and materials used. *Penjor* is made of a whole bamboo stick from the stem to the bend of the bamboo tip. The length of a *penjor* is 10 meters high. *Penjor* is equipped with hangers that are hung on the top of the bamboo, precisely at the arch. Hangers installed include nutmeg (tubers), palawija (corn, rice, and the like), hanging nutmeg (coconut, cucumber, banana, and other fruit, white and yellow cloth, and cakes (Pratama, 2016). :1-2)

The function of the *penjor* is not only used during religious holidays but can be installed at a wedding ceremony. In Bali, the *penjor* is installed not only in front of a house, in front of a temple and even in front of a church. Not only Catholic churches but also churches Christians. For Hindus, *penjor* is a symbol of a mountain which is the house of God. While for Catholics who install *penjor* in front of the house or in front of the church is a decorative *penjor* that is made as beautiful as possible but is not equipped with elements that exist in Hindu ceremonies. the Palasari Hamlet, Ekasari Village, Jembrana. As one of the hamlets with the majority of Catholics coming from Bali, they put up a *penjor* in front of their house when welcoming the celebration of the New Year's Eve. yes Christmas. They also installed a *penjor* in front of the entrance of the Palasari Holy Spirit Catholic Church. Likewise for Catholics who live in Babakan and Tuka Badung Bali.

In Bali, currently there is also a *penjor* called contemporary *penjor*. The contemporary *penjor* can be used as a symbol to show the power and legitimacy of the social class identity of each individual in social relations in Bali. With an expensive and good *penjor*, it shows the owner has better economic capital power than the others, so it can show the

identity of a higher social class than the others. (Mudra, 2018: 120)

So the meaning contained in the installation of the *penjor* both in front of the house, in the temple and in the church are both to give offerings or as an expression of gratitude to the earth or motherland for providing human welfare and in order to realize peace and human welfare.

4.3 Contribution of Symbols in Strengthening Cultural Relations with Balinese Society

The diversity of religious symbols in Indonesia in general cannot be separated from the diversity of Balinese society as a multicultural society. The diversity of symbols has many similarities between religious adherents, especially Hindus and Catholics in Bali. The similarity in the use of tangible and intangible symbols such as statues, umbrellas, *bale kulkul* and *penjor* is an effort by both parties to care for and maintain tolerance and solidarity between religious communities.

The Catholic Church which is inclusive is being open and tolerant towards other groups and inculturating with local cultures such as Balinese culture, so that the liturgy can be accepted, recognized, understood, and interesting for its people wherever they are. Each like Balinese culture starting from Balinese architecture, Balinese songs in worship services, Balinese dances, Balinese language in the liturgy and other symbols. In religious life, the Catholic church also emphasizes religiosity, which is not only related to church rituals but needs to be implemented in relation to other religions. Not only think about yourself but also provide safety for others.

By preserving local cultural symbols for use in religious symbols, it is hoped that it will prevent social problems related to diversity, creating a harmonious and peaceful atmosphere. Can reduce conflict and social ripples in society because in fact they come from the same nation, namely the Indonesian Nation.

CONCLUSION

The existence of the Catholic Church in Bali in 1935 to date is the initial milestone in the establishment of the Catholic church in Bali which requires a long and challenging struggle. The life of the Balinese people, who are predominantly Hindu, accepts differences from other people as a multicultural society. Various problems that are historical, mystical and logical can be resolved properly as a form of mutual respect between followers of different religions. The use of strong cultural symbols of the archipelago, especially Bali such as *Bale Kulkul*, umbrella, *penjor* as well as the common understanding and use of symbols of holy water and holy oil to this day still color the ornaments, architecture and elements of liturgical symbols in the Catholic church wherever they are, which cannot be separated. of the tangible and intangible culture of the surrounding community. The existing similarities and differences actually contribute in terms of strengthening cultural relations with the Balinese people in particular and Indonesian society in general.

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Islamic Mysticism Dimension of The West Kalimantan's Literature: Based on Locality

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ABSTRACT

Islamic mysticism (Sufism) pays attention much more to the dimension behind something related to divinity. That dimension also applies in literary works that are mentioned as intentional language. Both dimensions become guidance for seeing the locality through Islamic mysticism, especially in the West Kalimantan's Literature. In addition, the development of Islamic mysticism literature has become easily medium for seeing that locality. Islamic mysticism literature is nearest to the locality factor; the erotic side of classical Arabic literature denotes the medium used by Islamic mysticism for uttering its treatise through literature. On the other side, literature has related to the locality as a source of literature work creation. The locality denotes the side of different sides which can build a work of literature, and increasingly the West Kalimantan literature works, as part of Indonesian literature, indeed utilizes that locality. Including Islamic mysticism literature of West Kalimantan, big perhaps uses that locality to describe both as the path to divinity. Therefore, the effort of locality collecting as a base denotes theory toward West Kalimantan literature, especially the literature works of local authors. Spiritual hermeneutics indicates a method for analyzing that locality related to Islamic mysticism (Sufism) study. Meanwhile, Islamic mysticism has a uniqueness of acculturation effort through the locality.

Keywords: *Islamic mysticism. Literature, locality, and West Kalimantan.*

I. INTRODUCTION

Islamic mystical thought or Sufism is a literary point of view in addition to socio-critical or eco-critical thinking. Muslim mysticism is related to the realm of divinity. The Reality of God is the main goal because it is where eternity returns. "We belong to God and will return to Him (1). Sufism is often interpreted as a form of mysticism or Islamic spirituality, namely the spiritual path that uses certain rules to achieve an in-depth understanding and recognition of Tawhid, the testimony that God is One and is the ultimate essence of all existence and existence. People who follow the path of Sufism are called Sufis, experts of *suluk*, because the words '*suluk*' also means the spiritual path. They are not infrequently referred to as *t}ari>qa* experts because *tariqa* (*t}ari>qa*) also represents the spiritual path. Sufis who have attained a high rank in Sufism are called *ma'rifa* (knowledge) experts. This title is based on the fact that *ma'rifa* is the highest level of expertise in Sufism.

In Sufi texts, the authors often refer to themselves as *faqir*, meaning people who have nothing and receive inspiration for writing their works solely because of God's instructions. However, in Malay literature, the word "faqir" is often replaced with the title of son of commerce or trade. This title means someone who travels long distances and stops temporarily in places he passed on his way (the world) to collect provisions in the form of worship and pious deeds, which will later be brought back to his hometown in the afterlife (al-Attas 1971:8) (2).

Some argue that the word Sufism is etymologically derived from Sufi, which means fleece. The early Sufis used to wear clothes made of rough fibre as a symbol of modesty and self-sacrifice, as well as a symbol of the freedom of their souls from worldly life. This *zuhd* or ascetic style was a protest against the luxurious and indulgent lifestyle rampant in his time and according to the Sufi, was a source of moral decline. However, some argue that the words Sufism is derived from the word *S}a>fi>* (holy) because people who follow the path of Sufism

begin their efforts by purifying their souls and hearts from polytheism and material tendencies. Furthermore, some argue that Sufism is taken from the Greek word *sophia*, which means wisdom or philosophy. Meanwhile, as a method to get closer to God, Sufism is also referred to as *'ilm al-qurb* (the science of getting closer to God (Mir Valiuddin 1987:10; Abdul Hadi W. M. 2002:12) (3).

Al-Hallaj, Ibn 'Arabi, al-Ghazali, and Ibn Farid (1182–1235 AD) are some examples of figures in the history of Islamic mystical literature who have works of poetry (verse) as a literary genre to build Islamic metaphysical thought (4). In modern times, Abdul Wahab al-Bayati also wrote poetry as a medium to express his Islamic mystical thoughts. In Indonesia, Islamic esoteric literature also develops deeply. The early development of Islam in Indonesia around the 13th century had a significant role in the influence of Islamic mysticism on the one hand and Islamic mystical literature on the other. Impact always occurs in the world of knowledge through a historical view.

Hamzah Fansuri is an important figure related to classical Islamic mystical literature in Indonesia. The classic form of poetry, *pantun* is a medium to express his obscure Islamic thoughts. But, then, in modern times, some characters are the same as Hamzah Fansuri when he wrote his ideas in Islamic mystical literature. For example, Abdul Hadi WM, Danarto, Emha Ainun Najib (Cak Nun), and others.

Ahmad Khatib al-Sambasi is one of the figures who have an essential role in developing Islamic mystical thought in West Kalimantan. He is one of the scholars of the archipelago who adheres to the teachings of the *Qadiriya Naqsabandiah* Order. His *t}ari>qa* is well-known in Indonesia, even though its instructions are not very well developed in West Kalimantan; even the grave is not in Sambas, the city of his birth.

Islamic mysticism shows its development in West Kalimantan literature, especially in modern times. West Kalimantan literary figures in the 1980s, such as Odhys, built their literary works from Islamic mystical thoughts. As illustrated in his anthology entitled *The Secret of The Sufi's Guru 'Rahasia Sang Guru Sufi.'* Another figure is Ahmad Aran wrote Islamic mystical literature too.

Besides being sourced from Islamic mystical thoughts, West Kalimantan literature also comes from localities to build Islamic esoteric literature. The locality element in West Kalimantan literature that makes Islamic metaphysical thought is the centre of this article's research question or objective. On the one hand, literature significantly related to the surrounding environment as a locality; on the other hand, for Islamic mysticism, the universe always has a relationship with God as the prime cause.

The locality is part of the universe, both macrocosm, and microcosm, as a source for the revival of Islamic mystical literature. For example, Roses are often used meaningfully, applying Islamic mysticism through the union of the fragrance and presence of the flower, the meaningful union between a disciple (*muri>d*) and teacher or between lovers or the beloved. Cosmos is an Islamic mystical medium for explaining its significant teachings.

The locality of West Kalimantan is research focused on the literary works of West Kalimantan writers. Then locality becomes part of the primary approach to the Islamic mysticism point of view. The selected localities were collected from West Kalimantan writers who wrote their works under Islamic mysticism. Finally, this article builds a triangular structure with three pillars: West Kalimantan's locality, its writers, and Islamic mysticism.

II. DISCUSSION

Literature, Religion, and Language: An Interdisciplinary

Islamic mysticism literature is two different entities, namely literature and religion, as a form of interdisciplinary relationship. The disciplines of literature, religion, and language, as intertwined separate disciplines relating to each other. Literature needs religion as content facilitated by language, missionary religion needs language and provides peace wrapped in literature, and religious terms increasingly enrich the language, then embellished with literature. At least a simple interdisciplinary picture between literature, religion, and language.

On the other hand, language has previously developed from literature and religion. Indeed, in the social areas, language has always accompanied its development firstly. The locus of locality cannot be separated from the language owned or contained in a community. The language becomes the initial side in the assimilation process faced by religion with its missionary nature in a community.

According to Amin Abdullah, even religion itself is a local phenomenon, the same practice as traditions, culture, customs, and norms. At the same time, language is the main factor that cannot be avoided (5). Language is the most important part related to the development of literature, including religion. In turn, literature is also part of the following assimilation process faced by religion. Therefore, literature, religion, and language as a discipline are inter-relating (interdisciplinary). Those three have not denied each other since the last century, at least in the phenomenon of Islam. Therefore, there was a multidisciplinary relationship between literature, religion, and language.

For example, religious literature or Islamic mysticism is an interdisciplinary phenomenon of literature, religion, and language. Interdisciplinary is fundamental in spiritual and metaphysical in Islamic mysticism literature. Moreover, Kuntowijoyo said prophetic literature is identical to religious and Islamic mysticism. And it desires to encourage humans to relate to two dimensions, physical and spiritual (6) as an interdisciplinary in addition to being multidisciplinary literature, religion, and language.

Literature, religion, and language are interdisciplinary phenomena that continue to surface depending on the writers' efforts. The writers have contributed significantly to those three's interconnectedness and interdisciplinarity. The religious world is where writers' metamorphoses typically end since it displays how to present behaviour and thoughts constantly changing, along with variances in space and temporal dimensions, are expressed.

III. WEST KALIMANTAN ISLAMIC MYSTICISM LITERATURE

The locality is a literary marker in a region. Its functions as differentiation between areas as part of a higher regional hierarchy. West Kalimantan literature is part of the localities that distinguish between the islands of Kalimantan, including islands in Indonesia. This locality is an enrichment of literary expressions, besides the writers who produce their work based on locality.

The locality is not only closely related to a region, but also there is a relationship with the writers. For example, according to Ezra Pound, when explaining imagination, something that appears and is captured suddenly by writers, then expressed in very complex words (7). Therefore, the locality is an entity that writers quickly develop because of its psychological connection. Therefore, the locality of West Kalimantan has excellent potential to be used by writers as a bridge and a means of imagination in expressing Islamic mystical thoughts. Moreover, locality and Islamic mysticism provide an understanding that Islamic mysticism has resilience and flexibility to the reality of the local environment. Meanwhile, literature strengthens as an interdisciplinary entity against other entities, such as Islamic mystics, like the poem below.

Tempayan Persembunyian

Dari lautmu yang terbelah
Mengalir nabiku dan wali-wali
Kami menunggunya di muara
Seraya menanya pesan bagi masa nanti

Sesungai lautmu mengisi kali kami
Para nabi dan wali-wali menghantarnya ke perigi
Tempat kami sembunyi menyimpan daki

Bagi satu ciptaan, di dalam seluruh makhluk
Terdapat sang Khalik

Namun kami telah dikafirkan nafsu
Bersembunyi di dalam tempayan yang jauh
Dari sapatmu (8)

The poem above is the work of Odhys, a West Kalimantan writer who dedicates his work to the

Islamic mysticism point of view. The locality that is expressed is the crock as well as the title of the poem. A crock is a container that functions as a water reservoir, especially rainwater. Among the people of West Kalimantan, crocks are used to collect rainwater

The crock's shape resembles a barrel that usually functions as a water reservoir for drinking. Similarly, water jars are used for drinking, even though they come from rain. The function of crock water has been for drinking consumption before the rise of drinking water supply depots instantly in gallons. Besides drinking, the water from the crock is also used for washing clothes and household utensils.

The use of rainwater stored in crocks is due to the difficulty of obtaining clean water for consumption in West Kalimantan. Although there is a river, especially the Kapuas River, the water is challenging to use for consumption. As a result, its use is only limited to washing clothes and household utensils. Therefore, the people of West Kalimantan are dependent on rainfall.

Meanwhile, Odhys uses a crock as a medium for the imagination to build his poetry. It shows that the product of the literary imagination has a close relationship with its environment, such as a crock. The crock as part of the locality cannot be separated from Odhys's view, which is used as a fulcrum for poetry, even from an Islamic mysticism point of view. On the other hand, the data depiction shows that Odhys has the capacity and capability of Islamic mysticism knowledge.

The citation of al-Hallaj's utterance in the poem above shows Odhys' capacity and capability towards Islamic mysticism. Al-Hallaj's utterances are excerpts of his poetry in his *di>wa>n* (potpourri). The utterance states that every creation (creature) in it has the existence of God. Therefore, the analogy of a crock as the imagination can be set as a medium of relationship to God. Furthermore, the utterance seems related to the excerpt of al-Hallaj's poem below. The quote appears to be connected to the poem extract below by al-Hallaj.

والرب بينهم في كل منقلب محل حالاتهم في كل ساعات

And the Lord is among them in every turn,
replacing their states at all hours

For Faqi about poem evactly above, Al-Hallaj says verily the majority of humans have mistake when meaning that God is on the sky definitely being in a place. But, God is between them in all situation, even turns their conditions (9). God encompasses all the cosmos, either macrocosm or microcosm. God always exists in every humans in every situations and conditions at all, it is not effort to associate Him with something due to Almighty is cause prime of all thing, including humans and surrounds. God is all-power on everything.

The utterance //For one creation, in all creatures//There is a Creator// in Odhys's poem above has an implicit relation with al-Hallaj's poetry excerpt, quoted by Anas al-Faqiy in his article implicitly. Those utterances also show the connection in Odhys's poem by using the crock diction as a treasure of West Kalimantan's locality close to its environment.

Unfortunately, the imagination uses the crock to evade the lessons that God has taught through His prophets and saints. The lust that rules one's soul is what drives the concealment. To suggest that desire has completely consumed a person's soul, Odhys uses infidel language related to lust in his poems. Kafir has the semantic meaning of external covering.

Then, the locality of the crock is increasingly related to Islamic mysticism through the use of *wali* diction, an Islamic mysticism discourse. *Wali* in the plural means '*aliya*', i.e., a person who loves, is honest, and everyone who helps someone's cause (10). Therefore, everyone can occupy the rank of wali with maximum effort to get closer to Him. But, on the other hand, the wali desired by God (*Majdzub*) usually has behaviour outside the usual norm.

Since the need for control over the lust that has covered the soul, the crock is utilized as a hiding place to keep water in it. Through the crock, Odhys can prove that locality can be developed in literary works, even Islamic mysticism literature. Importantly, Odhys is aware of his locality as part of the West Kalimantan community by exploring the locality, such as using the crock diction.

Sang Guru

-kepada Rumi

Pernah kau tawarkan setinggi cinta, Bakarlah

Katamu, biar alam mewangi didenyut kehidupan
Tapi selalu kutolak. Buat apa? Bahwa harum
Kuntum mawar di tangan cukuplah sudah.
Bahkan
Rekahnya dimamah indera. Sambil kutepis
Setanggi yang tanpa rupa

(Indah sesaat dapat membuat diri tersesat!)

Maka daku menangis. Mencipta banjir sejarah
Kala menyaksikan kuntum mawar di tangan luruh
Satu-satu, meninggalkan tangkainya yang juga
Mulai membusuk; dan jemari keinsyafanku
Bergetar bersama bola dunia
Hanya kau ternyata, tampil abadi
Sepanjang musim, menawarkan setanggi
: “Inilah cinta sesungguhnya. Saat kau bakar
Seluruh alam mengambil manfaatnya, “kata kau
Menutup mimpiku. Dengan setanggi cinta
Menggapai-gapaiku selalu (11)

Of course. The relationship does not focus on Rumi as Odhys' dedication in the above poem, Sang Guru. Instead, the focus is on the *setanggi*, locality diction in the above poem. *Setanggi*, like incense in Javanese tradition, fragrant incense (12), is usually used when the Malay community holds an event. Most Malays inhabit West Kalimantan in addition to the Dayak tribe, including the Chinese and other tribes, such as the Bugis, Madurese, Javanese, and others.

For example, during *Yasinan* and *Tahlilan* ceremonies, *Setanggi* is sometimes burned when those ceremony is going on. The use of *Setanggi* is only limited to presenting the fragrance in the room used for the ceremony. Although, the *setanggi* is usually used by the Chinese community for worship rituals. The shape of the *setanggi* is long, like the spokes of a motorized vehicle affixed with certain herbal ingredients that give rise to a fragrant aroma from the smoke when it is burned at the end.

Odhys uses diction, *setanggi*, as a comparison medium with a rose diction. Both dictions have something similar in that they both spread a fragrant aroma. Moreover, this poem is related through dedication to Rumi or Jalaluddin Rumi, a Persian Sufi poet. This dedication is a picture of a pupil's obedience to a master; in other words, depicted as if Rumi is a Sufistic master for Odhys.

This intimacy of dedication is sometimes associated with the Islamic mysticism term, *izdiwaj*. According to Persian Sufis, *izdiwaj* is a close relationship between the master and pupil, a spiritual union (*izdiwaj ruhani*) (13). Therefore, smoke and fragrance indicate the *setanggi* that describe that relationship, while flowers and fragrances go through roses. The two states are the equivalent of a *setanggi* and a rose.

Unfortunately, Odhys prefers rose to *setanggi* because the flower symbol is familiar in Islamic mysticism discourse. From another perspective, *setanggi* consists of three entities: smoke, fragrance, and *setanggi*. On the other hand, a rose has only two entities: flowers and fragrance. Meanwhile, this poem describes the close relationship between master and pupil as two different entities.

Apart from an established concept, Odhys offers an Islamic mysticism analogy through the treasures of the locality. Carefully, the *setanggi* analogy with a rose is not merely complete, but those two forms unify to create a fragrant aroma. The two forms embody the relationship between the master (Rumi) and the pupil (poet). Ethically, no matter how great a pupil is, he cannot be separated. He must be closely connected with the master who has transformed knowledge.

Nevertheless, Odhys tries to strengthen the existence of the locality by keeping it alive. This effort can be seen at the end of the poem while presenting *setanggi*, likened to love. Meanwhile, love has two entities, *habib* (lovers) and *Mahbub* (beloved) and its reality is like a shapeless scent but gives rise to a taste.

Furthermore, Gunta Wirawan, a West Kalimantan writer, has ever written a short story related to locality. The short story “Panggung Mandu di Dasar Sungai Sambas” is a literary work dedicated to Mendu's traditional theatrical performances. The writer feels uneasy about this traditional art because it has been eroded by the times. The art was shown again when the short story was written because the younger generations are not knowing it, even though it was a legacy of ancient society.

At that time, Mendu's traditional art was fantastic entertainment and invited the public's interest to watch it. Although it originates from Mempawah, a few kilometres from Sambas, the art is well-known in Sambas, the Veranda of Mecca.

Because of that fame, Gunta Wirawan raised it in a short story and expressed his longing for art after experiencing its decline in the midst of his own society.

Meanwhile, this short story's connection with Islamic mysticism tends to Moral Sufism. The emphasis is on the ethics of Gunta Wirawan's short story rather than philosophical Sufism, which tends to philosophical thought. Gunta Wirawan's connection with Islamic mysticism can be related to the appreciation given by Odhys as a senior writer in West Kalimantan. Odhys' preference for an article entitled *Filsafat Pemabok* in "Bulan Kedau," published in *Akcaya*, now *Pontianak Post*, a local newspaper, on September 2, 1993.

The scale of Odhys' article is sufficient to explain that Gunta Wirawan is close to the realm of philosophy. Islamic mysticism has a knowledge wedge with philosophy and philosophical Sufism discourse through the development of ideas in depth. On this occasion, this short story is related to Moral Sufism. Still, the emergence of this realm aims to view Islamic mysticism as a whole in this article, not only philosophical Sufism but also moral Sufism.

The emergence of the *ruqyah* method is an illustration of Moral Sufism. That method often appears lately to deal with people in a trance. People experience trance because of disturbances from things invisible to the eye, such as jinn. To treat by eliminating the disorder through a unique method, namely *ruqyah*. This method is recognized as a method that does not violate the rules of Sharia.

This focus through Sharia's stage is closely related to moral Sufism. This stage is usually associated with the method developed by Imam Al-Ghazali through three processes, namely *takhalli*, *tahalli*, and *tajalli*. *Takhalli* meant to vacate, *tahalli* to adorning, and *tajalli* to revealing. Imam Al-Ghazali, a great Islamic thinker, known by the nickname *hujjat al-Islam*, has succeeded in combining the views of Sufism and Sharia. Part of the short story is below.

"Dia kemasukan roh Tan Nunggal! Kita harus menyembah hormat!" "Hus, Sirik! Setan tak boleh dimanja."

"Kalau begitu panggil dukun saja. Ayo cepat!" seru yang lain. "Jangan main dukun, itu juga

sirik. Bacakan ayat Quran saja. Insya Allah setannya akan keluar," sahut seseorang yang berbaju koko.

"Hua, ha, ha... Bacakan! Ayo kamu bacakan. Aku hirup darahmu!" suara Suref serak, benar-benar seperti suara setan. "Jangan hiraukan dia, yang bicara itu bukan Suref. Tapi jin yang mengaku Tan Nunggal."

Kemudian orang-orang berwudhu, membaca ayat-ayat al Quran, setelah Suref mereka bawa ke sebuah rumah kontrakan tak jauh dari pabrik. Setan yang bersarang di tubuh Suref keluar. Dua orang muda yang mengusirnya, mereka menepuk keras punggung Suref. Mengancamnya dengan ayat-ayat yang lebih 'panas' jika ia tak mau menurut. Tadinya ada perlawanan dari Suref atau tepatnya sang setan, ia menjerit-jerit, memaki, meronta dan menyemburkan ludahnya. Orang-orang yang diperintahkan oleh ustadz muda untuk memegang kuat-kuat tangan dan kaki Suref, hanya menahan geram karena mukanya kecipratan ludah.

Cukup lama pertarungan itu, sampai akhirnya Suref lunglai. Ia pingsan seketika. Pak Ustadz menyuruh orang-orang membaringkan Suref, menyuguhkan air dan membasuh wajahnya. Tak lama Suref siuman, ia nampak bingung karena orang-orang berkerumun di sekitarnya. Orang-orang takjub dengan pengobatan Ruqyah yang dilakukan oleh ustadz muda itu (14).

Gunta Wirawan's short story in the footnote explains that *Ruqyah* is a treatment therapy that follows the guidance of Islamic law for people affected by jinn, magic, witchcraft, or trance. Some scholars use it for another physical disease by reciting verses from the Quran. The Prophet Muhammad (peace upon him) exemplified and taught this method.

This perspective is closely related to the understanding of Moral Sufism, which was previously more of a sharia orientation. Those understanding is related to procedural learning and thinking about attitudes in religion. The procedural offer is like the steps of Imam Al-Ghazali above, *takhalli*. According to Muhammad Hamdani al-Dzaki, *takhalli* meant procedures for self-emptying disobedience and denial (sin) against Allah through genuine repentance (15).

Therefore, ruqyah in the short story is a framework for self-avoiding disobedience and sin to God. This avoidance effort is carried out by implementing the guidelines taught by the Prophet Muhammad (peace upon him). *Ruqyah* is a guide taught by the Prophet to treat (*tib*) from disease. Including diseases caused by the entry of dangerous jinn.

Through this short story-based locality, Gunta Wirawan wants to implicitly state that religious attitudes are related to stages that somebody must consider. Stages, aqidah, Sharia, and ma'rifat as religious parameters holistically and comprehensively. In addition, an effort is needed to preserve the ancestral heritage tradition, Mendu art, so that future generations know it, especially the younger generation in the Sambas area.

Then, river and sea are localities of West Kalimantan to develop the imagination of Islamic mystical literature. However, both are found in almost all islands in Indonesia because, geographically, some of the islands are maritime. Therefore, West Kalimantan is indeed a naval area, so it is natural if river and sea can be used as a medium for developing literary imagination, including Islamic mysticism literature.

The notes of the Dutch scientist Nieuwenhuis, in 1894, started from Pontianak, followed the Kapuas River until upstream, and then walked across the Muller mountain to the Mahakam River in East Kalimantan. From that trip, he obtained valuable material regarding the description of the interior of Kalimantan one hundred years ago (16). From the Kapuas River as an environment, it can be seen that it functions in supporting aspects of West Kalimantan's life. Like Ahmad Aran's poem below.

Karna hamba sudah lenyap
Dalam rahasiaMu
Tiadalah sudah hambaMu di alam ini
Tak ada lagi kasa
Tak ada lagi rupa
Bisu dan mati
Sehingga hamba tak dapat lagi berpikir
Siapa hamba
Dan siapa Engkau
Karna asyik dan mansyuk
Berenang

Tenggelam

Dalam lautan ahadiyatMu (17)

The above poem is Sang Kekasih by Ahmad Aran, a West Kalimantan writer who is part of the anthology poetry *Jepin Kapuas Rindu Puisi*, along with other West Kalimantan writers. Ahmad Aran's work has been previously studied related to the *wah}dat al-wuju>d* thought in a journal. In that thought, Ahmad Aran's poems provide knowledge of union with the Beloved (Mahbub) through a developed image, not factually physically (18).

Interestingly, the unification of these images is used by the media of the sea, swimming//drowning//in the sea of your Ahadiyat. The sea or ocean is a geographical side that is very close to the locality of the West Kalimantan environment. The Kapuas River is a sign of the locality as the largest and most important river for the people of West Kalimantan. This river is part of the longest and largest river sequence in Indonesia.

Therefore, it is natural for Ahmad Aran to use marine diction to build Islamic mysticism thought through literary works. However, in other areas, a similar can happen with a maritime geographical pattern. For example, on the island of Kalimantan, there is a high probability that there will be a similar case because it has the same maritime pattern as West Kalimantan. Most importantly, literary works are close to their ecological environment, such as Ahmad Aran's poem.

Odhy's also utilizes environmental ecology to produce his poetry related to Islamic mysticism literature. Ecologically, West Kalimantan literary works have a reciprocal relationship between the writer and the environment through literary works. It increasingly shows the maritime region of West Kalimantan. Meanwhile, the area with an agricultural pattern has a reciprocal relationship with environmental characteristics, such as mountains, hills, and rice fields. The poem is as follows.

Telah kubaca lautan
O, betapa arifnya dia. Menerima
Segala kotoran. Melupakan kuman-kuman
Mengubah semua dalam kesucian
: air di awan disedot jadi sumur

Jadi sungai. Bergerak dalam barisan saf
 Berdzikir dalam derap tasbih
 Hari ke bulan ke tahun ke musim
 Diam-diam kolam di jiwa kita diisi
 Lewat saluran mulut, mata, telinga dan pikiran
 Coba mengenangi hati dengan samudera dzikir
 Yang setiap saat bersaf-saf menuju mahligaiNya
 O, kapan kolam kita berlaku bagai laut?
 Mampu meredam nafsu dalam kesabaran?
 Membuahkan
 Wangi mawar yang dicemburui para Malaikat?
 Maka kubaca lautMu selalu
 Kueja tanpa jemu. Cinta meniru
 Sampai jiwaku terbang menujuMu (19)

In the poem above, there are dictions, sea, ocean, river, and pond as the ecological locality of West Kalimantan through the water environment. Then, Odhys reconstructed those dictions in the framework of Islamic mysticism with the ultimate goal of God's reality. Through the sea, the value of patience is obtained to fill the small pool of the human soul with Sufism practices, such as dhikr. Such a process makes the soul ascension into unifying with the reality of God in the image of divinity.

Membaca lautmu aku seperti menemukan
 cermin dalam bilik jantungku, setelah
 segala keakuan terjerebab ke dasar samudra,
 terjungkal dalam aliran darah
 yang merayapi tubuh, terhimpit dalam
 sempitnya urat nadi, tersengal-sengal
 mengejan napas; lalu air mata membasuh darah
 hitam yang berkarat di
 pembuluhku. Sungguh, segala kotoran luntur
 saat aku mencebur ke kolam jiwa lautmu (20).

The poem above is the work of Gunta Wirawan in his anthology *Kumpulan Puisi Pilihan Membaca Laut*. Once again, the sea is vital because the geographical West Kalimantan is maritime. This poem seems to be related to Odhys' poem entitled *Membaca Laut* above. Even from his anthology, there is a poem dedicated to Odhys entitled *Membaca Odhys* (21). This shows the close relationship between Gunta Wirawan as the next generation and Odhys as the previous generation.

This close relationship is related to the same interests, namely Islamic literature and mysticism

or philosophy. Both are related to the newspaper article and a poem as a form of appreciation for each other. On the other hand, the relationship is like a rose symbol in Islamic mysticism; the flower and its aroma are the meaning of the relationship between master and pupil. Earth of Equator keeps the mystical treasures of Islam until now in West Kalimantan literature

IV. CONCLUSION

Locality as the life of the people of West Kalimantan takes a role in the journey of West Kalimantan literature. West Kalimantan writers use this locality as the base for developing Islamic mysticism in literary works. Poetries and short stories, through their authors, take advantage of this locality as an inventive step toward literary works containing Islamic mysticism.

The base of those locality reinforces that literary works through their writers are not far from the environment in which they formed. Islamic mystical literature can be linked through locality for a creative direction towards the peak of God's reality. In the realm of Islamic mysticism, any entities essentially have the existence of God through image building. At the same time, West Kalimantan literature builds that image through that locality

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Mystical symbolism of the Sufis in “Gulshan-i Raz”

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ABSTRACT

The Sufis in their writings use a highly symbolic language to convey the mystical knowledge and to express psychological sensations of divine love, which are not within the expressive capacity of the common language. According to Junaid (830-910), Sufis have the capacity to communicate by symbolism [1]. Not only, the mystical experience in Sufism is expressed figuratively, the Sufis also have protected the secrets of their mystical teachings from the outsiders by the cover of symbolic vagueness as well as by the use of literary devices in their poems. The ‘Iham’ device, which in Persian means ‘to create doubt’, is highly applied in Sufi writings. The Sufis describe their heavenly love for the Beloved metaphorically or figuratively through a set of vocabulary and symbols that are used in ordinary human romantic love. Therefore, to understand the real meanings embedded in the Sufi discourse, one should go beyond the literal meanings of the terms. The Persian Sufi, Shaikh Mahmoud Shabestari (1288-1340), in his versified treatise of *Gulshan-i Raz* (The Rose Garden of Mystery), has explained the meanings of some Sufi terms, such as wine, mole, curl, lips, girdle, idle, etc. Shaikh Mahmoud has also suggested a brief methodology for decoding the Sufi metaphors and symbols. Interestingly, Shabestari with his platonic worldview, believed the secular language, has borrowed the terms from the mystical world as the source domain, not vice versa. For example, the intoxication that comes from earthly wine is just a shadow of the “real wine” in the spiritual sense.

Keywords: symbols, Sufism, Gulshan-i Raz, Shabistari

I.

Introduction

Sufism is the mystical tradition of Islam [2]. Through experience, the Sufi attains certitude directly by witnessing the entire truth [3] reflected in the mirror of the heart, the ‘divine human spirit’ [4].

The best language to express such an esoteric experience is silence, as it is unspeakable. Rumi says: “*whosoever has been taught the mysteries of the (Divine) action, his lips are sealed and closed*” [5]. But again, according to him, while the mystic does not wish to say, a force inside demands for the poems to pour outside to help

the disciples and also to make a brook from that ocean for the future people[1]. Feiz Kashani

regards the silence of the Sufis as a way to not disclose the mystical secrets, while speaking in the language of symbol is just for the masters of the hearts [6]. Therefore, according to Junaid, the Sufis have got the capacity to communicate by symbolism [1].

The Sufis knowledge is not acquired through reasoning and argumentations, but through intuition and inspirations; therefore, the artistic-symbolic language[2] of poetry becomes the main tool for the Sufis, to give expression to the

unspeakable states of the heart[3]. Thereby, symbolism bridge the vastness of inner vision and the limitations of expression, to convey the intricacies of their mystical thoughts.

The resort to symbolism enables the Sufis to share their experience as a guide for their disciples on the path of a spiritual journey. Therefore, according to different mystical schools, a list of symbols is created for the pictorial expression and transmission of concepts [7] are created.

The symbol contains a deeper meaning than the text itself. The symbol is never direct. It only suggests, hints, and stimulates the mind of the receiver, with its broad range of scope [8]. The symbols are from different sets such as nature, woman, Christianity, etc. They are to explain the transcendent in the human experience and to portray the abstract subject into a popular concept. This portraying is called symbolic meaning in which the idea or the subject abandons its literal meaning. The Sufis, therefore, escape the dilemma residing in the difficulty of translating the subconscious and sketching the working of the mind and heart efficiently [8]. The reductive power of a symbol contains an ocean of meaning, enabling Sufi to structure the mystical discourse profoundly.

The symbols as the jar of the meaning, would transform to supernatural metaphors, such as “mole” on the face as a symbol of “unity”, “lock of hair” as symbol of “diversity”; “wine” as a symbol of “attraction” [9]; “phoenix” as symbol of God; “sea” as symbol of “the spiritual world”; “drops” as symbol of “mankind” [10].

The Symbolism of the Sufis, positively, has given depth to their writings in one hand and as well created ambiguity in the other hand. The equivocal style of writing has sometimes fashioned intentionally[4] but mostly is the result of speaking about unspeakable nature of

the mystical experience that doesn't fit into expression and statements. Still, symbolic narrations of the most essential spiritual realities among people with different mindsets, mostly unprepared for esoteric teachings, had endangered Sufis, which in some cases cost their lives[5].

However, the Sufi teachings of Divine love are represented metaphorically or figuratively through a set of vocabulary and symbols, at the same time, applicable to ordinary human romantic love [11]. Connecting the secular terms of love to the Divine domain of epiphanies was successfully implemented by the Sufis through a network of symbolic allusions, with implicit structures and doctrinal assumptions. The result comes in innumerable mystical books, mostly in Persian language, which with the power of symbolism unconsciously helps us to understand different concepts that are difficult to be understood. Thereby, the mystic conveys their interpretations of their own mystical experience, using the metaphors and symbols.

Proceeding in time, the Sufis contributed greatly to the Persian language, as both met at the same time of their formations. They contributed to the development of Persian vocabulary, prosody, metrics of Persian language[6] [12] beside the

court poets. Consequently, Iranian culture and literature more than any society and language is mixed with Sufism and mysticism [9]. Even the evolution of Iranian paintings and miniatures from the 10th to the 13th, according to research, was directly influenced by the poetic symbolism represented by the poets [7]. That's how the great mystics influenced and enriched the Persian culture, expanded the Islamic mystical legacy, and conveyed their prophetic experiences[7] through their symbolism to the generations to come.

To understand the symbolism and metaphoric expressions among Sufis, one of the main sources available is ‘Gulshan-i Raz’ (The Rose Garden of Mystery). The book is an outline of the doctrinal Sufism[8] expressed in poems written by Shaikh Mahmoud Shabestari based on divine inspiration. The book is one of the greatest masterpieces of Persian Sufi poetry [13] with remarkable clarity and simplicity while discussing the most important elements of “Irfan” [14]. It has become the common heritage of all Persian-speaking people, well known in Pakistan[9] and among Indian Muslims [15].

II. Shaikh Mahmoud Shabistari

The available information on Shabistari’s life is limited and very general. He was born in Shabistar, Iranian Azerbaijan, and died in Tabriz. His age and the dates of his birth and death are also not clearly known and it is not also important.

According to Hossein Elahi Ghomshei[10],

Shabistari was a full moon, getting his light from the suns of Rumi, Hafiz, Attar, Sanaei and Nezami [16], and he never disappeared among the shining suns. In fact, without Shabestari’s clear explanations of the peculiar phraseology that pervades Persian poetry, it is impossible to comprehend highly symbolic Sufi poetry [17]. According to Soroush, Gulshan-i Raz contains the doctrinal teachings of the Sufis without details and allegories [18].

Shabistari was a firm advocate of Ibn Arabi’s ‘Unity of Being’ school (*wahdat al wujud*). The followers of Ibn Arabi’s mystical school see no existence but God. From the verse ‘La Illaha Illallah’ (there is no God but God), the Wajudi Sufis understand ‘La Wujooda Illallah’ (there is no existence but God).

As Ibn Arabi, “*Allah is the true existence*’ [19], so “*He is not a Being; He is the being and only the One Being is*” [20]. He is the very existence of the First and the very existence of the Last, and the very existence of the Outward and the very existence of the Inward [21]. All other existences other than God do not have any real existence [22], but are suppositional.

III. Gulshan-i Raz of Shabistari

Gulshan-i Raz (The Mystic Rose Garden) of Shaikh Mahmoud is one of the greatest Sufi treaties that according to Nasr [14], is the supreme masterpiece of Persian Sufi poetry. He answers basic questions about the faith and Sufi doctrines. The book is a resume of the symbolical terminology of the Sufis in a plain, lucid explanation [23]. The book of Gulshan-i Raz is composed in 993 couplets[11] in

response to 15 versified questions asked by Amir Hosayni-ye Heravi (1245-1318), the Khorasani Master, sent by a messenger to the congregation of the Shaikh of Tabriz, Sheikh Bahauddin Yaqub Tabrizi (d. 1225 or 1244). As the messenger read the versified questions, the master referred to Mahmud Shabistari to answer them.[12]

The questions, as is said by Shabistari were vast in meanings, yet short in words. However, Shabistari, though he had written on the same mystical topics in prose before, was persuaded to answer each versified question in versified answer(s). This was the first time Shabistari wrote long poems in Masnavi form. Nevertheless, he wrote the answers the questions in concise and lucrative way in verses without any hesitation and repetition, straightaway. The messenger got the answers with reverence and left toward Khorasan in the same day.

Right after, a Sufi elder or the master, asked Shabistari to add other lines by way of explanations to the short verses, to expand the answers from theory to evidence, from ‘*Ilm al yaqin*’ to ‘*Aiyn al yaqin*’[24]. According to Shabistari, he was not ready at the same time as he did not have ‘ecstasy nectar’, but later, when he got the spiritual state and inspiration, the Mathnavi of Golshan-e Raz got “*expanded and the concise answers were elaborated only in a few hours*. Upon finishing the book, Shabistari’s “*heart craved for a title for the book from the Heaven*, so, the answer got revealed to his heart that: “*It is our Rose Garden.*”

*Since heaven has named it “Rose Garden,”
May it enlighten the eyes of all souls.*

IV. The Questions of Gulshan-i Raz on Symbolism

Gulshan-i Raz is a detailed answer of the fifteen questions that were asked by Heravi. They are in epistemological, theological, ontological, cosmological range and Sufi symbolism [13],

highly important to understand the Sufi writings.

The main interest and focus of this paper would be on the last three questions of Gulshan-i Raz that are about Symbolism that Sufis use in their writings. The verses of Shabistari mentioned in part or whole are italicized. The English translation of Gulshan-i Raz in the text is based on the English translation of Whinfield [17], [25].

The last three questions of Gulshan-i Raz regarding symbolism are as follows.

Question 13: How can the symbolical and the allegorical language be interpreted? What does it really mean when the ‘eye’, ‘curls’, ‘down’ and ‘mole’ of God are mentioned? What do

“stations” and “states” mean when they are said to occur in the “journey” undertaken by a mystic towards the ultimate source of everything?

What means the mystic by those expressions of his,

What does he indicate by ‘eye’ and ‘lip’?

What seeks he by ‘face[14]’, ‘curl’, ‘down’,

and mole?

He, to wit, who is in ‘stations’ and ‘states’?

Question 14: What do ‘Beauty’, ‘Wine’, and “candle”[15], really mean?

What meaning attaches to wine, torch, and beauty?

What is assumed in being a hunter of taverns?

Question 15: Is the talk about Idols, Girdles and Christianity tantamount to talking about infidelity? If not, how should it be taken?

Idols, girdles and Christianity in this discourse,

Are all infidelity; if not, say what they are.

V. Mystical Symbolism

Sufis see the entire visible and invisible world as a manifestation of God and, in Shabistari’s words, a reflection of the ‘Sun’ of the world [26]. The illuminating sun is a metaphor for God, based on the Quranic verse: ‘Allah is the light of the heavens and the earth’ (Quran 24:35). Although it has come into the Quran that ‘there is nothing like unto Him’ (Quran 42:11), such symbols like light and darkness have appeared in the language [27].

In the eyes of the mystics, the world is at its highest beauty and perfection; originated from the beautiful and perfect “One”. Everything is placed at its best place, like the face of the beloved, like the painting of God.

*The world is as curl, down, mole and eyebrow,
For everything in its own place is beautiful.*

The symbols to the mind, remind of the perfection and beauty of the beloved's face. Not only the face of a human could be a sign of the book of creation; in the conscious one, even the leaves of a green tree would do the same [28].

As the names of God (*Asma ul Husna*[16]) are in two types; either *Jalal* (the power) or the *Jamal* (the beauty) of God.

So, according to Shabistari; "*when mystics treat of these mysteries, they interpret them by types*". It should be clear if the symbol refers to the Jalali or Jamali attributes of God.

The epiphany of God with the attribute of beauty finds similarities in the 'face', while the power manifests itself in the 'curl' of the beloved. Beauty is the mercy of God, and power is His vengeance.

When the beauty of God appears, it veils the power, and when the power is manifested, the beauty is veiled. Similarly, to the beautiful beloved on earth when she hides her face with her dark curl. Therefore, based on such parallel between the Divine characters and the earthly beloved as a known object to the senses, the Sufis draw a comparison. While 'the *spiritual world is infinite*', the words of a Sufi are finite.

Shabistari says:

*The attributes of "The Truth" are mercy and
vengeance,
Face and curl of fair ones are types of these
two.*

It is clear that the Sufi language is the interpretation of mystical experience and translation of the ecstatic vision into comprehensible words, to make it understandable to the wayfarer on the path of

mystical journey, or to hide the real meanings from the strangers.

A. *The Symbols Are Real*

In Shabistari's world view, influenced by the teachings of Ibn Arabi, the manifested world is a shadow of Reality. The shadow is suppositional, while the light is real. Therefore, Shabistari holds that the reality of the symbols is from the other world, manifested in this world[17].

*I believe that these words were at first
assigned,
To those mysteries in their original usage.*

So, based on Shabistari, the symbols that Sufis use in their language are real in the true sense of them. The names were assigned at first for those mystical objects, appeared in the language of common people, in later time.

For example, the wine in the words of the base, is just a usage of the real name of the wine, in its original designation. It means, the real wine is not the wine of grapes. This one is just a little shadow of the quality of the real one, with a very weak effect of the real. In Shabistari's verse:

*When the reason turned its glance on the
world,
Some words were transferred from that place.*

B. *Who can use the symbols?*

The seeker of the Truth, on mystical path, is advised by Shabistari, to not try for finding the real meanings of the symbols as it is impossible[18]. According to Shabistari the use

of such a symbolism is not advisable for the people who have not experienced some "states" in spiritual journey. So, his prescription for assigning such symbolism to God is for the people that experienced mystical "states" such

as “annihilation”, “intoxication” or “love” in spiritual journey. Based on Shabistari’s view, people should not merely imitate Sufi terms regarding the Truth or mystical states. For such people, according to him, it is better to use the religious terminology according to the holy books:

*Yet so long as you retain yourself, Beware!
Beware!
And observe the expressions used in the law.*

C. *Methods of applying or interpreting symbols*

The rule of the interpretation of the symbols according to Shabistari is by considering proportionality, while the perfect analogies of the real world are unattainable in the shadowy worlds of manifestations.

*The wise man has regard to analogy,
When he turns his mind to words and
mysteries.*

To apply such symbolism or to interoperate with the symbols, one should look at the final intent, usage, and attributes of the symbol. The method is to find a relevant and reasonable comparability between the symbols and what has been experienced, otherwise, should abstain from applying or interpreting them.

Assigning any symbol or a name to God is a subject of debates between the Sufis and the clergy. The Sufis believe that if the names or symbols have a reasonable base, no one can judge the mystic, but God. Although according to the group, faithful to tradition, assigning any name to God should be allowed by the religion. Shabistari says: ‘*In this matter, none can judge you, for there is no leader of the sect here except ‘The Truth’.*

VI. The Symbols in Gulshan-i Raz

A. *The eye and the lip*

Based on the methods that Shabistari proposed, to understand the meaning of the eye and the lip, the interpreter must “*see what proceeds from the eye and the lip*” and consider their attributes.

From the eyes of the beloved, languishing and intoxication proceeds and burns the heart of the lover while from the lips, the essence of being proceeds, so with a kiss, the aching heart gets relieved. It should be added that the anger appears in the eyes, but the compassion comes from the lips. By the lips smiles appear and breath exhales to resurrect the dead, as Jesus did, while with the eyes, the beloved ruins the lover.

*By a frown of His eye, He plunders the heart,
By a smile on His lips, He cheers the soul.*

With the eyes He says “nay”, with the lips, He says “yes”. In a twinkling eye, he will destroy the world and, with a kiss, resurrect it again.

*As the "twinkling of an eye" comes the last day,
By a breath the spirit of Adam was created.*

The twinkling of an eye, in the first semi verse, alludes to the verse of the Quran: ‘*and Our command is but a single [word], like the twinkling of an eye*’ (Quran 54:50).

The second semi-verse alludes to the verse: “*So when I have proportioned him and breathed into him My spirit, then fall down in prostration before him*”. (Quran 72:38). Therefore, the lips allude to the breath of God [29], given life to the livings.

In the introduction of Gulshan-i Raz, Shabistari alludes to ‘fadl’ (benevolence) and ‘feid’ (grace) of God, which with the first two worlds of seen and unseen were illumined (created) and with Adam’s second, the dust bloomed with roses. Based on this, the lips of the beloved as it is given life to everything, is the symbol of

God's benevolence, while the eyes are the symbol of God's jamal and jalal of God, as the eyes He looks at people with kindness and with the eyes, He shows his needless gesture of lovers.

B. The Curl

Based on the method that Shabistari advised, to understand the symbolic meaning of the curl, the intent, usage and attributes of the curl should be enlisted first.

The curl of the beloved is long, wavy, and dark. It also covers the face of the beloved. The curl also is in constant movement, especially when the beloved plays with them. The curl of the beloved has a perfume. From this point, the meaning of the curl reveals itself. The curl is long, so the story is long:

*The story of the curl of the Beloved is very long,
What is it meet to tell of this seeing it is a mystery?*

When the curl gets wavy, it is a trap for the hearts of lovers or a chain for the mad people of love. People cannot get free from the curl as it is the chain of delineation. From the wavy curl to the straight one is the Barzakh between the necessary and the contingent [6].

*Ask not of me the story of that knotted curl,
It is a chain that holds captive mad lovers.*

When the curl covers the face of the beloved, no one can see the light of His beauty. As seeing His face grants certitude, if He removes the curl from His face, all the people of the world would become believers:

*If He shakes aside those black curls of His
No single infidel is left in the world.*

If the Beloved hides His face behind the black curl, the darkness appears and no one could see the bright face of the Truth:

*If He leaves them continually in their place,
There remains not in the world one faithful soul.*

And if the brightness and the darkness come because of His curl, then the morning and dusk, the day and night, the light and the darkness appear because of the everlasting movement of the Beloved curl as she is the playful:

*That curl is never at rest for a moment,
Now it brings morning and now evening.*

The beloved plays with her curl:

*With His face and His curl, He makes day and night,
playing with them in a marvelous way.*

From the beloved hair, the perfume spreads around. In this sense to relate it to God, it could be said that with the perfume of the Beloved's hair, the soul of the human got the Godly attributes, to become the vicegerent of God on earth. So, the perfume is the manifestation of the God's attributes of Jalal and Jamal in the human being.

*The clay of Adam became leavened at the moment,
When it caught the perfume of that amber scented curl.*

Such attributes are limitless; therefore, from the symbolism of the curl, much more meaning could be extracted. The curl is many, therefore, it becomes a symbol for the world of multiplicity. The multiplicity is the created world emanating from unity. The curl is dark, so it will be a symbol of falling into the darkness

of heresy, while the wayfarer is searching for the light of the faith.

C. *The face*[19] *and the down*

To understand the meaning of face and down (*rukh va khat*) for the Sufis, referring to the face and the down of the beloved, the same method should be applied to these two as well.

The face is beautiful. It contains the other parts such as nose and eyes. The face has a mole. It is also fair compared to the curl. The down is a line around the face that starts from the curl on one side and ends in the other side. It is a delicate but cutting boundary. It is a continuous line. Many other attributes could be counted for the face and the down. Hereafter, to decode the symbolism of face and down, the abstracted attributes should find some conceptual relation with the attributes of God.

First: The face is beautiful, as well as the down. Then talking about the face of the beloved, is talking about the beauty of God.

*The face in this place is the theatre of Divine
beauty,
And the down signifies the vestibule of
Almightiness.*

The line is around the face, defining the borders, which means all the beauty is inside the face. Nothing more, could be outside and nothing is outside of God:

*His face scores a line through beauty,
Saying "without me is no comeliness of face."*

The down is a line, like a stream of water. It comes from the curl to the face, from darkness to the light. It alludes to the water of life[20], which flows in the darkness from the darkness.

*With the blackness of His curl turning day into
night,
In His down seek the well-spring of life.*

The face contains the other parts while the down is one. Therefore, the face refers to multiplicity while the down, refers to unity. Some people see the face, and from the face they recognize the line. These are the people who, from multiplicity, find the way to unity. Some others see the down first. These are the mystics who see the unity, before multiplicity. These are two different mystical stations.

*If one sees the down on His face,
Yet, my heart sees His face in that down.*

In conclusion because of the emergence of plurality of names and attributes, the face refers to the divine nature [6], and the down, refers to the delineations of the unseen world as it is close to the God's realm [29].

D. *The mole*

Mole is one of the keywords in the mystic poetry of the Gnostics (*Ura'fa*). As before, the attributes of the mole should be listed first. The mole is a black dot on the face. From this point, the uniqueness of a dot, in geometrical context of it that is known, is more highlighted for abstraction. The dot could be the centre of the cycle. Applying the symbol to the ultimate Beloved, the dot becomes the centre of circling circumference of the existence.

As the worlds are divided to the 'seen' (*shahada*) and the unseen (*ghaib*), the dot becomes the centre of both semicircles of existence.

*From that centre is drawn the circle of the two
worlds,
From that centre Adam's heart and soul.*

The circle cannot have two centre points. So, in this realm, plurality would not find any place. That is, the realm of unity, while the circumference is the realm of multiplicity.

*Plurality finds not entrance into Unity,
There are no two points at the root of unity.*

The other attribute of the dot, based on geometry is its indivisibility. The mole on the face of the beloved is indivisible. It cannot be disintegrated, so the inside is not apprehensible. God is also indivisible (*basit*). Therefore, the mole of the beloved is the symbol of God's secret.

The mole is on the fair face of the Beloved, which is like a mirror. The heart is in love with the face of the beloved. As the heart is the place of the secret, the heart and the dot are reflecting in the mirror. The ancients believed the centre of heart is a drop of the blood, just as a dot. So, the relation between the heart and the mole is getting clearer by exploring the attributes, usage and the intent of the symbol according to Shabistari's method.

He refers to the mole and the heart relations in this verse:

*I don't know if His mole is the reflection of my
heart,
Or in my heart the reflection of the mole on
that fair face.*

So, is the dot of the human heart reflected in the face, or is the mole of the beloved reflected in the heart? The mystical journey of Sufis is about purifying and cleaning the heart, to become like the mirror, capable of reflecting the face of the beloved [30]. In conclusion, mole is the point of unity [29] and the principle of existence, on the face of multiplicity [31], while multiplicity as well, finds its finitude in it.

E. *Wine, lamp (candle), and beauty*

The other question for Shabistari is about the meaning of 'wine', 'candle', and 'beauty' in the mystical writings of the Sufis. Shaikh Mahmoud's answer to this question is different from others. Previously, the question was to discover the symbolic meanings of the terms, but here the question is clearly seeking for a

clear answer about the core meaning of the terms. Thus, Shabistari answers:

*Wine, torch, and beauty are epiphanies of
Verity,
For it is that which is revealed under all forms
soever.*

Shabistari says they are the epiphanies of Truth. For a mystic (especially in the school of Ibn Arabi), nothing exists but the Truth. The wine, the torch, and the beauty are all Him, and he is the One who exists. It means that God Himself manifested in all. Still the allegoric connotation of the terms, with Shabistari's methodology would be explored as it is our focus.

From the wine comes intoxication, from the lamp it brightens, and from the beauty comes the love. So, the beauty of God, puts love in the hearts and intoxicates the soul of the mystic. The beautiful face of the beloved enthral the hearts and ignites the souls.

From this perspective, Shabistari alludes to the great theophany of Sinai:

*By Beauty were kindled sparks in the heart of
Moses,
His wine was the fire, and his torch; the
burning bush.*

The beauty of God intoxicated Moses' heart, and the wine turns into fire inside, and outside the tree became the candle that says: 'Verily I am God'.^[21] The mystics consider this as the

station of familiarity (Ta'nis) that God discloses Himself to beginners who have not yet attained the intuitive power.

The term 'Shahed' which means beauty in Persian is also synonym for 'the witness'. The witness is the Prophet Muhammad. The Quranic narration says that in the night of "Asra" the Prophet ascended to "Miraj" witnessing the

greatest signs of God: “*He certainly saw of the greatest signs of his Lord*” (Quran: 53:18).

In the words of Shabistari:

*Wine and torch are the soul of that flashing
light,
Beauty signifies that “greatest of signs.”*

Contrary to the popular translation of the Sufi writings, their advice to drink wine is totally symbolic, referring to the ‘real’ wine that makes the soul drunk. A kind of wine that the mystic forgets the self in presence of divine Beloved, to dissolve the self in that mighty Ocean.

This is the pure wine that, according to Shabistari, ‘gives purification from the stain of existence at the time of intoxication’. Interestingly, the mystics have the symbol of wine from Quran: ‘and their Lord will give them a purifying drink’ (Quran 76:21).

Drink wine from the cup of "the face that endures,"

The text " Their Lord gave them to drink " is its cup bearer.

In above verse, the face that endures is the face of God[22]. The One who gives intoxicating wine from His beauty to the mystic is God. Yet, not everyone has the same capacity, some people get drunk with a cup, while there are people who drink the oceans, and still, ask for more.[23] Therefore, the mystics have different stations in mystical journey.

F. The Tavern and the captured one

The other symbol that is frequently repeated in the poetry of the mystic is the winehouse. Hafiz (1325-1390) says in his Divan [32]: ‘O’ friends, how could I turn towards Kaaba, while my master is turning towards the winehouse?’

Shabistari explains that the winehouse of God is the universe, as the heart of every atom is the cup, so all the existence are drunk in this tavern.

*Reason is drunken, Angels drunken, Soul
drunken,
Air drunken, Earth drunken, Heaven drunken.*

For mystics, this is the state of absolute oneness[24] [33] which is the mystical state of annihilation in God: “*To be a hunter of taverns is to be freed from the self*”, as having Self for a ‘wojudi’ Sufi is considered paganism.

It is said that from divine wine, when the angels drink, they pour a draught on the earth, so the soul of the human gets drunk and dances towards the heaven. Hafiz Shirazi says the same: “*If you drink wine, pour a draught on the earth*”[25] [32].

For the Sufis, nothing is in the world but the wine of the beauty in the winehouse of existence. “*The tavern is the nest of the bird of the soul*”, in the placeless realm of God. The dancing mystics are drunk with such a wine, like revolving heavens, they dance in the Beloved.

*Now in the mystic dance of joy in The Beloved,
Losing the head and foot like the revolving
heavens.*

So, to become a Sufi, means to find the tavern and to drink a cup of that pure wine, to get cleansed from the qualities of being. The Sufis talk about their journey with this highly symbolic and sometimes misunderstood language.

In conclusion, the Tavern is the absolute unity and the captured by the Tavern is the one whose attributes are completely annihilated in the supreme unity of God [6].

G. *The Idols*

To understand the symbolic meanings of idols, girdle and Christianity, again the same method of Shabistari would be applied, though the questioner has already highlighted the notion of infidelity in the question. The main other point about idols that comes in mind is that Prophet Muhammad fought against the idol worshipping of Hijaz, branded them as infidels, worshipping other things other than Allah or in beside Allah. The idols are made of stones and decorated with gold and other objects.

Based on these points, some keywords like “other than God, heresy, polytheism, objects, fame, adoration, etc. could be highlighted.

By this means, decoding symbolism of the idol could be formulated as follows. People love their idols and worship them. Therefore, the idol becomes the symbol of love[26]. The idolater

prays to the loved idol, and worshipping anything else, would be considered infidelity. So, if instead of idolator and the idol, the terms are changed to the believer and God, the real meaning appears to the mind. That’s how the idol has become the manifestation of love for the absolute essence of God.

Again, it should be remembered that the position of Shabistari in Gulshan-i Raz is based on the school of “Unity of Bing”, which considers everything as manifestation of God that summing up of the faith is: “*see but One, say One, know but One*”. In this regard, the idol and idolator and the prayers are also manifestations of the Absolute Reality.

Without considering Shabistari’s wujudi school of thought that came above, the following verse would become very problematic as it has caused severe criticism against the Sufis:

*If Musalman, but knew what faith is,
He would see that faith is idol worship.*

Shabistari says that if a Muslim knew the truth of idol, then he could understand that the real religion is idolatry. Because in fact, idol is the manifestation of absolute existence and absolute existence is the Truth. So, the one who worships idols actually adores an epitome of absolute existence, which is also Truth. In this manner, the pagan worshiper also worships The Truth and, therefore, is worshipping of God, like a Muslim.

In the other verse Shabistari holds the position from the opposite point of view. He says that if polytheists who worship idols became aware of the truth of the idol and knew that the idol was also the manifestation of the truth, they would never be wrong in his religion.

*If the polytheist only knew what idols are,
How would he be wrong in his religion?*

It is a challenging position that would definitely raise many doubts and questions. Shabistari, well aware of his statement and the problematic appearance of his verses, raises the question beforehand: “*Who adorned the face of the idol with such beauty? Who became an idol-worshipper, unless “The Truth” willed it?*”

The answer is provided as well:

*It is He that made, He that said, He that is,
He made good, He said good, He is good.*

In conclusion, according to Shabistari, the idol is the symbol of love and unity. God is manifested in the worlds of plurality and colors, that idol is the symbol of such a manifestation. God is the idol of the mystics.

H. *Girdle*

The girdle is a belt like the one that Christians wear around the waist. In the Islamic land, it was considered as the sign of people of other religions. Remarkably, for the Sufis the girdle is

the symbol of serving God and the emblem of the obedience, as said by Shabistari:

*I have looked and seen the origin of everything,
The knotted girdle is the emblem of obedience.*

Shabistari asks the mystics to gird their loins, 'like a valiant man, and join the band that fulfills the covenant of God'. The covenant of God comes in Quran[27] which declares Allah

as God while man accepted the fact of becoming God's servant, to be of service to God [34].

It is interesting to see how Muslim Sufis with such reverence speak of the signs of other religions. This has been the way they have also promoted tolerance and dialogue[28].

I. Christianity

One of the most thought-provoking sets of symbols in Sufi writings is using the symbolic elements of Christianity. The Sufis related to Christian monks name them 'Tarsa', the one who fears God. Jesus Christ (PBUH) is the second figure of Abrahamic religions that is profoundly cherished by the Sufis after the Prophet of Islam[29]. There are many stories

about Jesus with a great moral that has enriched the Sufi teachings. After Prophet Muhammad (PBUH), the reason for venerating Jesus[30] by the Sufis is because of his simple life, avoiding earthly possession and, most importantly, abstaining from the political power[31]:

*Be a "true believer," and forsaking the bond of
sects,
Enter the cloister of faith as a Christian monk.*

The symbolic meaning of Christianity for the Sufis was liberations from constraints, customs, habits, and imitations.

*In Christianity the end I see is purification
from self,*

Deliverance from the yoke of bondage.

As Christianity was the teaching of Jesus, the Spirit of God (*Ruhollah*) in the body of the human, and additionally, considering his ascendance to the heaven, in the words to Shabistari, is the indication that people could free themselves from the bondage of the material world and ascend to God.

Hafiz Shirazi highlights the same view in the following verse: "if Holy Spirit again helps, other also could do, what Jesus did" [32]. It is also believed that the mystics would be in the fourth heaven with Jesus if they succeed in their practice of purification:

*Every man who is purified as angels is pure;
Will ascend with God's spirit to the fourth
heaven.*

J. The Young Christian (Christian Boy)

The Christian boy is another oft-used Sufi symbol who, with his extremely fair and beautiful face, carries a pit of wine and gives to the lovers of beauty and making them drunk.

*What a cupbearer is he who by a single cup,
Makes drunken two hundred men of threescore
and ten!*

If the boy goes to the church, or to the mosque, when getting out, all the believers are already drunk. If he goes to the universities, the professors get out of their minds:

*If he enters the college as a veiled drunkard,
The professor becomes helplessly drunken.*

According to Shabistari, people fall in love with the Christian boy and because of the mad love, they get outcasted from their tribes and religions. The taverns and mosques become full of light if he gives a visit. He knocks at the door of the chosen people, to awaken them from the slumber of negligence. He offers the lovers a goblet of fiery wine to enthrall their souls. The

lovers when looking at him, become joyful like his eyes and restless like his hair.

*Sometimes by force of nature I am lying on
ashes,
Sometimes at a look from him I am in the rose
garden.*

It is clear from the above description of Shabistari that the Christian boy is the ‘Qutb’, the Sufi Master. The Qutb is infinitely wise, manifests the divine explanation to ignite the wisdom within the wayfarer.

Qutb’s wisdom is the key to unlock the doors of darkness and ignorance [35], to guide his mystic on the spiritual journey, towards the light as Rumi says: “*step by step, to meet God*”[5].

VII. Conclusion and recommendation for further research

To understand the mystical teachings of the Sufis, it is necessary to decode their symbolism, though the interpretations are different. Shabistari has warned travelers not to imitate the great masters in applying the symbols if they have not experienced mystical intoxication, annihilation, or love.

According to Shabistari, the rule of the interpretation of the symbols is by consideration of proportionality, though the perfect analogies of the real world is unattainable in the shadowy worlds of manifestations. To apply such a symbolism or to interpret the symbols, one should look at the final intent, usage and attributes, to find a relevant and reasonable comparability between the symbols and what has been experienced. Based on Shabistari’s parameters, some of the Sufi symbols were explained in this paper, considering that the symbols in *Gulshan-i Raz* of Shabistari are explained based on the ‘wojudi’ school of Sufism. More comparative research is needed to

explore the meanings of the same symbols in other schools of Sufism. As Iqbal Lahori wrote *Gulshan-i Raz-i Jadid* in response to Shabistari, a comparison between the symbolisms used in the two books would be a subject for further study.

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Culture, Literature, and Mysticism: Sufistic Spiritual Behavior In Sastra Mistik Manuscript

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ABSTRACT

This paper aims to reveal sufistic spiritual behavior in a manuscript entitled Sastra Mistik (Mystic Literature). This manuscript is kept at the Lambung Mangkurat State Museum, Banjarbaru, South Kalimantan. The data analysis method used philological and Gadamer's hermeneutic analysis techniques. The results of this study indicate that based on the content analysis of the Sastra Mistik (Mystical Literature) text, it is known that in South Kalimantan there is still a group of people who adhere to the *wahdat al-wujud* concept. In addition, in the Sastra Mistik (Mystical Literature) texts found that they also still maintain teachings and carry out religious activities originating from local culture, which are different and even contrary to Islamic teachings. The findings show that the teachings of Islam that developed in South Kalimantan based on this mystical literary text are syncretic, combining Islamic teachings with the teachings of local cultural traditions (Banjar people). Based on further discussion, it is known that the sufistic spiritual behavior of the adherents of this group follows the structure of sufism teachings based on mystical structures. The mystical structure consists of four elements that run linearly, namely: (1) a clear concept of God and man, and the relationship between the two, (2) the mystical path, (3) mystical experience, and (4) the extraordinary act of the mystic.

Keywords: mystical, Islamic, Sufism, spiritual, tradition, syncretic

I. Introduction

Social changes in the XV and XVI centuries have affected the lives of the people of the Archipelago. The social change is in the form of the spread of Islam and its political system. This change is indicated by the shift of religious beliefs from Hindu-Buddhist religious beliefs to Islamic religious beliefs. At the same time, it also manifested the institutionalization of Islam which was marked by the emergence of Islamic kingdoms that replaced the position and position of Hindu-Buddhist kingdoms [1]

The change in the beliefs of the people of the archipelago is one of the important changes that have been experienced by the people of the archipelago throughout its history. The Islamization of the people of the archipelago began with the arrival of Muslim traders from the Middle East and its surroundings to the archipelago around the 14th century. This process continued until the formation of a network of Nusantara scholars with Middle Eastern scholars, centered in Mecca and Medina around the 17th century.

The Islamization of the people of the archipelago took place through the da'wah carried out by the propagator of Islam. Their da'wah pattern generally consists of non-compromising da'wah, namely da'wah that

follows the guidance of the Prophet and wants to practice Islam purely according to the Qur'an. This da'wah pattern draws a clear line between the Islamic and the un-Islamic. The familiar terms used are diametrical, including faith-infidel, monotheism-mushrik, and Islam-Jahiliyah. As for the pattern of compromising da'wah, namely da'wah that brings together Islam with teachings or cultural traditions that have different identities or even contradict the original Islamic identity (Qur'ani). This meeting certainly formed a syncretism that deviated from the true identity of Islam [2]. This study emphasizes the study of the form of syncretism between Islamic teachings and cultural teachings or traditions that have different or opposite identities, as revealed in the text. The manuscript studied is a Malay script with Islamic religious nuances entitled *Sastra Mistik (Mystic Literature)*.

Compromising and non-compromising da'wah is generally followed by the development of a tradition of writing and copying religious texts. Although the da'wah activities followed by the tradition of writing or copying religious texts have been going on for quite a long time, in reality it is not easy to track and reveal historical facts about the process of Islamizing the people of the archipelago - in this case the people of South Kalimantan - considering the historical sources available are very limited.

Manuscripts are one of the authentic historical sources and are very important to reveal various historical facts in the past. In addition, inscriptions or inscriptions are also one of the most important sources of written history [3].

Based on the information found in various inscriptions or inscriptions, it is known that the process of Islamizing the Malay community took place in three main areas, namely the northern part of Sumatra Island which includes Pasai, Barus, Lamuri, Pidie, Aceh, and Aru; then the Malay Peninsula which includes Malacca, Johor, and Patani

(Thailand); and the Brunei area including the island of Sulu [4]. However, the information obtained from inscriptions or inscriptions about the development of Islam in the Malay community is generally inadequate, so other data are needed to support this information. This is where the importance of the manuscript in revealing historical facts, especially the process of Islamizing the Malay community in South Kalimantan at that time.

The process of spreading Islam in Indonesia that occurred in the Malay world was originally thought to have taken place in Sumatra. It was marked by the discovery of several relics of the past. One of the findings in the form of amulet-mark inscriptions found at the Lobu Tua site, Barus, northern Sumatra, provides an indication that Islam had entered the area around the 9th to 11th centuries AD. The inscription of the amulet stamp reads the word "Allah" on the first line with decorative writing and the word "Muhammad" on the second line). Another finding is in the form of the oldest poetry or verse found in Minye Tujuh, Aceh. The poem was written in Old Sumatran and Arabic letters. The poem describes the name of a king buried in the area, namely King Iman Varda Rahmatallah, the son of Sultan Malik al-Zahir, a sultan of the Samudra kingdom in Pasai. The verse indicates the year 791 H or 1389 AD (Willem van der Molen in Guillot & Callus, 2008: 38-61). Although some of the findings from the inscriptions and poems are still debated, they provide valuable information that the process of spreading Islam in the Malay world in Sumatra had occurred long before the 15th and 16th centuries.

Islam in the Malay world of Sumatra then spread to other islands in Indonesia, including the island of Borneo. The process of spreading Islam in Kalimantan, especially South Kalimantan and West Kalimantan, according to DJM. Tate, quoted by Azyumardi Azra, came from two directions. First, Islam was brought by Islamic propagators from Johor,

Malaysia to Sambas, West Kalimantan. Second, Islam was brought by Islamic propagators from Java to Banjarmasin, South Kalimantan.

In Kalimantan, Islam is estimated to have only entered around the 15th century AD [5]. This was marked by a letter sent by Prince Samudera (Sultan Suriansyah) to the Sultan of Demak. The letter was written using the Malay language and the Malay Arabic script (Jawi). This letter written in Arabic-Malay script indicates that around the 15th century there were already Muslim communities around the Kuin river, Banjarmasin. From Banjarmasin, Islam then spread to other areas in Kalimantan, including in West Kalimantan, East Kalimantan, and Central Kalimantan. The spread of Islam in Kalimantan is based on the document on the map of the spread of Islam in Indonesia by DJM. Tate-- also comes from Johor, Malaysia which took place around 1580 AD. The spread of Islam, which was accompanied by the development of Islamic religious texts in Kalimantan, occurred in line with the rampant trade on the coast of the island of Kalimantan with various other regions in Indonesia. Simultaneously, there was also a tradition of writing and copying Islamic religious books written by local scholars.

METHOD

So far, studies and research on Malay literature with Islamic nuances in Indonesia are mostly directed at Malay manuscripts found on the island of Sumatra, starting from Aceh, Minangkabau, Riau, Jambi, and Palembang. While studies and research on Malay manuscripts with Islamic nuances in the South Kalimantan area are still considered very lacking - even though some universities have done it in very limited numbers - even though the contents contained in the texts are also quite interesting, important, and need to be known by the general public.

The Malay literature with Islamic nuances referred to in this study is one type of Malay literature that contains Islamic religious elements. The characteristics of Malay literature with Islamic nuances include being written using the Malay language, using the Jawi (Arabic Malay) script, and containing the religious aspects of Islam. The religious aspects of Islam referred to in this study are the religious aspects of Islam which are mixed with the teachings or local cultural traditions of the Banjar people in South Kalimantan. The manuscript under study is entitled *Sastra Mystic*, a syncretic Malay literary work.

Based on an initial search of the existence of the manuscript in several places in South Kalimantan, it was found that the *Mystical Literature* manuscript is a single manuscript that is personal/subjective, unique, and seen from its contents is a syncretic manuscript. This manuscript is one of a number of Malay manuscripts with Islamic nuances in South Kalimantan that have not been studied and researched adequately, and research needs to be done. Therefore, research on the manuscript or manuscript entitled *Mystical Literature* is interesting for further study. This paper is intended to reveal Sufistic spiritual behavior as written in the *Sastra Mistik* manuscript.

RESULT

The Sufistic spiritual behavior of the Banjar people is strongly influenced by the religious style of the Malay community which is dominated by the Islamic religious style. Historically, the Banjar people according to J.J. Race, at first was a concentration of Malay colonies in the Tabalong area, which later expanded to various other areas in South Kalimantan, including Banjarmasin, Martapura, Rantau, Kandungan, Barabai, Tanjung, and Amuntai [6]. The Banjar community is grouped into two main parts, namely the Banjar Kuala Community and the Banjar Hulu Community. The Banjar Kuala

community is the Banjar people who live in the city of Banjarmasin and its surroundings, including the Banjar people in Martapura. The Banjar Hulu people are the Banjar people who live in the Hulu Sungai, known as "Banua Lima", namely Rantau, Kandangan, Barabai, Tanjung, and Amuntai.

Urang Banjar is a term for people who come from the Banjar tribe. Urang Banjar consists of Malays, and Muslim Dayaks, who inhabit watersheds from Banjarmasin to Amuntai, and pahuluan or inland areas from Banjarmasin, Martapura, Pleihari, Rantau, Kandangan, Barabai, Amuntai, and Tanjung. Urang Banjar who came from Malay was initially thought to be immigrants from Palembang who came to Kalimantan in two waves. The first wave of immigrants settled in the estuaries and banks of the Martapura, Tapin, Amandit, and Tabalong rivers. They are quite simple and humble, so they are quickly accepted by the Dayaks. However, they were increasingly pressured by the second wave of Malay immigrants, so they entered the interior of the Meratus mountain area. The first wave of Malay immigrants--based on the Dayak Bukit folklore--is symbolized by "Si Ayuh", while the second wave of Malay immigrants is symbolized by "Bambang Basiwara". Both are the ancestors of Urang Banjar in South Kalimantan.

The second wave of Malay immigrants were tough traders and settled around the Tabalong river. They built a settlement pattern called bubuhan, which is a settlement inhabited by one kinship group [7]. They mingle with the indigenous Dayak Maanyan, Ngaju, and Lawangan people. This mixed Malay and Dayak community then expanded to Banjarmasin, Martapura, and surrounding areas. They call this community the Banjar tribe. The word Banjar comes from the word "Banjarmasih", "Banjar" means houses lined up on the banks of the river, and "Masih" is the Dayak name for oloh Masih or a Malay named Patih Masih, someone who was quite

instrumental to Prince Samudera (Sultan Suriansyah, founder of the Kingdom of Banjar) for protecting Prince Samudera (from the threat of Prince Temanggung from Daha). Thus, the Banjar tribe is a mixture of Muslim Dayak tribes with Malays who live on the banks of rivers, especially the Barito and Martapura rivers.

Community diversity is an important aspect of people's lives. The diversity of the Banjar people - in this case - is only focused on the religious diversity of Islam. This is based on the reason that the dominant religion in the Banjar community is Islam. This fact can be understood because Islam has been established as the official religion during the Banjar kingdom. Thus, Islam becomes the only source of law and the basis for the religious life of the community.

Islam has become the official religion of the Banjar kingdom. In order to support and strengthen the position of Islam in the government structure of the Banjar kingdom, efforts were made to "banjaran" the community, which is identical to the symbols of Islam from downstream (Kuala) to inland areas by using the Malay language--which is then translated into Malay. called the Banjar language--as a lingua franca and uses the Malay Arabic script (Jawi) throughout the Banjar kingdom.

The process of Islamization of the Banjar people took place relatively quickly because it was supported by the instruments of the royal government, starting from the Sultan himself to all his assistants. In the process of Islamization, the role of Patih Masih and Khatib Daiyan was very large. Patih Masih was the one who advised Sultan Suriansyah to ask for help from the Demak sultanate (Sultan Trenggono), while Khatib Daiyan was Sultan Trenggono's envoy to Islamize the king and the people of Banjar. In addition, their second task is to save Sultan Suriansyah from the attack of the Daha king named Prince

Temanggung, who is the older brother of Prince Samudera or Sultan Suriansyah.

Although the process of Islamization in the Banjar kingdom went smoothly, the public's acceptance of the entry of the new teachings was different. This makes the pattern of Islamic religiosity in society quite diverse. The religious style of the Banjar people in general can be grouped into at least two groups. The first group, the people who obey the teachings of Islam purely according to the guidance of the Prophet Muhammad. The second group, people who are less obedient and only claim to be Muslim and only carry out some Islamic teachings, but are still not willing or afraid to leave ancestral traditions that are not in accordance with Islamic teachings. This second group of people tends to develop Islamic teachings in a syncretic manner, namely combining Islamic teachings with the teachings of other religions or ancestral traditions.

One form of Banjarese literature that contains syncretic Islamic teachings is the Mystical Literature manuscript. This manuscript is a mystical Islamic literary work of Sufism. This mystical Islamic script developed in a limited way among the periphery of the Banjar community because its existence did not get the blessing of the Banjar royal government. Sufi figures who developed the teachings of philosophical Sufism based on Wahdat al-Manifestation in South Kalimantan, especially Sheikh Abdul Hamid Abulung and Sheikh Muhammad Nafis al-Banjari.

These two Sufi figures developed ideas and teachings that were different from the mainstream understanding held by most of the Banjar people. The mainstream group which was pioneered by Sheikh Muhammad Arsyad al-Banjari and his successors wanted the Banjar kingdom to be clean of ideas and teachings that were considered heretical, especially the Wahdat al-Manifestism concept developed by Sheikh Abdul Hamid Abulung

and Sheikh Muhammad Nafis al-Banjari. The understanding or creed developed by Sheikh Muhammad Arsyad al-Banjari is Ahlulsunah wal Jamaah and in the field of fiqh is the Shafi'i school. As for the field of Sufism generally follow Imam al-Ghazali.

As a consequence of his firmness in holding his ideas and teachings deemed heretical by the Sultan of Banjar, Sheikh Abdul Hamid Abulung was willing to be sentenced to death by the Sultan of Banjar (see Manakib Sheikh Abdul Hamid Abulung). Even though he has died, until now the teachings of Sheikh Abdul Hamid Abulung, known as Sabuku Science, are still maintained by some Banjar people, especially people in the suburbs and generally they do it secretly.

DISCUSSION

Sastra Mistik Text and Islamic Mysticism:
Sufistic Spiritual Behavior

Islamic mysticism in the Mystical Literature text combines elements of Islamic teachings with the teachings of the cultural traditions of the Banjar people which are different or even contradictory to Islamic teachings. This combination of teachings is reflected in the contents of the Mystical Literature text. The elements of Islamic teachings put forward in the Mystical Literature text tend to be Sufistic, but the existing Sufism teachings are packaged and used for worldly interests. In other words, the contents of the Mystical Literature text are syncretic Islamic teachings, because there are Islamic teachings combined with the teachings of the local cultural traditions of the Banjar people.

In order to explain the syncretic understanding and teachings of Islam, it is necessary to first mention the orientation pattern of Sufism thought in the world that is developing to South Kalimantan. The development of Sufism thought orientation according to [8] leads to two patterns, namely the pattern of Sunni Sufism, and the pattern of philosophical

Sufism. Sunni Sufism holds the view that there is an unbridgeable distance between creation and the Creator, so that it is impossible to unite because the two are not essential. The philosophical Sufism has the view that humans are of essence with God because humans originate and are created from His essence. Sunni Sufism is seen from the aspect of the study material and the process of achieving the intermediate goals, it can be distinguished into moral Sufism and Amali Sufism. Moral Sufism is more ethically oriented, amali Sufism prioritizes the intensity and extent of worship in order to gain spiritual appreciation in worship, while philosophical Sufism holds the view that humans have a sense of God more mystically metaphysical meaning. Departing from the two patterns of orientation of Sufism thought, then various concepts of "intermediate goals" from Sufism emerged, including the concepts of ittihad, Hulul, Fana', Wahdat al-syuhud, Wahdat al-Manifest, and others. The topic of the orientation of Sufism thought is used as a basic framework or frame of reference in the discussion of mystical matters in this Mystical Literature manuscript. This study wants to reveal the meaning of mystical behavior with Islamic nuances in the text of Mystical Literature. Disclosure of meaning is done through the interpretation of language symbols in the text of Mystical Literature. Furthermore, the meaning of mystical behavior with Islamic nuances is related to the context of the atmosphere of Sufism thought - as stated above - which developed during the period around the 19th century Banjar sultanate government to the 20th century.

The discussion of the contents of the Mystical Literature text is carried out based on the structure of Sufism teachings, as stated by Random. According to Random, the structure of Sufism can be understood based on a mystical structure. According to him, the mystical structure consists of four elements that run linearly, namely: (1) a clear concept of God and man, and the relationship between

the two, (2) the mystical path, (3) mystical experience, and (4) external actions. ordinary mystics [9]. Based on the mystical structure, the contents of the Mystical Literature text can be explained as follows.

1. Concepts About God, Humans, and Human Relationships with God in Mystical Literature

a. Concept About God

Talks about God become one of the important topics in the text of Mystical Literature. The concept of God is also an important topic in the history of human thought. Religion gives a lot of instructions about God, because religion is a certain way to live the belief in the Supreme Being. In the philosophy of religion, many philosophers use certain arguments to prove His existence, such as ontological, cosmological, teleological, moral and so on [10]

The following description explains the concept of God in the view of the author of the Mystical Literature. The author's statement in the Mystical Literature text which says that "my skin is jūdullāh skin" as in the following sentence. and recognized through the eyes of the heart. This statement is in line with the opinion of the Sufis about God that God can not only be known through the arguments and evidence of reason or through revelation delivered by the prophets, but can also be known directly through own experience, if the eyes of the heart are in man has received His radiance, after reaching the level of holiness that is worthy of receiving God's priceless gift.

The statement "my skin is jūdullāh skin" implies that the skin as part of the person's self is essentially a form of God. This gives an understanding that this human form is essentially only a shadow of God and the only true being is only the form of God. The form of God is the basis and source of all things, including humans. God is a being that cannot be described and cannot be attached to

attributes. The world is a shadow whose existence depends on the form of God, so the reality of this being is essentially single. Between reality and what appears to be diverse, there seems to be a difference, only a relative distinction, while the essential distinction made to it is the result of the limitations of the human mind. The concept of God -- in this case is Allah swt. -- in the view of the author of the Mystical Literature refers to the concept of the Sufis that Allah swt. has the nature of everything, where humans ask, where humans surrender, Allah swt. who created man and all creatures in nature, and to Him only man returns. God is not a body that can be physically described, nor an essence that can be defined and measured. He is not like a mass which is measurable and divisible. God is not essence, nor are essences occupying Him. He is not accidental, nor does 'aradh occupy it. Allah SWT. istawa' (dwelling) in the 'Throne, of course with istawa' (dwelling) as He said and with the meaning He wants, namely istawa' which is far from the meaning of contact with material objects, occupying a location (hulul), and moving from place to place. . Allah SWT. separated from His creatures through His attributes. In His Essence there is none other than Him, and in Him there is no Essence. The existence of the Essence of Allah swt. can be known by reason, and His Essence can be seen with bashirah, as His favor and love for the holy people in the eternal land, as a complement to His favors, by looking at His Majesty's face (Ghazali, 2008:15) .

Based on that thought, it can be seen that the authors of the Mystical Literature tend to adhere to the notion of the unity of being (wahdat al-Manifest). This understanding when traced from its source comes from the understanding developed by Abu Yazid al-Busthami (d. 260 H), who introduced the concept of al-ittihad through its fana', namely the shifting of one's human nature into the divine nature so that there is a unification man with God. This understanding was then

continued by Al-Hallaj (d. 308 H) who introduced the concept of al-hulul, namely the spiritual fusion of man and God or between creatures and al-Khalik. Then this understanding was strengthened again by Ibn Arabi (d. 638 H). According to Ibn Arabi, everything that exists contains external and internal aspects or consists of 'ard (accident) and Jauhar (substance). The khalq aspect or the outer/outward aspect has the nature of being or nasut, while the inner aspect or al-Haq has the nature of divinity or lahut. Everything that moves cannot be separated from these two aspects, namely the nature of divinity and the nature of humanity, but the most important aspect is the inner aspect or aspect of al-Haq and this aspect which is the essence/essence of every being.

b. Concept About Humans

According to the logic of Sufism, humans can relate directly to the supernatural and ma'rifat to God. Such a human is seen as a human chosen by God and gets the title as a perfect human or Insan Kamil. Perfect humans according to Sufism are holy people whose lives radiate divine attributes, or even God's incarnation on earth. Insan Kamil are people who in all aspects of their lives radiate Nur Muhammad and have various kinds of karomah. Such an understanding of humans is an al-ittihad understanding. The notion of al-ittihad arises as a further consequence of the opinion of Busthami and Ibn Arabi that the human soul is the emanation of the Divine Light. It is revealed in the Mystical Literature that,

"... because of me/ nur Allah nur Muhammad don't/ you eat me because fish comes from me" (Mystical Literature, f 30v/60)

This statement shows that "I" as a human concept is essentially Nur Allah as well as Nur Muhammad". Furthermore, this understanding of al-ittihad explains that the human account is an emanation from the Almighty. Whoever is able to free himself

from his outer world, or is able to eliminate his personality from his consciousness as a human being, then he will find a way back to his original source. He will be united with the One, who is seen and felt only one.

In the Mystical Literature it is stated that, "... ma'rifat is self with breath, he said huwallah ..." means that the ma'rifat process from ourselves is carried out along with breathing in and saying "huwallah" (He is Allah). In the mystical concept of Islam - commonly called Sufism - there are teachings about human nature and its unique spiritual nature, which provide the basis for the possibility of achieving what is called ma'rifat and monotheism. Such teachings have appeared in the conversation of the Sufis since the third century Hijri, when ma'rifat and monotheism began to be their talk. According to al-Junaid al-Baghdadi, man has had a more real form before he got his form in this mortal world, namely a spiritual form which he calls the rabbani form, which was created by God "in punishment and for punishment" (Rasail al-Junaid). in [11]

A more complicated and more influential teaching in the development of Sufism was put forward by Mansur al-Hallaj (d. 308 H). According to him, man (Adam) is a manifestation of God's absolute love for His essence, which is actually the essence of His absolute and impossible essence. Therefore, Adam was created by God in His likeness, reflecting all His attributes and names, so that "he is He"

The teachings of al-Hallaj above got a more perfect form through Ibn 'Arabi. In his teachings on wadat al-Manifest, he views humans as the most perfect tajalli (outward appearances) of Allah. According to Ibn 'Arabi, man is a microcosm (al-'alam al-shagir), because in him are perfectly reflected all the names (asma') of divinity and its essences that are born in the universe (al-'alam al'kabir). (Ibn Arabi in Isa, 2001:95).

According to him, the human spirit reflects what is called the Reality of Muhammad (al-haqiqat al-Muhammadiyah) which is the first form. This first form comes from Nur Ketuhanan, and gives birth to himself in the form of the universe, his soul reflects the throne, his heart reflects the bait al-makmur, and his spiritual mental faculties reflect the angels and the stars. According to him, all of them form a group of higher realms (al-'alam al-a'la), while his body reflects everything that exists in this world.

Ibn Arabi further emphasized that because only humans are able to actualize the attributes of God perfectly, then he is called *Insan Kamil* (complete human) and *Insan Kamil* is the cause of creation, and it is in *Insan Kamil* that the object of creation is realized. Ibn Arabi's view of *Insan Kamil* seems to have been developed by Abd al-Karim al-Jilli in his writings entitled *Al-Insan al-Kamil fi Ma'rifat al-Awakhir wa al-Awa'il*. He said that *Insan Kamil* is not only a "universal spirit form", but also the pole which is the center of the world's circulation. Further he said:

"*Insan Kamil* is a qutub (axis) that is circulated by the entire realm of this being from beginning to end ... therefore for every age he has a name that corresponds to his clothing (the human being his embodiment) at that time"

Next he also said, "Know that *Insan Kamil* who basically has the name of the essence of the divine nature and "Kingdom" (universal existence) thanks to his essence, ... therefore for Allah he is like a mirror of Allah, because he has promised himself not to contemplate His name and attributes other than *Insan Kamil*".

From al-Jilli's statement, it can be understood that the *Insan Kamil* is apart from being the principle of creation, the image and likeness of Allah and the Caliph, which has accumulated in him the qualities of *Jalal* (glory) and *Jamal* (beauty) of God, he is also

considered a logical, active principle that from it comes all knowledge and wisdom. It is the revolving pole of all existence

This teaching influenced al-Ghazali's thinking. According to him, between God and humans there is a compatibility (*munasabah*) that other creatures do not have, but that, he said, "should not be written in a book, it must be left in a pile of dust, until it is found by those who take the path of Sufism," he said. when they have perfected the requirements of mysticism (that is, have known the nature of themselves and know God directly)". [12] (al-Ghazali, tt: 297). According to him, this is hinted at in several verses of the Qur'an 17:85, 15:29 and 38:26 as well as the hadith of the Prophet SAW: Meaning: "Verily Allah created Adam in His image". According to him, this Hadith, for ordinary people thinks that what is meant by "rupa" is limited to outward appearances that can be reached by the senses, whereas appearance here does not only mean outward appearances.

In this case, it seems that al-Ghazali agrees with al-Hallaj, who considers humans to be created in the image of God. But al-Ghazali's discussion of humans is more about *qalb* (heart) and *nafs* (soul). According to him, if the human heart is purified from all the stains of lust, it can reflect all the facts listed in *Luh al-Mahfuz*, like a mirror that can reflect every object in front of it [12].

Based on this description, it can be said that in the view of the author of the Mystical Literature, humans are basically Nur Divine (Nurullah) and Nur Muhammad who were created in the "likeness" of God, who have the heart and the *nafs*, and are able to achieve a sense of reunification with God. This view, in different expressions, has similarities with the thoughts of Sheikh Abdul Hamid Abulung (a Sufi from Banjar contemporaries with Sheikh Muhammad Arsyad al-Banjari) which was influenced by the thought of Ibn Arabi, who

said that the perfect human being or *insan kamil* is an outward appearance of God's form.

c. Concept of Human Relationship with God

The following description describes the relationship between man and God based on the Mystical Literature text. As stated above, humans are emanations of Divine Light created in the "image" of God and able to achieve a sense of reunification with God. It shows that between man and God there is an inseparable relationship. For the Sufis, it seems that God can not only be known through arguments and evidence of reason or through revelations delivered by the prophets, but can also be known directly through own experience, if the eye of the heart that is in man has received a light. His rays, having attained the rank of holiness worthy of receiving God's priceless grace. This means that in the view of the Sufis, God is transcendent, as well as immanent (close) to humans. Even the philosophical Sufis (for example, Abu Yazid al-Busthami, Husein Ibn Mansur al-Hallaj, and Ibn Arabi) argue that humans are able to unite with God, both in the form of *ittihad*, *Hulul* and *wihdat al-Manifest*.

Since the 3rd century Hijriyah or the 9th century AD, Sufism has taken its clear form as Islamic mysticism. At that time the Sufis had discussed *ma'rifat*. What is meant by *makrifat* is knowing God directly, with an inner view or the eyes of the heart that has received His light and is immersed in His Absolute Oneness in such a way, so that the Sufis saw at that time only Him (God). According to al-Qusyairi, quoted by Nasution there are three tools in the human body that Sufis use in their relationship with Allah. The three tools are the *qalb* which functions to know the attributes of Allah, the function of the spirit to love Allah, and the function of *sirr* to see Allah. Thus, the process of *makrifat* and seeing God in al-Qusyairi's theory can be described sequentially as follows: *Qalb*, spirit, *sirr*, and Allah. According to al-Qusyairi, *sirr* is more

subtle than the spirit and the spirit is more subtle than the heart, because the heart is not only a tool for feeling but also a tool for thinking.

The ma'rifat process is one step in knowing God. One of the Sufis of the 3rd century H, who introduced the concept of ma'rifat, namely al-Misri (w.245 H). He classified ma'rifat into three classes, namely first, ma'rifat monotheism, ma'rifat common people, second, ma'rifat al-burhan wa al-istidlal, which is ma'rifat mutakalimin and philosophers, namely knowledge of God through thought. and proof of reason, and thirdly, ma'rifat of the saints, namely knowledge and knowledge of God through the nature and oneness of God.

To what extent is the level of human wisdom towards God, among the Sufis there are different opinions. Some say that ma'rifat is up to the level of fana fi'l Allah or makes a person unified or united with God. Sufis who agree with this include Abu Yazid al-Busthami. The essence of Busthami's teaching is that this world of phenomena is only a shadow of the real reality, namely God. The only true being is the form of God who is the basis and source of all things. God is a being that cannot be described and cannot be attached to attributes. The world is a shadow whose existence depends on the form of God, so the reality of this being is essentially single. Meanwhile, between the reality and what appears to be various, there is a difference, it is only a relative distinction, while the essential distinction that is made to it is the result that arises from the limitations of reason. It is clear that the diversity of things that exist is nothing but the result of the outer senses and limited reasoning of the mind, which is unable to understand the oneness of the essence of everything. However, a different opinion was expressed by al-Ghazali (d.505 H). Al-Ghazali said that ma'rifat does not make a person unified or united with God. According to him, the understanding of ma'rifat is

knowing and seeing God with the eyes of the heart.

According to al-Karraj (w.277H/880 AD) which was continued by Junaid al-Baghdadi (w.297 H/900 AD), the special monotheism of the Sufis is: "that a servant (feels like) a shadow before Allah Azza wa Jalla ... (drowning) in the waves of the ocean of His monotheism, with the disappearance (of His mortal what He wills) for him, namely that the end of a servant returns to his beginning, so that he is in a state as before he was ". This understanding is considered as their attempt to bridge or if possible to integrate mystical consciousness with Islamic law. Their most valuable service is the birth of the doctrine of al-baqa or subsistence as a counterbalance and legality of al-fana.

Based on the teachings of the Sufis, it is known that the ultimate goal to be achieved by a Sufi is makrifat and monotheism in the sense of knowing God directly and being immersed in His absolute oneness through his own experience which is commonly known as mortal, so that God is not only known through his own experience. the arguments of reason or the preaching of the prophets. According to the Sufis, this goal will be achieved if the stages called maqamat (levels that a salik must go through and at each level must have stability) and al-hal (psychological conditions at the time of transition), have been passed properly. Regarding these stages, there are different opinions among the Sufis, but at least they include repentance, zuhd, wara', shabr, tawakak, and pleasure. To reach this stage, the Sufis perform exercises (riyazah) of soul purification (takhali), contemplation (tahalli), and illumination (tajalli), which ultimately aim at the ultimate goal of knowing God directly (ma'rifat), getting as close as possible to God. nearness, or even drowning in His absolute oneness (al-hulul, al-ittihad).

In the Mystical Literature text the concept of ma'rifat is put forward, namely on page f

24r/47 which reads, "Starting when we arrive at a land where people read nine times and ma'rifat will be safe...". The word "ma'rifat" in the text implies a process of knowing God directly to get closer to Him or even being lost together in His form. According to the author of Mystical Literature, if humans can carry out ma'rifat well, they will get safety and happiness in this world and in the hereafter. The level of ma'rifat according to al-Ghazali consists of three levels. First, common people's ma'rifat, namely knowledge obtained through imitation or taklid. Second, mutakallimin knowledge, namely knowledge obtained through rational proof. Third, the knowledge of the Sufis, namely knowledge obtained through the method of direct witnessing with a clear heart. The quality of the first and second ranks is almost the same, while the third rank is the highest rank of quality. Thus, when a person has reached the third level of ma'rifat then he will find salvation, happiness and perfection in himself, because he has been on the side of the Most Perfect.

2. The Mystical Path in Mystical Literature

The ways or paths taken by humans to relate to God and His creatures are different. According to the author of the Mystical Literature, the way to relate to God is by praying and trying (ikhtiar). Praying is asking Allah with words that are not bound, free, and part of worship. Trying or endeavoring is taking a certain path or way to achieve the desired goal. The path taken by humans to achieve the goal of obtaining safety, happiness, glory, power, health, and love, is sometimes not in accordance with or even contrary to the teachings of Islam brought by the Prophet Muhammad. The contents of the Mystical Literature text provide an overview of mystical behavior which for some people is considered an act of shirk. Mystical behavior which is considered contrary to the teachings of Islam, among others, allying with the jinn and asking for help from the jinn. In the

Mystical Literature text page f 3r/5 it is stated that,

“/ if you want to be friends / jinn, four will be slow / Starting on Sunday / reading forty times / night and forty times / day in a row until / Thursday and we / reduce our food, don't be like / who have cleaned ourselves / and use the smells/ whose deeds are read in/ on Sunday this verse / sifātullāh ātullāh lā ilaha illallāh/ when people go to sleep on Friday night / we / people stay awake and put candles / don't read that sentence again / until what we aspire to in the heart of the mangeyu Jin Islam/ of which four people named Ba/ gus Lor and Bagus Kidul/ and Bagus Kulon seagrass/ yes they came. It starts at the top of the candle / don't stare at the candle, but it says / that's what it sounds like / ask you to call me / then we answer what stuff ... / what do we mean, don't ask / ask for it or what we say / as for me called andika/ this kula handak promised to/ these four andika if any/ kula andika's work items I hope this is a promise to kula/ “

The word “friendship” means to establish a relationship, befriend or make a genie as a friend. The genies in question are Islamic genies named Bagus Lor, Bagus Kidul, and Bagus Kulon. Seeing the name of the genie refers to the name of the cardinal directions in Javanese, namely north, south, and west. If we look at the context of the previous sentence which states “...the four Jinn of Islam ...” it is suspected that there is one name that has not been mentioned, namely Bagus Wetan. The four names are indicators of the cardinal directions which indicate that the jinn are in control of the four cardinal directions and when called upon it will emerge from one of the cardinal directions. This strengthens the alleged influence of Javanese culture in Malay mystical literature in South Kalimantan.

This behavior is considered by some to be an act of shirk. This is different from the way of the Sufis. The Sufis follow a path (tariq) consisting of several stages (maqamat) which

they must climb one by one. In the long journey of climbing they also experienced a number of spiritual states called al-hal (Muthari, 1992: 110).

The terms al-maqamat and al-hal have existed since the 3rd century Hijri, when the term ma'rifat became a topic of discussion among Sufis. Al-Hujwiri (Muthari, 1992:111) explains that Sari al-Saqathi (d.257 H/870 AD) was the first to talk about al-maqamat and al-hal. In fact, according to him, the discussion about al-maqamat and al-hal has existed since Haris al-Muhasibi (d.234 H/857 AD).

According to al-Sarraj (Muthari, 1992:112), what is meant by maqamat is the level of a servant before Allah azza wa jalla in terms of worship, mujahadat and riadat, and self-centeredness to Him”, while al-hal is “a state that covers one’s heart or the feelings contained therein.” In other words, maqamat are the ranks that are climbed by a salik (people who follow the path of Sufism) in order to reach the final goal, namely towards Allah, while al-hal is experiences the spiritual experience felt by a salik on his way to Allah, therefore, according to al-Qusyairi, al-thing is a gift (maqahib) from Allah, while maqamat is the result of effort (makasib) of the salik.

Among the Sufis there are differences of opinion regarding the maqamat and ahwal, both regarding the meaning and the number of details. Abu Nasr al-Sarraj (d.378 H/988 AD) mentions seven maqamat and nine al-hal. The seven maqamat he meant were repentance, wara, zuhd, faqr, patience, tawakkal and ria, while the nine al-things or ahwal he meant were meditation (muqarabah), closeness to God (qurb), love (mahabbah), fear (khauf), hope (king'), longing (syauq), peaceful (thuma'ninah), witnessing God (musyahadah) and believing. But Abu Talib al-Makki (d.386 H/996 AD) presents nine maqamat, namely repentance, patience, gratitude, hope (king'), fear (khauf), zuhud, tawakkal, rida and love (mahabbah), without explaining

understanding of maqamat and al-thing as stated by al-Sarraj. According to him, maqamat is the essence of al-hal, patience and gratitude are sometimes said to be al-hal and sometimes maqamat.

In this connection, al-Ghazali seems closer to Abu Talib al-Makki than any other Sufi. In his book Ihya 'Ulum al-Din, he suggests more than ten maqamat, namely repentance, patience, gratitude, hope (king'), fear (khauf), zuhud, tawakkal, love, longing, intimacy and ria. According to him, each of those mentioned above is a station. He also explained that for someone who is already mentally stable then he is in that state, but if it is not steady, then he is said to be al-hal.

However, al-Ghazali has his own way of explaining each of these stations. According to him, repentance, patience, gratitude and so on each contain three elements that are integrated into one unit, namely knowledge, attitude and charity. Or in educational terms it is called cognitive, affective, and psychomotor. Repentance, for example, is feeling sorry for yourself for doing something wrong and determined not to do it again. Repentance must be done continuously until its peak, namely forgetting everything except Allah. According to him, repentance is a combination of, (a) Knowledge about the harm of sins that have been committed, being a dividing wall between humans and God, (b) Attitude is a form of sadness thinking about the consequences of the sin, and (c) Actions that must be taken to avoid harm. Sin is to leave all the actions that lead to that sin and always try to do things that are pleasing to Allah. In addition, in the explanation of each of the maqamat and it, the Sufis put forward three levels, which seem to describe three stages, namely the beginning, the middle and the end that must be passed by a seeker in an effort to draw himself (bertaqarrub) to Allah. . Regarding zuhud, for example, Imam Ahmad Ibn Hanbal presents three stages, namely the initial zuhud, namely the zuhud of the

common people by leaving everything that is forbidden, then the middle *zuhud*, namely the *zuhud* of special people (*khawash*) by leaving things that are excessive from the lawful and the final *zuhud*, namely the *zuhud* of the wise by leaving everything that interferes with efforts to draw closer (*taqarrub*) to Allah. This information, according to Margareth Smith, reflects three levels, namely purgative, illuminating and unitive which are recorded in Western mystical terms (Smith, 1977:7).

The term *maqamat* and this is also found in the writings of Ibn Arabi. According to him, because good deeds that have to do with the body, such as prayer and fasting, as well as those related to the soul, such as patience and pleasure, there are things and states. But this issue is only touched on in passing, and the explanation in this connection seems closer to the metaphysics of divinity than the description of the mental process of the Sufis in achieving the ultimate goal known as *ma'rifat*. According to him, the universe forms a circle that starts from and ends at one point, namely Allah. Everything has its state determined when it was created, including humans and *jinn*.

In this connection, the author of *Sastra Mystic* invites the reader to enter the state of the *jinn* through mystical behavior. The last two types of creatures (humans and *jinn*), when born into the world, are lowered from their original dignity. In order for everyone to return to their original state, Allah puts a caller in his heart, so that he always moves in that direction, either by doing good deeds or avoiding actions that are not pleasing to Him, because each person will only reach the state that is intended for him. In this connection, Ibn Arabi also mentions repentance, patience, contentment and some high stations. But besides being very brief, his discussion on this seems to only be aimed at discussing the issue of divinity, not explaining the stages that must be taken by a *salik* in order to reach that *ma'rifat*. Whereas the level of repentance, patience, and others

becomes important when humans still carry out mystical behavior that is not in accordance with Islamic teachings.

What is more important to Ibn Arabi, as well as for Sufi writers who understand *wahdat al-Manifestation* in general, is not how the efforts must be taken to make *taqarrub* or achieve *ma'rifat*, but rather the issue of the content of *ma'rifat* itself being discussed. Therefore, as seen in Ibn Arabi's greatest work, *al-Futuhat al-Makkiyah*, his discussion focuses on the nature of things in this form, in contrast to al-Ghazali in his great work *Ihya 'Ulum al-Din* who focuses on his discussion on the question of how to achieve that *ma'rifat*.

Al-Ghazali in the book *Ihya 'Ulum al-Din* describes in depth the despicable qualities called *al-Muhlikat* (which are destructive) for the efforts of a *salik* to achieve his goal of getting closer (*bertaqarrub*) to Allah. In this section al-Ghazali explains about the purification of the heart, lust, the dangers of loving worldly things, arrogance, hypocrisy, self-deception which is known as '*ujub*, *riya*, *thama'*, and so on.

In his other book, *Minhaj al-'Abidin*, al-Ghazali explains about anything that can shake the soul and disturb a person's heart, such as the temptation of worldly charms, the temptations of attractive humans, the whispers of Satan and the influence of lust. He also explained in the book about the feelings that sometimes arise when a person worships, such as lazy, sad, stupid and so on, so that he is no longer interested in doing it. In addition, he also explained about the dangers that arise from oneself that reduce the value of worship, such as the attitude of *riya*, *ujub*, *sum'ah*, and hypocrisy.

Al-Ghazali's description above, according to Ahmadi Isa, has many similarities with what Muhammad Nafiz described in his book *al-Durrun al-Nafis* and the description of liver disease and prayer to release all kinds of liver disease is also contained in the mystical

literature. 3. Mystical Experience in Mystical Literature

The author's mystical experience contained in the Mystical Literature text is a syncretic mystical experience. The experience was obtained through different, even contradictory, paths. On the one hand this experience is obtained through "ma'rifat" to Allah, but on the other hand he also gains a mystical experience through "friending the Jinn". The experience of "ma'rifat" to Allah is reflected in the prayers and readings that must be said when performing mystical behavior. In addition to using prayers in Islam, the author also recommends reading the lafaz "lā illaha illallāhu", *asthma'ul husna*, the names of the prophets, and others.

If a person has achieved direct recognition or ma'rifat, then the self who gets ma'rifat feels that he has lost his form in the Form he knows through the eyes of the heart, because in the view of the wise person who has arrived there, there is only one only, namely God. However, what is interesting about this mystical text is that in the process of experiencing ma'rifat, he still carries out mystical behavior which the Ahlussunnah wal Jamaah group considers heretical (Sa'id, 2004:13). The things that are considered heretical include the following statements in the Mystical Literature.

1. *"/ jika hendak bersahabat/ jin, empat akan lampahnya / Bermula pada hari Ahad/ membaca malam empat puluh/ kali dan siang empat puluh/ kali berturut2 sampai kepada/ hari Kamis serta kita/ kurangi makan kita, jangan seperti/ yang sudah2 bersih diri kita/ serta memakai bau2an/ yang dibaca amalnya di dalam/ hari Ahad ayat inilah/ sifātullāh zātullāh lā ilaha illallāh/ apabila sampai malam Jum'at pada/ orang tidur maka kita/ berjaga serta memasang lilin/ jangan dibaca lagi kalimat itu/ hingga yang dicita2 di dalam/ hati mangeyu Jin Islam/ yang empat orang yang bernama Ba/ gus Lor dan Bagus Kidul/ dan Bagus Kulon lamun iyanya datang.*

Bermula di atas pucuk lilin/ jangan bamandak kita memam/ dangi lilin, lamun inya berkata/ demikianlah bunyinya apa engkau/ pinta maka menyeru padaku/ maka kita jawab barang apa.../ maksud kita, jangan banyak per/mintaan itu atau kata kita/ adapun kula menyeru andika/ ini kula handak berjanji pada/ andika berempat ini kalau ada/ barang kerja kula andika yang kula/ harap2 inilah janji kepada kula".

2. *"/Bermula jika/ kita hendak melihat/ orang di dalam kubur dibaca/ do'a ini atas kubur/ pada hari Jum'at tujuh kali/niscaya dilihat orang yang/ di dalam kubur membaca itu/ pada waktu Subuh. Bermula/ jika handak melihat mala/ ikat atau Jin atau setan/ dibaca doa ini pada tempat yang/ sunyi niscaya kelihatan/ semuanya serta berkasih-kasih/ dan berkata2 dengan kita/"*

The statement shows that the author of the Mystical Literature is a Sufi who expressed his experience of making friends with Islamic jinn named Bagus Lor, Bagus Kidul, Bagus Kulon, and his experience of seeing people in the grave, as well as his experience of seeing angels, jinn, and demons. Based on such mystical experiences, the author of this mystical literature can be classified as a syncretic local Sufi. His teachings reflected in the Mystical Literature text show that they are syncretic teachings, which mix Islamic teachings with local beliefs and traditions.

Islamic teachings expressed in mystical literature are in the form of Sufism, but some of the prayers as a practice are used for worldly interests, for example for treatment, strength (strength), seeing and asking for help from spirits (jinn), husband or wife not cheating, agriculture so that plants do not plagued by pests, loved by people, and so on. The practices in mystical literature are a form of syncretic Islamic teachings that developed in South Kalimantan, especially among the outskirts of the Banjar community, namely the Banjar community who did not receive

sufficient Islamic religious education and the Banjar community who was heavily influenced by the teachings of Wahdat al-Manifest, Ittihad, Hulul, as well as the traditions of the local community (Banjar) originating from the teachings of belief (Kaharingan), Hinduism, and Buddhism. Sufi figures from Banjar who taught the teachings of wahdat al-Manifest, among them were Sheikh Abdul Hamid Abulung and Sheikh Muhammad Nafis al-Banjari. Judging from its teaching principles - which refer to the two main streams of Sufism - Islamic teachings in Mystical Literature are thought to be Sufism teachings adopted from the teachings of Abu Yazid al-Busthami (d. 260 H) on ittihad which was continued by Husein Ibn Mansur al-Hallaj (w. 308 H) on al-Hulul, and Ibn Arabi (w. 638 H) on wahdat al-Manifest or manunggaling kawula gusti (Jw).

The teaching of human nature as an emanation of Nur Divine in Mystical Literature is related to the teachings of Abu Yazid al-Busthami (d.261 H/877 AD) about ittihad. According to Abu Yazid al-Busthami the world of this phenomenon is only a shadow of the real reality, namely God. The only true being is the form of God, who is the basis and source of all things. The world is a shadow whose existence depends on the form of God, so the reality of this being is essentially single. On the basis of such thoughts about God, they argue that this nature (including humans) is radiation from the divine essence. In humans there are elements of divinity, because he is an emanation of the Divine Light, like the rays of the sun. That is why in the Mystical Literature it is said that, "... because I am Nurullah Nur Muhammad, do not eat me because Ikam comes from me", and on another page it is also stated "My skin is the skin of ujudullah". The statement shows that the teachings of Islam in mystical literature are in line with the teachings of the philosophical school of Sufism on ittihad from al-Busthami. This teaching also has similarities with the teachings of al-Hulul from al-Hallaj, and

wahdat al-Manifest from Ibn Arabi. The teachings were brought and taught by Sheikh Abdul Hamid Abulung and Sheikh Muhammad Nafis al-Banjari to the people of Banjar since around the 18th century.

Among other Sufis who expressed such spiritual experiences was Husayn Ibn Mansur al-Hallaj, better known as al-Hallaj (244-309 H/858-922 AD). He is a figurehead stream. What is meant by Hulul is that God chooses certain human bodies to take place in them after the human qualities that exist in that body disappear and at that time God's spirit unites in the Human Body.

In this way according to al-Hallaj a Sufi can unite with God. In this union the Sufi self does not seem to be lost, as is the case with the Sufi self in ittihad. In ittihad according to Abu Yazid, the Sufi self is destroyed and there is only God. In al-Hallaj's understanding, the Sufi self is not destroyed. The difference between Abu Yazid's ittihad and Hulul al-Hallaj, if in ittihad one sees one form, while in Hulul there are two forms, but united in one body.

In this way according to al-Hallaj a Sufi can unite with God. In this union the Sufi self does not seem to be lost, as is the case with the Sufi self in ittihad. In ittihad according to Abu Yazid, the Sufi self is destroyed and there is only God. In al-Hallaj's understanding, the Sufi self is not destroyed. The difference between Abu Yazid's ittihad and al-Hallaj's ittihad, if in ittihad one sees one form, while in the Hulul there are two forms, but united in one body.

From the words of Abu Yazid and al-Hallaj, it seems that each of them claims to be God, but that is not the case. Such utterances, in terms of Sufism, are called *syatahat* (utterances that are revealed from overflowing feelings) which should not be judged according to their outer meaning alone.

Then appeared in the history of Islam, Abu Hamid al-Ghazali, known as Hujjat al-Islam. Since the emergence of al-Ghazali, Sufism has a strong and guaranteed position in Islam. He managed to explain that the view "that there is only Allah" which is the essence of the highest ma'rifat and monotheism is not contrary to the principle of the Ahl al-Sunnah wa al-Jamaah creed which views God and nature as two different things, because the views of the Sufis that "there is only Allah" according to al-Ghazali only implies the centeredness of the entire Sufi inner consciousness to God, not a conception of God and His relationship with the universe. According to him, *syatahat* words, such as "Glory to me (Subhani), I am al-Haq (Ana al-Haq)", and so on - which carry the meaning of *ittihad* or *Hulul* - were actually said by Sufis in a drunken state, so that he is seen in it, or between the appearance of the wine and the appearance of the glass. After the drunkenness subsided, they realized that it was not *ittihad* in the true sense (essential), but only resembled *ittihad*.

In *ittihad* and *Hulul*, Abu Yazid and al-Hallaj, al-Ghazali's words reached the level of a very close proximity to God, which is impossible to describe in words, at that moment the imagination arose in them that they were united with God, although that's not really the case. In such cases the Sufis should be silent and not say except: "What happened has happened and I don't remember anymore, consider it a good thing, and don't ask the truth". So al-Ghazali did not blame the Sufis who issued the *syatahat*, even Abu Yazid al-Bustami was included, in the Sufis he asked Allah to purify their souls.

According to Harun Nasution, al-Ghazali's opinion that the Sufis are holy people, have noble character and follow the right path in the way of Allah, succeeded in changing the views of shari'ah scholars and Muslims about Sufism and the Sufis. If before al-Ghazali the path of the Sufis was shunned by sharia scholars, then after his writings on Sufism

were widely circulated, sharia scholars began to take a path that had been thought to be heretical.

In the VII H or XIII M centuries, Sufism seems to have undergone a fundamental development. Starting from the view that "There is only Allah", Ibn Arabi then views this universe as an outward appearance (*tajalli*) of the names (*asma*) of Allah. According to him, Allah is One in terms of His essence and numbered in terms of His names, but the names of Allah are His essence, not something else, so that this universe is an outward appearance of His absolute essence. in a limited form. Therefore, in terms of His outward appearance, God "is 'ain all things ... limited by the limits of all that is finite" (Siregar, 1999:37). But this does not mean that Ibn Arabi considers God to be the universe, or vice versa, the universe is God, because the only form he sees as essential is God's form in terms of His essence, not in terms of His attributes. According to Ibn Arabi, as the essence of the Absolute, without a name and attribute, God cannot be known, it cannot even be said that God must have a God of Him. In other words, for Ibn Arabi God can only be known through His outward appearance in the form of this multi-faceted universe, which reveals the essence of the Absolute in the form of a finite form, but the True Being remains behind and above the universe. this, although it is impossible for anyone to know.

4. Mystical Deeds in Mystical Literature

Sufis always say that he is a person chosen by God. The Qur'an in various places states about this choice. According to the author of *Kitab Al-Luma*, quoted by R.A. Nicholson explains that: First, the choice fell to the Apostles who were chosen because of their virtue and innocence, their inspiration, and their apostolic mission. Second, certain groups of Muslims, who are chosen for their virtue and sincerity, control their passions and have strong bonds with eternal reality. In other

words, those who were chosen were the guardians. While the Sufis are the chosen people of the Muslim community, the saints are the chosen ones from the Sufis.

Everyone who has matured (majdub) is a wali and when they show strangeness and wonders they are often called saints, not only after they die (as in the Christian world), but during their lifetime. However, they often live to death in obscurity. Hujwiri said: "Among the saints there are about four thousand people who are hidden and do not know each other, nor are they aware of their special status."

The guardians according to [13] Donald (1990:164) relate to small groups personally. First, as spiritual teachers and leaders, its members will follow its teachings throughout the leader's life. Second, as heads of religious orders, the guardians will use their names for the groups they lead. The beginning of the fatherhood is the 12th century AD Its members are often called Darwish. Each order has a large number of fraternity members, so that their influence can penetrate almost every layer of Muslim society. They are "independent and self-developed, there is no competition, nor is there any rule that binds them." In faith and worship, they do it according to their own way, limited by the universal Islamic conscience. Therefore, foreign doctrines and morals are not appropriate. those who are easy to develop will soon be ignored, so that their independence will be saved. As the chosen people, many facilities are given to them in the form of extraordinary events called karamat. While those that appear in the Apostle are called miracles, namely actions that cannot be imitated and done by ordinary people. Usually it is used to answer those who get the gifts and miracles of the saints, which is actually the prerogative of the saints. Apologies of the Sufis, while admitting that the two types of miracles are essentially the same, so it will be confusing to distinguish between the two Furthermore, they will say that the saints are

witnesses to the messenger and all the wonders he possesses are descended from him.

However, not all Sufis like and justify the miracle (karamah). Sahl ibn 'Abdallah, for example, once said that the highest miracle is the birth of good deeds in exchange for bad deeds. Likewise Bayazid's confession that during the early days I studied, "God has always gifted me with miraculous abilities, but I really don't need it. However, when he saw me like that, then He gave a way to reach knowledge of Him. Another Sufi Junaid al-Bagdadi believes that this miracle is one of the "veils" that covers the spirituality of the chosen human from the truth. Junaid al-Bagdadi's opinion was forwarded by a Banjar cleric named Muhammad Nafis al-Banjari, who was his teacher while studying in the Middle East.

The saints of Islam never said he had miracles. They always say, "Miracles are always given or shown to me", according to one view he may be fully aware at the time, but most of the Sufis say: "Such miracles will never appear, except in a state of ecstasy, that is when they himself vanishes, so that whoever intervenes with them will be in conflict with the power of the Almighty, which enables him to speak with His tongue and act with His hands", as hinted in a Qudsi Hadith.

Mentioning the peculiarities of the guardians is certainly an interesting activity to study. For example, many of them are able to walk on the surface of water, fly in water, rain down, appear in various places at the same time, heal by exhalation, revive the dead, know and predict the future, read minds, telekinesis (moving items remotely), turning the soil into gold or precious stones, and more. For Muslims who do not have sensitivity to natural law, of course all habits that are contrary to natural law are felt as normal.

Likewise, the practices in Mystical Literature - which for some people - are considered

irrational - are mystical behaviors that contain very deep meanings for those who experience them. The mystical performer practices prayers accompanied by special rituals for various needs of his life, especially those related to various problems in his life. The practice was carried out as a solution to the problems he was facing. The following are various practices in the Mystical Literature text that are syncretic, namely a combination of Islamic teachings with the teachings of the beliefs and traditions of the Banjar people.

CONCLUSION

Based on the description in the previous chapters, it can be concluded as follows.

1. Mystical Literature Manuscripts are Malay manuscripts with Islamic religious nuances that are stored in the Lambung Mangkurat State Museum, South Kalimantan Province. This manuscript is made in small size (like a pocket book), which is written using Arabic letters. There is no author's name and place of writing in this manuscript. Based on the language used, namely the Banjarese language and found in the Banjar area, it is estimated that this manuscript was written by Banjar people who adhere to the teachings of wahdat al-Manifest, al-Hulul, and Ittihad.

2. The contents of the Mystical Literature text are about the science of Sufism and local traditions originating from the teachings of the Kaharingan belief and Hindu-Buddhist religion. The science of Sufism stated in the Mystical Literature text is similar to the ittihad teachings of Abu Yazid al-Busthami, al-hulul from al-Hallaj, and wahdat al-Manifest from Ibn Arabi. Although there are differences between the three teachings, all three have similarities, namely developing the teachings of philosophical Sufism. The teachings were brought in by Banjar Sufi scholars, including Sheikh Abdul Hamid Abulung and Sheikh Muhammad Nafis al-Banjari. This teaching still exists in Banjar until now, but generally the followers of this teaching are marginal

people who have relatively low religious education and very few in number.

3. Mystical Literature Texts have an important meaning in the framework of efforts to reconstruct the thoughts of the scholars of the Archipelago, especially in South Kalimantan during the period around the 18th century to the 20th century. As it is understood that so far the religious thought that has developed rapidly in South Kalimantan since the reign of the Banjar sultanate is the idea of Sunni Sufism from Sheikh Muhammad Arsyad al-Banjari, while the thoughts on philosophical Sufism taught by Sheikh Abdul Hamid Abulung and Sheikh Muhammad Nafis al-Banjari are less well developed. There are many factors that influence it, including political factors. The policy of the sultan of Banjar who sentenced Sheikh Abdul Hamid Abulung to death and the implementation of the sole creed of Ahlussunah wal Jama'ah in the entire territory of the Banjar kingdom, became the main factors that influenced the lack of development of philosophical Sufism teachings in South Kalimantan.

4. Mystical Literary Texts contain syncretic religious practices. It contains prayers and mystical behavior, which for some people - especially followers of Ahl al-sunnah wa al-jamaah - this teaching includes shirk and heresy. The main teachings in Mystical Literature are Islamic mysticism, especially the description of wahdat al-Manifest, including those about Maknaullah, Nurullah, Nur Muhammad, and teachings about various practices to make friends with jinn, asking for help from jinn, avoiding interference from jinn, as well as practices for various things. necessities of life, for example for treatment, gaining strength, gaining safety, husband and wife so as not to cheat, getting a lot of fortune, being loved by people, avoiding being killed, not getting lost in the forest, for plant farmers not being attacked by pests, and so on.

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Yantra Perspektif Seni dan Mistisme

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ABSTRACT

Yantra is a symbol or sign which is a means used in various activities of religious beliefs of Hindu society in Bali which contains elements of art and high mysticism. It deserves to be investigated in this study with the title "Yantra Perspective of Art and Mysticism." The problem being discussed, namely: How is the form of *yantra* works in the perspective of art and mysticism. What is the function of the *yantra* of the perspective of art and mysticism in Hindu religious events in Bali. What is the meaning contained in the *yantra* of the perspective of art and mysticism. This research aimed at developing understanding of Comprehensive Theory about *Yantra* in the perspective of art and mysticism used in Hindu religious activities in Bali. Research Results; The form of *Yantra* works used in Hindu religious events in Bali are; 1] *Yantra* in an artistic perspective, for example; painting, sculpture, sound art, *wayang*, traditional instruments (*gamelan*), dances, etc. 2] *Yantra* of mystical perspective in Hindu religious events, for example; *Sesuratan/Rerajahan* in religious facilities, *rerajahan kajang*, *kekereb rangda/barong*, statues/*pretima*, *kidung/ kekidungan*, *sidekarya* mask dance, etc. The function of the *yantra* in the perspective of art and mysticism is as a function of a request to present gods and goddesses, repellent reinforcements, purification, authority, aesthetics, education and social. The meanings contained in the *yantra* of the perspective of art and mysticism; the meaning of the symbol, harmony, magic, courage, toughness, culture.

Keywords: *Yantra*, art, mysticism

I. INTRODUCTION

The life of the Balinese people as a unified system consisting of various Balinese ethnic in implementing the teachings of Hindu religious mysticism is an inseparable part of one form of event as well as facilities and the surrounding environment. By applying the basic framework of basic diversity elements (*tatwa*, philosophy, ceremonies/rituals, morals/ethics). To realize a harmonious life and contain the spirit of the soul or *taksu Kauripan* in accordance with the expectations of the purpose of diversity in life which is the reference for the actions of every religious creature, one of the super structures is the belief system, religious ritual activities and phenomena related to the supernatural of God will always be the same as inferior society

will use an object or symbol/intermediary of divinity. Which is a social and symbolic world view of creation. *Nyasa* to God or called "Yantra"

One of the diversity life systems in Balinese Hindu society in realizing their sense of devotion to God is manifested in the form of *Nyasa* to God or the means of *Yantra*.

Yantra contains the teachings of religious mysticism, art and religion. The very nature of the divine verse is very sacred. Various forms of *Nyasarupa* or *Yantra* that can be described through the object of Divine means carried out by *sangging undagi* through the process of sacralization and *tantrayana* teachings as

intermediary supernatural energy to the God.

From these holy Yantras, people expect God to be present in these sacred objects to give holy vibrations to their supporters. And there are also various forms of Yantra that function as an accompaniment to religious events as Art to visualize a sense of lango for the community which becomes a symbolic unity that cannot be separated.

In this paper the author will discuss 3 problems, namely:

- What is the form of Yantra from the perspective of art and mysticism?
- What is the function of Yantra art perspective and mysticism.
- What meaning is contained in the form of Yantra from the perspective of art and mysticism.

This paper uses a qualitative descriptive research method with data collection of observations, interviews and documentation with data analysis according to the opinion of Milles Huberman (1992). The purpose of this research paper is to develop theoretical knowledge by deepening the overall description of Yantra in the perspective of art and the mysticism contained in it.

II. YANTRA ART PERSPECTIVE

2.1. Yantra Art Perspective

All sociological activities of the Hindu ethnic community in Bali in realizing their sense of devotion to the worshipped god through various forms of yantra as symbols of religious symbols for events, entertainment and accompaniment of religious events, which produce a work in the breath of lango or fun, is a beauty itself. This is influenced by the Hindu teachings of Shiva Sidhanta as a means of

worshiping Lord Shiva as the pinnacle of the highest god of immortality in the afterlife/Nature of Sunia. Various activities are carried out with symbolic beauty that has a spirit, in Bali it is known as Taksu which is tied to religious norms or certain rules that refer to religious events to achieve the final goal, namely moksha. As is the case in this study, it is a form of religious yantra that blends together into a unified synergy between art and mysticism. Where Yantra as an introduction to the lango of beauty as an accompaniment to religious events, and Yantra who receive the gift of the spirit of a touch of mystical teachings to the deity worshiped goddess Durgadewi as the highest holder of the tantrayana bairawayana teachings that give rise to the magical power, in Bali it is called Kawisesan or the supernatural power of Siddhi from its adherents. This is what artists, rakawi or ordinary people are looking for to deepen their lives in their service through a sense of lango towards *Moksahtram Jagathita Ya Ca Ithi Dharma*.

This yantra in the life of the Balinese people becomes a means of symbolic unity that is very synergized into a unified spirit of all activities of the people's actions to the devotion of the God of beauty.

Below is an example of Yantra yantra in Balinese people's life which is an art of worshiping the god of beauty with a symbolic main force of lango sense that pleases the satisfaction of connoisseurs of pure entertainment. In Bali it is called as balih balihan art that function as beuty/art in religious, as follows;

2.1.1 Painting

Painting is a branch of art in the form of 2-dimensional visuals that can be

touched by the sense of sight. To get a certain impression from the senses. This painting can be visualized from several media facilities in the form of a calico canvas accompanied by colorful techniques with harmonious compositions. The painting process is done by applying several colorful paints with various techniques to create a sense of power unity by creating a sense of sensory capture with the turmoil of the artist's imagination so as to produce beautiful and fun paintings. Paintings in Yantra's perspective have a function of beauty, such as being installed or exhibited in certain events so that they are enjoyed with the pleasure of their fans without being accompanied by religious means.

Example :



Title; The Painting of Kala Sungsang

Documentation by; I Kadek Sumadiyasa

Date; 10th of August 2022



Title; The Painting of Buta Siu

Documentation ;I Kadek Sumadiyasa

Date 10th of August 2022

2.1.2 Sculpture

Sculpture is a branch of art in the form of 3-dimensional visuals that can be seen from 3 aspects, namely from the front, back, top, bottom and side. The statue is made using corri mixed media and structural framework tools whose diameter adjusts to the desired appearance. The statue in the perspective of the beauty of the symbol or Yantra is only used for beauty without being followed by religious elements, it is practically time efficient. Along with the development of the era, way of thinking is human creation has become more rational. Therefore, the statue is used as a work of art of beauty. The statue in Yantra's perspective is intended for art and to commemorate historical events and phenomena or calamities that were carried out in the past. So it is important that the use of this art contains an aesthetic message that is internalized by the message in it. Examples of sculptures as accessories for the space location functioned as beauty.



Title: Sculpture of A Mother

Documentation by; I Kadek Sumadiyasa
on 12th of August 2022

2.1.3 Sound Art

Sound art is one of the works of art that (creativity in its implementation uses vocals or sound/music generated using several musical instruments. This sound art is the first to play vocal art works that are born from the human body itself. This sound art develops in vocal expression, where the sound will be designed in such a way as to adjust the rhythmic vocal forms according to the work so that beauty is achieved. The sound art of each region has different characteristics. It is purely to create a pure visual work. Even this sound art is very often found in various official activities in the community as well as the government agenda as a supporter to enliven the entertainment. The audience with the chanting of this vocal medium, people will be touched by the heart and dissolve in enjoying the impression of the sound being sung.

2.1.4 Wayang or Puppeteer

Wayang is a symbol of the shadow of the creation of the universe that retells this universe (shadow as a shadow of the one who created it, with various interpretations and the creative intellectual abilities of the one who tells it. (Watra, 2007: 95). Therefore, the wayang in Yantra is developed into a meaningful work, the function of using the forms presented here emphasizes the tendency to be more innovative and creative by the maker. Like wayang in the form of attributes of Sattwika, Duita and rajasika of humans and animals.

2.1.5 Gambelan

The gambelan listed in the Prakempa lontar mentions that the groups and types of Balinese gambelan are decomposed

very precisely according to different instrumentation, orchestration, playing techniques and functions. Gambelan as an object of beauty according to the Pralempa lontar, all gambelan barungan have different functions according to place, time and conditions. According to Prakempa's lontar, some Balinese gambelan are used for the beauty of religious accompaniment aimed at performance sessions such as: gambelan gong kebyar (the result of goodness), gambelan semar pegulingan (Barong Singapadu), samar petangian, semar palinggihan, baleganjur, gong gede and several gambelan creations. which is innovative. This game is based on the time in which the space is staged, paraded to accompany the performance of the performing arts

2.1.6 Dance

Dance is a work of art that is visualized through body movements arranged in a harmonious composition according to the imagination of the cultivator/artist. In this dance, the dancer must be able to present wiraga, wirama, wirasa which become accompaniment of the movements of each dance. This dance is performed in the performing arts of an entertainment nature, using separate patterns according to the space and time of the social agreement that uses the dance. This dance is beautiful to enliven the atmosphere without the religious burden of each role. This kind of dance is classified as the balih-balihan dance, the bebali dance serves to accompany the ceremony, while the wali dance is sacred, accompanied by an offerings. Dance in the context of art is freedom without being bound by rules, a standard in Balinese tradition. Dances that function

as art are often found in official events, or events in hotels, as well as certain places. Artistic or in the example of dance which is artistic;



Title; Jaged Dance

Documentation by; I Kadek Sumadiyasa
Date 15th of September 2021

2.2 YANTRA MYSTICISM PERSPECTIVE

Yantras who received the grace of spirit teachings of mysticism to the worshipped Goddess of Durgadewi as the highest holder of the tantrayana bairawayana teachings that give rise to the power of magic, in Bali it is called Kawisesan or the supernatural power of Siddhi from its adherents. This is what artists, rakawi or ordinary people are looking for to deepen their lives in their service through a sense of lango kawisesan towards *Moksahtram Jagadhita Ya Ca Ithi Dharma*

2.2.1 Ceremonial Medium in Hindu Religion

Various yantra symbols in various activities of Hindu religious events in Bali, these yantras are used as symbols of intermediary understanding of an object to be used to worship before God Almighty. These yantras are means of an

art that is formed from a sense of human devotion as a means of offering to God Almighty.

These yantras mentioned earlier are performed as a purification *ptayascita* before being delivered containing the vibrations of the power of tantra energy that connects to the afterlife.

In Hindu religious events in Bali, it is often found that the most prominent yantra which is the easiest to make is the *banten*. *Banten* is a *Nyasa Rupa Dewata* in the form of *reringgitan/tetuasan* which contains elements of Tantrayana teachings of divinity. From this *banten*, the symbol of God should have been present in this world to beg for a gift of prosperity. *Banten* contains the symbol/energy of the divine power of the Almighty God and is able to reject the spirit of energy that is not good/negative in the environment of the religious event, so that the *banten* without being followed by the *puja* is already speaking *Nyasa Rupa Dewata* of the God. As an introduction to a worship (Interview with Ida Pedanda Putra Kemenuh, 20th of August 2022). *Banten* is also a repellent against danger, *gering*, *grubug* and human waste, *Banten* is able to neutralize everything in religious events. (Titib,1999:3) Example;



Title; Banten daksina pitara

Documentation by;I Kadek Sumadiyasa

Date 8th of July 2022

2.2.2 Sesuratan/Rerajahan in Ceremonial Events

Sesuratan / rerajahan is derived from the word "raja" (s) which means Sanskrit the word "raja" means talisman. Then it developed into a *rajaan*. Raja-rajaan means various kinds of amulets and later became Javanese Kawi which means "cracked hands" (handwriting), talismans, letters, writings, images and also has the meaning of heart desire / lust (Mardiarsito, 1985:458). In Indonesian the word "Rajas" means writings, letters, pictures, paintings and religion against reinforcements, immunity by using religious activities, immunity by using stone materials, etc. (S. Prawiratmodjo, 1957:126)

This rerajahan/sesuratan contains strong mystical elements because as a symbol of Yantra it contains the goals of people's expectations of their worshiping god.

In the means of religious ceremonies, it is often find offerings medium, as well as other objects such as a jug, which is written in the Padma script (the weapon of Lord Shiva) and several other jugs which are tattooed by the pengider dewata nawa sanga. All these scriptural means function as powerful mystical magic as Yantra. Connecting to the afterlife through the process of purification of the mind on a niskala scale. Example; sesuratan kereb gedog Dalang



Title; Ngungkab kereb wayang

Documentation by : I Kadek Sumadiyasa

Date 8th of August 2022

2.2.3 Rerajahang Kajang

The tradition of Hindu religious rituals in Bali related to the Pitra Yadnya ceremony uses one of the most prominent elements of the letter, which is called "Rajah Kajang". As Yantra in the Ngaben ceremony in Bali. In the implementation of the Ngaben Pengabenan ceremony, the main thing held in Bali is the kajang or pranawa. Which is very important and the main sacred pingit. In the activity of the ceremony which is called Surat Kajang or Rajah Kajang or Pranawa. Those who use sacred scripts contain mystique and each member of the family of the deceased has a different rerajahan kajang letter according to the guna karma of the person being ceremonious. It is the guna karma that distinguishes and is commonly used by people who died as a cover for the corpse using rerajahan kajang according to the rajah ancestral Bhisama.

The making of rerajahan kajang is made by using dewasa ayu using ceremonial means in the form of peras sodan suci Daksina as a means of requesting to Ida

Hyang Widhi and should not be done by just anyone, it is mystical and sacred.

Rerajahan kajang is believed to be able to provide vibrations of magical energy that can shape the characteristics of human spirits who have died as identities to meet the elements of creation, namely the Panca Maha Bhuta element. The image of this kajang rerajahan is a combination of symbols and sacred scripts and mystical tantra teachings as a means of connecting the spirits of the dead to the afterlife.

2.2.4 Rerajahan Kereb Rangda and Barong

Rerajahan kekereb rangda and bebarongan in Bali contain magic and secret teachings of understanding that are able to reject and bring down the ista dewata gods and goddesses. Where kereb is a white Balinese cloth written with modre/holy script as the cover of a tapakan/pelawatan rangda, barong, masks in Balinese culture. This Kereb is made by undagi by using the guidance of the holy day, dewasa ayu as the starting day and the work of the sangging undagi until it is finished.

During the procession of pemasupati Rangda, the kereb becomes a single unit from the tapakan given by tirta pasupati, the energy of sacred teachings that are very sacred by Sang Wiku who leads the ceremony, so that the tapakan becomes alive and authoritative as a deity upheld by the people.

In the kekereb rangda, barong and masking contained the very mystical teachings of Tantrayana, the power of God in various manifestations of gods and goddesses, some in the form of beautiful women, Durgadewi, or the hands of a scary creature.



Title; Ratu Made Kayangan Sesetan Ngregep Kereb.

Documentation by: I Kadek Sumadiyasa
Date 10th of June 2022

2.2.5 Arca/Pratima as well as Tapakan

Arcca, pratima, Tapakan with various forms of symbols of God are the Nyasa form of the gods. All of these Nyasarupa elements are classified as yantras or symbols of God in various manifestations of form, gods, scary creatures, animals, and other magical objects. This Nyasarupa in Bali as a means of religious rituals as a means of connecting to God, to ask God to be present in this real world which causes in mattah Nyasarupa in the context of worshiping God in this real world so that the hope of the people is the fertility of an inner and outer welfare and is also used as repellent reinforcements among creatures that interfere with human life in the world.

Arca/pratima or tapakan, as well as other Nyasa rupa is made of by medium of woods/taru which bring good fortune like taru prabu which categories as the oldest taru among the other taru.

The Arca and pratima contain very strong mystical and religious elements starting from the manufacturing process from the beginning to the end of the work, pemplaspasan and pasupati.



Title;Barong Macan

Documentation by I Kadek Sumadiyasa
Date 11th of February 2022

2.2.6 Kidung/Kekidungan

Kidung/kidungan in Balinese culture is an activity of a song that is sung during religious events. This sacred song according to Balinese belief is called kidung. Because it contains sacred verses that are very mystical as a means of connecting to God (interview with Ida Pedanda Putra from Griya Taman Sari Intaran Sanur, September 10th, 2022).

Kidung in classical Balinese literature serves as a means of requesting to bring gods and goddesses down to the world to provide harmony in life for creatures and the surrounding nature.

The song that is very unique and sacred in Bali is the song of pemendakan, for example

Ida Ratu Saking Luhur

Kawula nunas lugrane, dst. (book of kidung Wargasari written by Mangku Pasek)

This song is specially sung during pemendakan Ida Betara with the accompaniment of free vocal techniques according to the dresta accent of the community. This song has a specific purpose to present the ista dewata and

should not be sung carelessly in the order of religious events.

2.2.7 Dalem Sidakarya Mask

In the art of masking dance in Bali, we will witness the performance of the Sidakarya Mask or Pajegan Mask. The pajegan mask is danced by one person dancing all kinds of things. Meanwhile, the special mask of sidakarya is danced right at the end of the show. This pajegan mask is also called the wali mask, because when it is danced all kinds of masks function for religious ritual rites. This wali mask is staged together with the *sulinggih mapuja*.

From the various types of masking that exist in this masking, there is one type of mask that specifically must be performed at the end of the performance. This mask dance is called the Sidakarya Mask Dance, the Sidakarya mask must be danced at every religious event in Bali, because every religious ceremony is aimed at the welfare of the Sedharma people and if the religious ceremony in Bali has not performed the Dalem Sidakarya Mask, the religious event is not considered complete or the ceremony not successful.

The Dalem Sidakarya mask, which is staged, contains an element of mystical energy that is strong enough to reject all names of disease, animals, humans, or languishing in the era of rice fields, serat lading of the people's pets. The form of the Dalem Sidakarya Mask is visualized in art in the form of a mask that is convex forward, slanted eyes, a slanted mouth that looks forward, its bare teeth symbolize the mystical element that frightens the people when dancing, followed by the effort of dancing and singing loudly to present the gods and goddesses. The Dalem Sidakarya mask is

the result of an embodiment of the status of the Brahmana Keling who from Jawi came to Bali to attend a big ceremony in Bali during the Dalem Gelgel kingdom. This Dalem Sidakarya mask is staged by spreading large white and yellow pieces to the people according to the wind direction of Dewata Nawa Sanga and punia merta. Greetings to small children who watch the masks and the money are in the form of 125 kepeng coins and 11 kepeng coins (Bandem and Rembang, 1976:11-13)



Title; Topeng Dalem Sidakarya

Documentation by I Made Sumadiyasa,

Date 19th August 2022)

III. THE FUNCTION OF YANTRA ART PERSPECTIVE AND MYSTICISM

3.1 Prayer Function

The function of prayer in this context is as a means of application classified as a function (manifest) according to (interview Ida Bagus Anom July 11, 2022) explaining the function of Yantra as a means of supplication containing the teachings of tantra yana used to beg by the people and as a sense of devotion to Hyang Widhi. Yantra yang dipakai sarana agama bersifat magis, mengandung kedalaman srada yang tinggi skala niskala. Yadnya yang dilakukan dalam

pembuatan sarana bentuk Yantra ini merupakan sarana pemujaan suci yang dilakukan perasaan tulus ikhlas ditujukan dihadapan Ida Hyang Widhi Wasa dalam segala manifestasinya (Surayin, 2002:3).

3.2 Repellent Function

Yantra in Hindu religion in Bali is functioned as a repulsion of reinforcements according to the situation that occurs in the environment. Yantra is presented to purify the soul to ward off evil spirits that interfere with human life in order to avoid disaster. The yantras that are visualized as repellents for every village are not always the same, in terms of how to manage events that occur, because they have different ways or consist of one another, but even though they are ritually different, the goal is the same. As a manifestation of the intense relationship between Bhuwana Agung and Bhuwana Alit, human life with fellow humans, humans with the environment, and human relationships with God. This relationship can be written with the symbol of tapak dara.

This means that it is a repellent against reinforcements, just as the Indonesian state is now being afflicted by the Corona virus, the Balinese visualize a white tread mark of tapak dara with a sarwa pamor that is melted down to function as a gering grubug repellent, crossed over the nose, selat lelata. The Calonarang dance performance accompanied by the queen rangda, rarung and several other statues is paraded around villages in Bali which serves to resist disease, gering grubuk which is visualized through harmoniously embedded gamelan sound dance movements.

In the lontar Roga Songgara Bumi explains that a Yantra Sign is used as a mystical tool, starting from the form of

images, writings of dances, sounds of life, and gamelan. The symbols paraded around the village of Pakraman for three times functioned as a repellent for grubug gering.

3.3 Purification Function

Associated with the yantra in the form of rerajahan kajang, kekidungan, Dalem Sidakarya Mask, etc. in it there is a mantra as an introductory sound and the written script/letter is an introduction to rites related to the gods/spirits of the means as a purification of Bhuwana Agung and Bhuwana Alit which creates the power of vibrational magical energy. As the example of the mantra below.

The purification of Buwana Agung Buwana Alit, Yantra as the medium by saying the mantra:

Om Ang Ah prayascita ya namah swaha.

Om Ang Ung Mang Ang Ah prayascita ya namah swaha.

Mantra united with yantra are used for purification functions (Interview with Ida Pedanda Putra Taman on 10th of July 2022).

3.4 Authority Function

A very important trait that exists in people who are engaged in the world of Yantra and mysticism is authority. The function of authority is very important to be planted, nurtured in the human character itself because it will show an authoritative of five senses reaction that is different for each person. This function of authority will produce a reaction from the audience of the interlocutor or colleague to be accepted and respected by

the movement activities carried out. An artist, educator or aspirant of other supernatural worlds must have a factor of authority. Functioning authoritatively in all efforts in determining to move or the opposite sex until a predetermined goal is achieved. The function of authority in the spirit, artist or educator in education is very important, without the authority of one of the educators or the activities carried out will not be achieved, with the power of authority it functions according to the conditions determined by the recipient or the fans will follow it sincerely without any strings attached.

3.5 Aesthetic Function

In terms of etymology, the word aesthetic comes from the Greek "Aesthesis" which means feeling or sensitivity, every religious person has a sense of beauty which sometimes has a different sense of pouring its beauty. Yantra in the view of art and mysticism is very thick in its realization with a sense of beauty associated with mysticism or the religious magical world which is closely synergized into one whole unity. To realize his sense of devotion to Ida Sang Hyang Widhi Wasa and its manifestations can be seen in visual works of art, symbols, sounds, movements, or religious activities that contain a high philosophy. Yantra poured in the creation of paintings, sculptures, motion, sound etc.

3.6 Educational Function

Education is a deliberate effort from adults for younger people so that the younger people have the readiness to face

their lives to maturity and be responsible for every action taken (Sujanto, 2012: 24).

From the above opinion related to this research, Yantra, which is a sacred creation of the human mind, has an educational function, with the processing power of behavior that is to be shown for a noble devotion to God Almighty, as implied in the Bhagavad Gita. IX:2 mentioned:

Raja vidya raja guhyam

Pavitram idam uttunam

Pratyaksawaganarin dharmyam

Su-sukham kantum avyayam

Meaning:

This is the king of knowledge, the greatest secret, noble and high, easy to understand according to dharma, good and pleasant to carry out and eternal (Pudja, 2005:223)

From the contents of the Bhagavad Gita above related to this research, Yantra has an educational function because it emphasizes personal and public aspects to be able to appreciate and understand the changes in every behavior and its ability to create everything to be accounted for. Thus, Yantra which can be expressed in various works and activities of the human mind contains the function of education about religion, religious to increase the belief of Sraddha (priest) and filial piety (fear) so that they become Hindu people who are knowledgeable about noble character to realize their ideals. Moksartham Jagadhita ya cha ithi dharma.

3.7 Social Function

Hartono (1987) in Damsar mentions that social is a teaching about how to live in society. This is in line with the opinion of scientists Brinkerhoft and Lyun K White (1989) which states that social as a science of people about prioritizing the public interest is based on a situation based on reciprocity and communication, where actions in interacting with a situation are incomplete without communication.

In making Yantra symbols and mystical activities and mystical forms created by humans not only by the undagi himself, but also by the community, which reflects the attitude of mutual cooperation and social actions that appear to interact and communicate with one another with the environment around into a single unit.

IV. THE MEANING OF YANTRA ART PERSPECTIVE AND MYSTICISM

4.1 Symbol Meaning

According to the Kamus Besar Bahasa Indonesia, Tim, et al. in 1999, harmony comes from the word harmonic which means harmonious, balanced, in harmony, accompanying each other from one small, complicated form to the largest form to become interconnected as a harmonious whole.

The harmony in this research is the form of Yantras used in various religious facilities are forms that are interconnected. Harmonic into an inseparable balance. Assembled into a structurally harmonious arrangement of the series of yantras, both from the size

of the equipment they are made of, to the function of the yantras.

4.2 The Meaning of Harmony

According to the Aesthetics Book An Introduction by A.A. Djelantik (1999). Symbol means: A sign in the form of a painting, certain forms, etc. Which has a certain meaning. Symbols that have certain properties that mediate objects. Symbols are made sometimes of the nature of certain goals agreed upon by his clan that become a common hope. The value of this symbol we can move according to the purpose of the meaning of the symbol. The symbol states the nature of the form, the characteristics of the agreed form, as a signifier of a hope. Associated in various religious facilities is a form of symbol of the characteristics of the introduction of requests or hopes together to achieve the goal of living in harmony.

4.3 Magical Meaning

Frazer (1854-1941) stated that the origin of religion was magical. According to Frazer, magic is human action to achieve a purpose through the forces that exist in this universe. Furthermore, Frezer said, magic is built on the assumption that when a ritual with an act or the creation of a form of work is carried out correctly, the consequences that arise will also definitely be as expected (interview with informant Ida Bagus Anom on 2nd August 2022). An Undagi bade from Griya Angantaka Badung Village said that at the time of making religious ceremony facilities, statues, pratima, barong, etc. cannot be separated from the magical

elements that surround it, he said that in the process of making it, the undagi is very dependent on the help of niskala. Therefore, before starting the making of the undagi arrange the means of offerings that aim to ask for strength and help and ask that in the manufacture to be avoided from unwanted events due to the influence of the skala and niskala factors. Because in some cases the undagi can die because of a violation of ethics when making religious works, so that there is a magical attack from the supernatural realm.

Manufacture of Yanta symbols such as religious instruments, masks, barongs, etc. has a very strong magical and mystical meaning. Which means that in this world it does not stand alone but there are external forces that must be worshiped, respected so that harm does not occur. By glorifying taksu, pleading with Betara Wiswakarma is believed to be able to increase the magisc spirit of a Yantra. Which implies a glorification of the spirits of the Gods.

4.4 Courage Meaning

Courage is one of the attitudes that should be exemplified because it is ready to decide any event that is carried out and dares to appear in the forefront. Ready with everything that is faced based on the conditions of the specified space and time.

Courage will not be formed from the birth factor alone, but a person's courage will appear when formed from normal conditions and in a situation of space and time, a place that fits the purpose. In Bali the supernatural is often called "wireng tanpa bala", meaning that they dare to go

forward in the forefront and are ready to face all things, both skala and niskala.

Yantra and mystical practitioners can be interpreted as a reflection of their courage in their works and their movement activities that are displayed that will differ from one work to another. This courage will be used to measure and control one's strength in all activities. This can be seen in the artist, for example, the color that is highlighted or focus interesting is red, a sign of being brave in all things. Likewise, magic practitioners in Bali dare to enter into a different world to explore and feel whatever happens in a certain space and time. To be fought, controlled and defended in every way.

4.5 Toughness Meaning

The practitioners of mysticism in Bali from the practice of their character can be interpreted as having a strong soul for themselves because they are influenced by the journey of their life, the individual character is very idealistic and has a high religious level as well as challenges that are mutually explored. The character of this toughness can be formed from a tortuous life journey full of obstacles, obstacles that occur, but the pattern of life and self-characteristics of high religious idealism forms a pattern soul that is tough in all respects to always be maintained, if this toughness in oneself is the main and noble personality and always to maintain in order to achieve the best, have a strong mental soul able to defend themselves from all things by solving the best problems.

4.6 Cultural Meaning

Religious facilities and other creativity as a means of religious events contain cultural meaning. Religious events are an outward form of religion that is practiced as Srada, containing a culture that spontaneously human creativity in its series strengthens its devotion to the worshiped.

Yantra contained in the forms of religious ceremonial instruments has a high level of mysticism, a creative culture of Balinese society is a local culture that is very mystical and haunted if you practice sesuratan. (Interview on 10th of August 2022). This culture of art and mysticism has become a unity to be preserved throughout the ages as the inheritance of the noble values of cultural civilization.

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V. CONCLUSION

1. Yantra form as art and mysticism
 - 1) Seni ☺ Arts, The influence of the ritual symbol ☺ Moksha
 - 2) Mysticism ☺ The influence of God's secret teachings, Tantrayana Sakti ☺ Sidhi
Yantra, the art of mysticism, the synergy of a whole unity
2. The function of Yantra Art and Mysticism Perspective

- Prayer
- Repellent
- Purification
- Authority
- Aesthetics
- Education
- Social
- 3. The meaning of Yantra from the perspective of art and mysticism
- Symbol
- Courage
- Harmony
- Toughness
- Magic
- Culture

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Marapu Ritual in Wawarongu Traditional Village, Central Sumba Regency in Modernity

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ABSTRACT

The indigenous community in Central Sumba Regency is very close to the *marapu*. *Marapu* is believed to be the protector of his people on earth. The indigenous community, especially in the Wawarongu traditional village, is still carrying out the *marapu* ritual. Modernity does not necessarily cause the *marapu* ritual to be excluded. This study aims to determine the *marapu* ritual carried out by the Wawarongu indigenous community amid modernity. This research is qualitative. Data were collected through field surveys, interviews, and literature review, then analyzed descriptively. There are several *marapu* rituals in the traditional village of Wawarongu which are still ongoing today. Some of them are the *pawandu wini ritual*, crocodile summoning ritual, and the *tauna usu manua* ritual. These rituals are still taking place in indigenous communities, amidst the onslaught of modernity and the entry of modern religions. One of the rituals, namely *tauna usu manua*, has even become a tourist attraction supported by the local government. The existence of this ritual is supported because the *marapu* ideology is still steadfast and the adaptations made by the indigenous community amid modernity.

Keywords: marapu, indigenous community, Sumba

I. INTRODUCTION

Sumba Island is part of the East Nusa Tenggara Province which is currently developing as a tourist attraction. Not only nature tourism, but cultural tourism is also one of the mainstays on Sumba Island, including Central Sumba Regency. One of the developing cultural tourism is the traditional villages. The culture of the Sumbanese people is known as the Living Megalithics Traditions, which is still being carried out by the indigenous community.

Indigenous communities live in traditional villages and adhere to the *marapu* belief. If viewed from the mythology of identity, Sumbanese who believe that they come from *marapu* will form one *kabihu*. This is as expressed by Maria & Limbeng (2007: 79) that genealogically the Sumbanese who are members of one *kabihu* identify themselves as coming from the same *marapu*. They then formed a village (*paraingu*) inhabited by

relatives who came from geneological relationships or from marital relations.

Marapu is a belief that is accepted from birth and continues from generation to generation. *Marapu* believes that respect for ancestral spirits will provide protection for his people in the world. *Marapu* is the ideology of the Sumbanese. This is in line with the views of Cavallaro (2004, 136) which defines ideology as a collection of beliefs, ideas or ideals.

Along with socio-cultural developments and globalization there have been various cultural and ideological shifts. This is what happened in the traditional community in the Wawarongu Traditional Village. Modern religions began to enter the indigenous community. Several other traditional village communities in Central Sumba began to embrace modern religions. In addition, there have also been cultural shifts carried out by indigenous communities while still upholding the *marapu* tradition. However, this is not entirely the case in the traditional village of Wawarongu. Indigenous communities still hold fast to the belief in *marapu*, especially

with the inclusion of adherents of faith on Identity Cards.

Indigenous communities in Wawarongu Village who adhere to modern religion are generally located outside the village so that the traditional village is only inhabited by adherents of the *Marapu* belief. Indigenous communities carry out various traditional rituals, especially the *marapu* ritual by involving the entire indigenous community.

According to Soeriadiredja (2003, 60) there are three things that become references to see the cultural identity of the Sumba people. First, *marapu* which is a Sumbanese belief related to ancestor worship. Second, *paraingu*, namely the order of residence of the local community (customary village). Third, *kabihu* which is an order based on kinship or kinship relations. The three cultural identities indicate a relationship between the *marapu* belief, the traditional house as a supporter of the *marapu* tradition, and the kinship system (*kabihu*) as part of the *marapu* tradition.

This study aims to determine the *marapu* ritual that is still ongoing today in the traditional village of Wawarongu. Research related to the *marapu* ritual is quite a lot, one of which is Ratna et al (2012) who conducted research related to the ritual of summoning crocodiles in the Wawarongu Traditional Village, Central Sumba Regency. The Government of Central Sumba Regency also published a book related to traditional rituals, entitled *Rituals of the Hidden Cultural Heritage* (2012). This shows that there is an effort to preserve traditional rituals so that it is hoped that knowledge and understanding related to traditional rituals can be passed on from generation to generation.

II. METHODS

The Wawarongu Traditional Village is administratively located in Wendewa Barat Village, Mamboro District, Central Sumba Regency, East Nusa Tenggara Province. Astronomically, Wawarongu Traditional Village is in the position of -9,39989 and 119,50580. This village is an old village that

still holds strong *Marapu* traditions and beliefs in Central Sumba Regency. In the courtyard of this village there are stone graves and the sacred *Marapu (uma)* house. Traditional houses are made of natural materials such as wood, bamboo, reeds, there is no zinc or concrete in this village. This traditional village is a traditional traditional village that maintains originality, especially the materials of traditional houses and stone graves.



Wawarongu Traditional Village Area Map

Source: Documentation of the Bali Province Archaeological Center (2021)

This research is a qualitative research, data collected by field surveys, interviews, in-depth interviews and literature review. Interviews were conducted on community leaders and other informants who are considered to have competence in solving research problems. The data analysis technique used is descriptive qualitative, referring to the Miles and Huberman model. According to Iskandar (2009) the data analysis technique of the Miles and Huberman

Model, carried out the stages, namely (1) data reduction, namely data collection through observation, interviews and document studies; (2) display/presentation in the form of narrative text; (3) making conclusions and then diversifying.

III. *Marapu* Ritual In Wawarongu Traditional Village

Wawarongu Traditional Village is one of the traditional villages that still adheres to the *marapu* belief. Members of the indigenous community are *marapu* followers. There are several traditional rituals related to *marapu* which are carried out in traditional villages which can be explained as follows.

A. *Pawandu Wini*

This ritual is carried out before the rice planting season. This ritual begins with cleaning or clearing the area of agricultural land in each of their agricultural lands. After that, it was continued by structuring water in water sources that irrigate their agricultural land. Springs are a central source in relation to the processing of agricultural land. The water sources used to irrigate agriculture are purified and rituals are made so that the water flowing through the fields can provide benefits and the rice can thrive. The Pawandu Wini ceremony is led by *Ratu* in the procession of the ceremony. The indigenous community members all followed the instructions of *Ratu*. The time of the ceremony is during the first rainy season in early mid-November and the ceremony is held in early January, the first week of December.

The properties used in the ritual are: chickens, pigs, and goats. All the animals are slaughtered and slaughtered. However, the innards of slaughtered animals are usually taken and their stomachs examined. The stomach of this animal can be used as a marker or predictive medium whether something is not good or is in good condition. By looking at chicken liver, goat liver, from that sign you

can see what will happen and this is where people usually pray so that everything goes smoothly. Regarding the success of the harvest, there will be signs of whether the agriculture is successful or not. If there is a bad sign, it will be seen in the heart of the slaughtered animal. Praying at the *marapu* house is the way to go so that bad omens will soon disappear and rice planting can grow with good harvests. The ceremony process begins with clearing agricultural land, cleaning springs and also cleaning the place where rice seeds are planted. So that on the day of planting there will be no disturbance. In December usually dry land corn planting and continued in January starting wetland rice planting.

B. *Ritual Of Summoning Crocodiles*

Ritual of summoning crocodiles: as explained by traditional leaders that this ritual has a specificity and there are certain days that are in accordance with natural phenomena. So this ritual is external if there is an epidemic or not, a crime that is traditionally judged to violate the ethics or belief of *Marapu* (God), or things that are criminal in nature such as theft, murder and others, this ritual is deemed necessary to be carried out in accordance with customary provisions. Rituals in the traditional house (*Uma Kalada*): This ritual is related to all the rituals that exist in the life of the people in the Wawarongu traditional village. Rituals are such as: life cycle rituals, agricultural rituals and death rituals.

C. *Tauna Usu Manua*

The indigenous community believes that *Tauna Usu Manua* ritual is a way used by the founders of the traditional village to invite the spirits of the ancestors to be present in Wawarongu Village to give the message conveyed by the Creator. The ritual of *Tauna Usu Manua* (village feeding), has the following objectives: a) asking for blessings from the Creator so that he will be given a bountiful harvest; b) cast out evil spirits, sickness and hunger; c) ask for blessings of safety and health as well as cleansing from

evil spirits (Central Sumba Regency Government, 2020: 1012).

The *Tauna Usu Manua* ritual becomes a symbol so that human life becomes harmonious, especially the people of Wawarongu village. The procession of these activities lasts for 7 (seven) nights and 8 (eight) days. In a year this ritual activity is only held once, precisely in June. The first day of the *Tauna Usu Manua* ritual was started by discussing important matters by inviting all residents of Wawarongu village. In this meeting led by *Ratu* and traditional leaders as well as the leader or head of the big house or head of the family in the traditional house. Wawarongu village consists of several large houses, namely: Uma Kalada, Uma Mbosong Loku, Uma Suru Nggoli, Uma Kalola and Uma Mbebi. During the traditional ritual activities. It is the members of the extended family in the big house who are the principal in the implementation of the *Tauna Usu Manua* ritual.



Tauna Usu Manua Ritual at Wawarongu Traditional Village

Source: Central Sumba Regency Culture and Tourism Office (2009)

In the initial meeting, the main things discussed were matters related to equipment and supplies that had to be agreed upon by the residents. As for more details in the preparation, such as the readiness of traditional leaders or *Ratu*, the equipment for ritual materials in the form of animals and ingredients. Equipment in the form of animals, namely: buffalo, pigs, chickens and others according to their needs. While the

equipment in the form of ingredients or those derived from plants, namely betel nut, rice and others. In this traditional meeting or deliberation it will be discussed how many animals and plant materials used for ritual equipment will be discussed. The traditional leader (*Ratu*) as the leader of the deliberation will mediate and whatever has been mutually agreed upon and decided is a common desire in the implementation of the ritual. After the materials and complements are discussed further, it is continued by determining the schedule for the event.

On the first day an activity called *Siri Kalitta* or self-purification was held. The *Siri Kalitta* ritual takes place at the *Mbusang Loku* traditional house. The event started at noon all *Ratu* and members of the traditional village community in Wawarongu were involved in this self-cleaning ritual. The series of *Siri Kalitta* ceremonies begins with cutting four red roosters. The chicken is slaughtered and then its heart is seen by *Ratu* whether there are bad or good omens in the celebration of *Tauna Usu Manua*. In this series, chicken liver becomes a medium for predicting events that will occur. After slaughtering the chicken, the partially cooked chicken is offered to *Marapu* or to the spirits of the ancestors.

The people of Kampung Wawarongu have a strong belief in the belief of ancestral spirits and the power of *Marapu* as their protector. *Ratu* and the public pray and ask that all series of activities that will be held for up to 8 (eight) days can run well. Still in the second day of the series, ritual activities are continued in the evening in front of the traditional house or in the village yard. *Ratu* and the community gather and sing traditional songs or sacred songs. These poems are called *Tauna Li*. Residents and *Ratu* recited poetry like reciprocated rhymes and answered each other. In addition to poetry, it is also followed by dancing. Some of the dances performed by the community are the weru dance and the renja dance. This dance is danced at night, the residents of Wawarongu village gather in the village yard and *Ratu* in each big house wear their traditional clothes to prepare the Wera Dance and Renja Dance. Dance activities are

carried out until the sixth day in the series of rituals of *Tanua Usu Manua*.

The Weru dance is performed by men with the dominant white cloth property or costume. They, while moving their feet and hands, also chanted verses that echoed with each other. The stanzas that are sung are traditional poems that contain praises and mythological stories related to the beliefs of the ancestors in the past. Weru dance can be danced by two people or more than that, it really depends on the people who come and dance. Weru dance moves are very simple and there are no strict rules. All of the movements are very dynamic, such as the movement of his feet and hands according to the rhythm of the song. The duration of this dance really depends on the dancers agreeing to end the dance.

The series of rituals on the sixth day is continued by preparing food ingredients for ritual offerings for *Marapu* and for ancestors or ancestors. On the seventh day, this series of ceremonies continued with the Wala Kalada activity, namely cleaning or purifying the offerings and equipment in the form of plates, heirlooms in the form of Sambawa spears, machetes pasori, profit, mamuli, and gold. At night, the traditional elders or queens and the community carry out rituals to *Marapu* and ancestors or ancestral spirits related to purification activities and request that the activities run smoothly. This activity is accompanied by the cutting of four red roosters.

The series of *Tanua Usu Manua* ritual ceremonies on the eighth day is the peak of the most crowded event. The community since this morning has begun to prepare all the necessities needed for offerings to *Marapu*. The women started to cook the food and how to steam it. Cooked dishes are placed on special containers or plates that are considered sacred and sacred. The men prepare the sacrificial animals to be slaughtered in this ritual. The animals to be prepared are: two red roosters, one buffalo and one pig. Other equipment besides animals, namely *sirih pinang*.

The procession of offering food to *Marapu* at *Uma Marapu* is carried out by Ratu or traditional leaders in the Wawarongu village.

They during the ceremony wore white clothes and carried props such as machetes tied to their waists. The traditional elders gather when they are about to bring offerings to *Marapu's* house. Together they went to *Marapu's* house which is located in the Wawarongu village yard. As the final culmination of this ritual is the expulsion of evil spirits, neutralizing disease outbreaks so that the village becomes harmonious again. The ritual of exorcism of evil spirits and disease outbreaks is carried out by residents by hitting a basket containing sliced peppers, kitchen ashes and coconut shells. After completing the ritual, the community is advised by traditional elders to wear a black thread on their hands or feet as a symbol of self-protection from evil spirits and disease outbreaks.

Marapu rituals, especially *Tanua Usu Manua*, still continue to this day. This belief in the existence of *Marapu* is the basis of the traditions in Wawarongu village. This is one form of traditional culture, one of which is belief in the form of ideology embedded in a belief system/religion or in general terms, religion. As stated by Paassen (1983) in Soehendra et al, (1997:254) states that in Indonesia the term "religion" must be distinguished in a political sense, namely a belief in God and with the teachings, devotions and obligations associated with that belief. insofar as it is recognized by the government of the Republic of Indonesia and the scientific meaning of the term "religion" is a belief in God/Gods and so on, as well as with the teachings, services and obligations related to that belief. "religion" in this sense is called "religion" by Koentjaraningrat. Here of course there is a polemic in interpreting the concept of "religion" and of course there is still debate. However, Kottak (1994) in Soehendra et al (1997:254), mediates this condition by stating that

“religion is cultural universal because it has so many causes, effects, and meanings for the people whos take part in it. But religions are parts of particular cultures, and cultural differences show up sistematically in religious beliefs, practices, and institutions. Religious forms do not vary randomly form society to

society. State religions are unlike those for tribes, just as forager's religions differ from those of food producers"

The development of the marapu ritual, especially Tauna Usu Manua, has now become one of the tourist attractions along with the development of the cultural tourism industry in Central Sumba Regency. Support for the Tauna Usu Manua ritual is provided by the local government, starting from funding support to publications. This is of course inseparable from the adaptations made by indigenous communities so that they become open to socio-cultural and technological developments. This is as stated by Arisanti (2019: 116) that the marapu ideology is one factor that supports the existence of traditional villages in Central Sumba, which is accompanied by the adaptability of indigenous communities to socio-cultural development.

Although developing as a tourist attraction, the sacredness of the marapu ritual is still maintained by the indigenous community by giving special restrictions to tourists and the media during the ritual so as not to reduce the meaning of this ritual. On the other hand, this development has resulted in economic benefits that can be received by the indigenous community as well as an effort to preserve the traditions of the indigenous community in the Wawarongu Traditional Village.

IV. CONCLUSION

The marapu community in the Wawarongu traditional village is still carrying out the marapu tradition, some of which are *Pawandu Wini*, the Ritual of Summoning a crocodile and *Tauna Usu Manua*. The three rituals are carried out by the community as a form of respect for the marapu. The inclusion of modern religions in society in Central Sumba Regency has not caused the indigenous community in Wawarongu Village to abandon their traditions and beliefs. Today, the Marapu ritual, namely *Tauna Usu Manua*, has even developed as a tourist attraction which is

supported by its development by the Department of Tourism and Culture of Central Sumba Regency.

The entry of modern religions, advances in science and technology that are in line with globalization have not caused the marapu tradition to be replaced. The efforts of the indigenous community to adapt to the ongoing socio-cultural changes caused the marapu ritual in the traditional village of Wawarongu to continue. The marapu ritual has been developed as a tourist attraction that not only has an economic impact on indigenous communities, but also as an effort to preserve the marapu tradition.

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War Against The Spirit: Cultural Egoism

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ABSTRACT

Criticizing the culture in which you live can set off aggression, physically and spiritually. Culture to the extreme can be a world of no choice but brute obedience, the high guidelines that often disregard personal interests and values. Yet, it is said that the collective strive in cultural life is the very reason that led humanity up until this greater point. To understand our role in our niche and be part of something bigger. Without disowning the importance of the latter, practicing one's culture or adapting others can be seen as the byproduct of a hidden strategy for survival on a social basis, by masking the egotistical side of the individual. The reasons are the poor judgment of priorities, and anxiety over differences, coupled with the "holy" threat of mysticism, and magical-point cultures have ready to offer. The term egoism is based on the work of Max Stirner (1806-1856), and the address of the issue is the Balinese cultural contestation between high culture and modernity, intertwining mysticism and tourism. This research presents "cultural egoism", a constant dynamical resolution between the individual choice to participate in cultures, without nullifying the importance of subjective values one held at hand.

Keywords: egoism, culture, mysticism

I. Introduction

The advent and reification of cultural practice and religious thought have been a disaster for the human species. In its most impeccable definition, culture just like the aphorism—"monkey see, monkey do", starts in its historical course with sentient consciousness as a *sudden* existence, find its way of diversity on the cultivation of life and creative beings, soon eventually retro to the recurrence of sticks and stones intelligentsia. For most of a cultured man, nothing of truth, or truths matter, if it does not involve the honoring and worshiping certain metaphysical parties, which then sheds any concept of personal interest and egotistical high ground in place and time of ideological contestation. The cultured man would rather throw coins into the wishing well, than to buy dinner. Rather buy offerings for the Gods, and deal with domestic quarrel later. For the adolescent, culture is needed for the

attraction and lifestyle, the romantic and sexual tension, to show off their present and give a higher chance to find soulmates. All the idea of grandeur devotion, and earnestness to culture, that to God, Gods, seemingly pale. Sacredness becomes secondary. The moral responsibility towards God's reward and punishment blinding man's trust to himself to do good, and one can live long enough and still not improve to finally get away from the entanglement. Culture's religious and metaphysical orientation, both for their broad theory and categories, the terms might specify that to the "metaphysical crime" or "religious curse". In Bali, one prominent example for this is the non-medical illnesses. It is a situation when someone gets ill because of voodoo and witchcraft. Why? To borrow one particular anecdote from the Balinese, "To live in a village is to die between the hands of envious

neighbors or to get eaten by... (insert any balinese traditional-mythical creatures). The act is basically to hurt or to kill someone out of a bad blood—in some specific scenarios, could be misdirected, or to test one's power (that to believe one possesses "the power") in which they need targets. Now recall "to live in a village", it is not by any means excluding the practice in the urban community. At the very least, it is not as common in the city because of the modern characterization that makes people individualistic. By being individualistic, one decreases the chance of relation. With less relation, there is less friction among people. With less friction, you saved yourself from getting a silly death. This is but brute probability, because resentment by active acts is as possible to ignite with no act at all. Friendliness bound by culture can be exhausting, especially with the fabricate smile and magnitudes as to fulfill our cultural shared mental illnesses. To die from this magic act—unfair and fraudulently, is to suffer a total confusion and awkward encounter with the Almighty in the afterlife (if there's any, if it's not, pity to our friends and relatives, for they are those who are affected and carry the burden). From this, it goes with the other aphorism, "Is he died by natural causes?", and by *natural* causes, it is not dictated with the human lifespan conception, but whether one gets eaten by the creatures or not. Can we say that this act is exclusive for the Balinese? Could there be a biological metaphysical defense? Tourists, foreigners, or non-Balinese should not be worried with this aggression because the thing cannot undergo its operation by the confusing DNA and cultural lineage. Is there also a language barrier, the linguistic relativism among the spook and man? As the

perpetrator needs to utter some sacred *Sanskrit* or ancient Balinese to proceed with the act, not even the modern Balinese understand the language, so it cannot go successfully. If the answer is "no" to both objections, then this but a practice so sublime it transcends any barrier.

One might ask, is this magic and mysticism got to do with God? Ask shamans everywhere in Bali on how they got their *power*, and we likely find two possible answers. First, with immense years of hard work and meditation, reading tales and books and vegan diet and not being married, living in solitude up top the mountain or in the deepest jungle, etc. Second, we got the Occam's razor—"God give me this power". The first response is exceptional even outside of the metaphysical orientation, we forgot that this particular person is a shaman with strict edification. Now the shaman just reminds us how weak and fragile the modern man has become, while all they need is just to cut the metaphysical and act firmly on the physical. If it's the second response, how does it work? Is it schizophrenia, to the one giving the act and taking the act? We cannot answer the ontological state of the act. Whether it is real, really exists, or not, it is always bound by "faith", to believe, therefore God. But in a more "practical" sense, if one can feel it, "experience" it, the ontological question is pending. If God gives one this power, why would God do this? Why are some humans more than the other, metaphysically, and that case of magical aggression? It is unfair and cowardly. Man wants to avoid aggression by offering offerings to Gods, by respecting God's chosen sentient, so that the layman would survive in the culture. As if there is really so much we need to do

instead of doing nothing, in regard to avoiding aggression, socially, and so to speak, metaphysically. While the dichotomy is getting hazy, the relation of God with man should have always been personal. To make it collective, we called it religious practice and culture, and one characteristic that bows to no distinction anywhere, is the ever-present metaphysical. Something outworldly, shall that be good or bad or just inherently nonchalant. Shall humans humble themselves before something non-human? As to living in harmony? But to live in harmony is not to be ruled by the death, the spirit or the spook. That's not harmony, that's harmony in the effect of placebos, by swallowing cultures thinking it is a medicine. It should be the harmony within, first by curbing the needs for metaphysical relations and troubles. Man humbled themselves by not capitalizing their spiritual identity to dominate laymen in the name of salvation. Man respect their ancestors by letting them go. The death should not dwell on the living, and vice versa. Man shall ask for no afterlife. Nothing more but the scattered, cryptic memories of the death by the living. The death should be gone, to the realm of nothingness. Why would the death be "here" in this world among us the living? The living shall continue to live, not in the shadow or crumbs of the death. An afterlife in which we still have to use any of our sensory and senses is doomed to repeat the life just before the afterlife. Why would humans want this? As good as it is written, as good as the tale goes, heaven is no exception for human's boredom and will. Except, God has some kind of compound by which we are poisoned and anesthetized by it. Except, humans have always been trapped and not even death separated them from their

duty. Can we liberate ourselves from the peer-pressure of thousands of death generations? For we have already maintained cultures of the upcoming—unknown and beyond sacred, better shirk the old ones.

II. Cultural Egoism: Towards a prescription

Culture as *text* are hybrid. With the vast sophisticated interweb, everyone can access certain cultures by mental cognition, that before the practical proceeding comes later via traveling, into the cultural *cosplaying*, and the amateur ethnography. Beware not to use the term *cultural appropriation*, as Balinese would not know or have problems with its praxis. Balinese products are a free market and anyone from anywhere can have them just fine. Balinese traditional clothing, Balinese cultural performances, Balinese lands, etc. Culture is sold so the economy can rise. As Michel Picard put it, "*In the temple we ask for a blessing, and at a hotel we ask for money*" (1990: 37). Picard's argument on how Balinese assimilates any cultures for economic growth without sacrificing their own is outdated, as he wrote this thesis in 1990. Bali in the twentieth century is much more modern (rather "cryptically advanced"—for better or worse) than even the Balinese would ever expect. Assimilation most of the time only concerns, or to highly value "the inevitable" invasion of the dominant culture to the less dominant. All of those "friendly" narrative the west put into the east, that from tourists all around the globe to Bali, make Balinese act like a tiresome nobby circus for the whimsical energetic sentients. The sacredness of

high cultures as we should switch with better ones are now in a sorry state. It looks like it's sacred, but feels bleak in ethics and aesthetics. A tremendous responsibility for a habitat so wide in the open to protect its favorable branding, that of the sacred and the magical experiences of the land. On the opposite example from Bali, we take the Sentinelese in the Northeast Indian Ocean whose habitat "uncontacted" with the rest of the world for a thousand years. Are they cruel, killing the people that tried to approach them? It's between condemning them as a savage and backward primitive civilization, or simply not blaming the Sentinelese because they do not know that they are part of India and the applicable laws. The first response is to refute the literary myth of the noble savage, or that humans were inherently good before the touch of modern civilization. "Every culture is horrible in its own way", said Slavoj Žižek. The second response, moreover, the Sentinelese show that the conception of global cohesion at a higher level than their own togetherness can be rejected. They tell the modern world regarding the definition of the sacred, mystical, and magical in a more concrete ontology, or not onto-theology, through their experience of finding objects on the shores of their islands like plastic waste, or when there is a plane or helicopter passed over them. For us, they are the true embodiment of what sacred language, magic, and mysticism are all about. Not some metaphysical orientation, but the solid cultural predicament except one wants to exchange their life for their "good will" and being helpful for those in need. The true mistaken egotistical turn, with anthropology and related humanistic studies that always have this good

sentiment: "To understand better". To share experience so esoteric and knowledge so needed. To understand better yet to take something more and think it is a good idea. It's all nothing but the ego and the will, cornered and ill when someone tells one as "egotistical". It is not wrong per se, only appears to be right. The great ego is the ego to eliminate, to opt out, not to add more, especially when it harms others because one is too blinded by his grandeur intention. The modern man should stop positioning themselves as aliens who visit past worlds. These culturized people hide their ego in the appearance of warm friendliness for the natured people. It is not human in the zoo looking at animals anymore, but the animals with their imitated habitat so better than the humans have, it turns the human as the spectacle of animality.

Max Stirner in his book *The Ego and Its Own* (1995: 44), regarding the cultured man: "It is precisely among cultured people that fanaticism is at home; for man is cultured so far as he takes an interest in spiritual things, and interest in spiritual things, when it is alive, is and must be fanaticism; it is a fanatical interest in the sacred". Sacredness in Stirnerian ideas is anything towards the objective value. The unshaken and everlasting blinding intimidation of sacrifice. Sacrifice for the people, for the Gods, for love, for the country, but ourselves. Sacredness is a "sacred language" on its own, founded and reproduced by the sages as the exhortation for a guided life. For formal definition in linguistics, we called some ancient languages "sacred". This definition brings us languages that are rarely spoken and understood, but it is still possible to reach as long as the will demands it. But if it is sacred because one

might sacrifice their life for it, thus the fear of making the decision, the praxis falls short because the will is detained by the anticipation based on the reality of the situation. This contestation of the will and practical reality is related to Stirner's critique to Hegelian conception of history, in which Hegel used the term *Geist*. *Geist* is in German, and the English translations vary from that of the "Spirit", "Mind", "Ghost". Technically it means non-material existence, anything that doesn't physically exist. The Spirit (let's use this term) is a prominent idea from a particular time or era in history, that must move towards a goal, a perfection, a mighty prescription, to the absolute, or anything superlatives. In that process, human suffering is inevitable for the mechanistic world of the Spirit. This brings us nowhere but to religion and cultures, in which we have the term "spirit" already explained synonymously with ghost, spook, and death. From both spirits, Hegel's term and the cultural, meaningless suffering all the same. Both spirits demand sacrifice, and the question "why" is always left unanswered. Human aspects are now so crowded with everything they strive and have, that they might finally do less sacrifice. Less suffering. Less in everything. Humans might start revolting against the cultures that shackles their being. To release their masked ego and go towards egoism. "Egoism, is not opposed to love nor to thought; it is no enemy of the sweet life of love, nor of devotion and sacrifice; it is no enemy of intimate warmth, but it is also no enemy of critique, nor of socialism, nor, in short, of any actual interest. It doesn't exclude any interest. It is directed against only disinterestedness and the uninteresting; not against love, but against sacred love, not against thought, but against sacred thought, not

against socialists, but against sacred socialists, etc." (Stirner, 2012: 41). Sacred culture. We oppose sacred culture, but not culture. But can cultures not be sacred? It might. We go with the "cultural egoism", a constant dynamical resolution between the individual choice to participate in cultures, without nullifying the importance of subjective values one held at hand. It is an active act individually to oppose anything beholding our true desire and purpose in life, might that even nothingness we seek, it shall be better than the promise of the fullest heaven they promised. It is the realization of cultures sufficient enough that one does not excessively need them, beyond survival as for the self-ego. However, this can be contradicting, as the common definition of culture itself is "fixed ideas", or "sacrifice", or to serve for a greater good. Someone's subjective values could actually be that of serving one's culture. The altruistic act of egoism is not a typical act one made in which one sow only the inadequacies, and truly feel the suffering. Moreover, it ignites this sense of fragile heroism, the radical acceptance of the comical, absurd needs of culture and togetherness. Sacrificing oneself for the cause of the other gives one this sense of self assurance by "doing the good deed". To destroy the perpetuation of the sacred is to deny that there is any. An affordable way for improvement is to leave our culture behind. It's to take our house brick by brick, to let the air flow from the holes that appear. Cultures and every knick-knack has become pure amusement to us. We select our type of suffering wiser at this moment, while the uncontested type is to eliminate within without increasing others. The will to fight for the prescription is what makes it worthy, rather than to stay hidden pretending to

do good when really is making everyone's life harder. To oppose the last statement, we choose to inflict our egoism to people that is worth the shot, not to everyone. While the mechanistic world represses our free will so we don't really know who we offended, a good amount of estimation is worth the track. This is what we shall call the "Cultured person". To be a cultured person is not regarding intelligence, but nuance and fluidity. The art of living in a cultural life. A dialectic in a well mannered lie, yet very practical.

III. Conclusion

The dominant conception in culture shall respect those who don't want to be together, don't want to be "cultured", and other independent tendencies for self-interest. We as cultural subjects should seek the point of lesser consequences, considering our culture is a history full of aggression and conquest for the sake of curiosity, desire, and a "sturdy" collective life. Moreover, cultural egoism is not threatening the social basis with its touch of culture and religion, as it is based upon moral obligations and stoic-like participation. Egoism that is related

to criminal matters is no different than the practice of culture of the case stated. Culture must move progressively, not only from direct practice, but also from intellectual discourse, who often provide only descriptive narratives—to be able to produce works differently, more critically.

Acknowledgment

I thank Max Stirner for his great works that I owe in large measure the stimulation of my thoughts.

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Magic Elements in The Bakar Batu Custom in The Land of Papua

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ABSTRACT

Bakar Batu is a customary cooking tradition for the tribes in the Land of Papua. Modern Papuan people should anti primitive, think logically & efficiently. But in reality, they still carry out the Bakar Batu custom to establish social relations as an expression of peace. The questions are : (1) What is the Bakar Batu custom?; (2) What magic elements are contained in the Bakar Batu custom?. This study uses a qualitative method. The data sources for this research are the Bakar Batu custom itself, tribal chiefs, who were selected based on purposive and snowball sampling. All data that has been collected through participatory observation, interviews, video recordings, still photos, and document studies was analysed using the theory of religion and structural functional theory. The research shows that : (1) The process of Bakar Batu is carried out in mutual cooperation by the people, starting from taking the ingredients, continuing through the cooking process until the food is ready to be served. In the Bakar Batu custom, it contains the value of preservation, the value of education, the value of togetherness, the value of peace, and the value of trust.; (2) It turns out that there is also a magic element that can affect the flame of the fire when the process of burning the stone is conducted. The magic element is invisible but is believed to have greatly influenced their success when burning the stone. It is still preserved in the midst of modern times in Papua.

Keywords : Magic, Bakar Batu, Custom, Papua.

I. Introduction

The term Bumi Cendrawasih refers to an area of 421,981 km² in the archipelago called Papua. Papua is the designation by Portuguese sailors in 1511 for a large island in the eastern part of the archipelago. Dutch sailors called the island New Guinea because it reminded them of the black people of Guinea on the African continent [1,2,3]. During the Dutch colonial period, New Guinea was officially known as Papua New Guinea. In 1963, Papua was better known as West Irian or Irian Jaya within the territory of the Republic of Indonesia. In the reign of President Abdurrahman Wahid (Gus Dur), Irian Jaya was inaugurated under the name Papua.

Papua is the largest island of the Melanesian population in Indonesia with characteristics of black skin, black curly hair, and a tall and sturdy build [4]. Papua is divided into two provinces: West Papua, with Manokwari as its capital, and Papua, with Jayapura as its capital [5,6].

The majority of the Papuan population is Christian. The population of Papua reaches 4.3 million people [7]. The large population of Papua

consists of hundreds of ethnic groups with special cultures, music, customs and languages [8,9]. Culturally, based on the diversity of characteristics of traditional traditions, the Papua region is divided into several parts, such as *Anim Ha, Mi Pago, La Pago, Mi Pago, Seireri, Bomberei*, and *Domberei* [10]. In this area, it is known that there are 250 ethnic groups living side by side in indigenous Papuan people in the highlands, valleys, rurals and coastal areas.

Papua is known as one of the most conflict-prone areas in the Republic of Indonesia. The hundreds of ethnic groups that comprise the Papuan population have not only contributed to over a hundred different cultural patterns, but have also resulted in a high potential for conflict among the Papuans. Wars between tribes often occur in the midst of the cultural diversity of the Papuan people. One form of cultural tradition that is a solution to inter-tribal conflicts is the Bakar Batu tradition. Apart from the fact that the Bakar Batu tradition is known to most ethnic groups in Papua, the Bakar Batu tradition has a magical element that seems to benefit the various ethnic groups in

Papuan traditional society. This phenomenon is interesting to study because some of them claim to be modern Papuans who are Christians.

II. Literature Review

The article about Magic Elements in The Bakar Batu Custom in the Land of Papua is original. This is evidence that no one has analyzed the miraculous elements of The Bakar Batu in local wisdom in Papua. Several studies on local wisdom state that the element of magic is a social consideration in sacralization and cultural preservation. However, the miraculous elements related to belief, local wisdom, and other benefits have been discussed and have been deemed important to be revealed. As for some related research, it can be seen that the following has not been specifically related to Bakar Batu as a social miracle for primitive actions in Papua.

In Pradana's [11], The Discourse on the Phenomenon of Pregnant Out of Marriage in the Joblar Puppet Show reveals that the phenomenon of unexpected pregnancy is presented in the form of a puppet performance. It was found that there were three types of ideology: sex ideology, gender ideology, and patriarchal ideology. The discourse on the phenomenon of unexpected pregnancy is presented in the Wayang Joblar performance, which functions as an alternative entertainment and a moral education. The implication is that the established cultural fabric is being torn apart and that the boundaries between high art and popular art are being blurred. On the one hand, this performance can be entertaining, providing solutions to current social problems that can contribute to the existence of Balinese Wayang performing arts. The story of Pregnant Out of Wedlock in the Joblar Puppet Show contains scenes of miracles in war. Similar to that, Magic Elements in The Bakar Batu Custom in the Land of Papua discusses miracles related to war. However, the Magic Elements in The Bakar Batu Custom in the Land of Papua discuss elements of Papuan ethnic culture, while the discourse on the phenomenon of pregnancy out of wedlock in the Joblar puppet show does not discuss elements of Papuan ethnic culture.

Regarding The Meaning of The Performance of Rejang Tegak Dance For The People of Busung Bui Village, Buleleng, Bali in Global Era, Ruspawati and Ruastiti said that the Rejang Tegak Dance is presented in the form of a free story dance [12]. Seen from the way of presentation, the structure of the show, make-up, costumes, and musical accompaniment of the show. Until now, the people of Busungbiu Village, Buleleng, Bali still preserve the Rejang Tegak Dance because it is interpreted as a means of ceremony, strengthening social relations and cultural identity of local communities in the global era. The similarity between The Meaning of The Performance of Rejang Tegak Dance For The People of Busung Bui Village, Buleleng, Bali, in the Global Era and Magic Elements in The Bakar Batu Custom in the Land of Papua lies in the religious element as the primary foundation in cultural practice. The difference is, The Meaning of The Performance of Rejang Tegak Dance For The People of Busung Bui Village, Buleleng, Bali, in the Global Era does not discuss customs in Papua, while Magic Elements in The Bakar Batu Custom in the Land of Papua discusses customs in Papua.

In the Essence of Rejang Lilit Performance Arts in Mundeh Traditional Village, Tabanan, Bali in the Global Era, Ruastiti revealed that the Rejang Lilit Performing Arts was performed in the form of a non-playing performance by a group of female dancers aged 6–8 years, followed by the gamelan Semar Pegulingan [13]. The Rejang Lilit Performing Arts have been maintained by the local community because it is considered to have religious, social, and local cultural significance for the local community. The local community's strong belief in the myth about the essence of life caused them to maintain the Rejang Lilit Performing Arts. The relationship between the Essence of Rejang Lilit Performance Arts in Mundeh Traditional Village, Tabanan, Bali in the Global Era and Magic Elements in The Bakar Batu Custom in the Land of Papua lies in the similarity of forms of cultural classification as traditional culture in Indonesia. However, the Essence of Rejang Lilit Performance Arts in Mundeh Traditional Village, Tabanan, Bali in the Global Era does not analyze ethnic traditions in Papua, while Magic Elements in The Bakar Batu

Custom in the Land of Papua discusses ethnic traditions in Papua.

In connection with the Religious Ideology of The Tradition of The Makotek in The Era of Globalization, Pradana, Suarka, Wirawan and Dhana reveal the religious ideology that inspires the people living in the Munggu Traditional Village to carry out the Makotek tradition [14]. Ideologically, they believe that by carrying out the Makotek tradition, they can protect human resources and unity in the midst of social dynamics in the era of globalization. Done in stages, in accordance with the traditions they have embraced since the first. The performance of the Makotek tradition of Munggu Village has been able to strengthen their belief in the existence of Ida Sang Hyang Widhi, God Almighty. Moreover, such religious practices are a source of supernatural happiness and health as they are believed to ward off misfortune. Identical to the Religious Ideology of The Tradition of The Makotek in The Era of Globalization, which analyzes religious ideology, the Magic Elements in The Bakar Batu Custom in the Land of Papua also reveal miracles that cannot be separated from the large influence of the implementation of religious ideology. However, the Religious Ideology of The Tradition of The Makotek in The Era of Globalization does not analyze cultural traditions related to burning stones, while Magic Elements in The Bakar Batu Custom in the Land of Papua analyzes cultural traditions related to burning stones.

Ruastiti stated about the Meaning of Rejang Pingit Dance Performance at Geriana Kangin Village Karangasem, Bali [15]. The Rejang Pingit dance is performed as a loose dance. This is evident in the manner in which the presentation, choreography, performance structure, make-up, and musical accompaniment are carried out. The people of Geriana Kangin Village continue to preserve the Rejang Pingit dance because it is considered to have aesthetic, religious, social, and cultural meanings. Their belief in the myth of the essence of life that performs the Rejang Pingit dance is so strong that they still preserve the dance to this day. The Meaning of Rejang Pingit Dance Performance at Geriana Kangin Village Karangasem Bali in The Global Era with Magic Elements in The Bakar Batu Custom in the Land of Papua is Relevant in

The Global Era with Magic Elements in The Bakar Batu Custom in the Land of Papua lies in the meaning of religion for social unity. However, The Meaning of Rejang Pingit Dance Performance at Geriana Kangin Village Karangasem Bali in The Global Era does not analyze the meaning of religion for the unity of indigenous peoples in Papua, while Magic Elements in The Bakar Batu Custom in the Land of Papua discusses the implications of this tradition for the union of indigenous peoples in Papua.

The Rai S., Sunartha, Purnamaningsih, Ruastiti, and Wafom in Bali Diaspora in Jayapura : The Meaning of Pura Agung Surya Bhuvana in Building Harmony in Papua said that the hospitality of the Balinese diaspora who manages the temple makes non-Hindu people feel at home when visiting the temple [16]. The Balinese diaspora community in Jayapura interprets Pura Agung Surya Bhuvana as a place of worship, a meeting place for people of different faiths, a place for the arts, a place to strengthen multicultural life, and as a means to strengthen national integration. Among the Bali Diaspora in Jayapura: The Meaning of Pura Agung Surya Bhuvana in Building Harmony in the Land of Papua with Magic Elements in The Bakar Batu Custom in the Land of Papua, it turns out that there are similarities, namely relating to elements of traditional ethnic culture in Papua. However, Magic Elements in The Bakar Batu Custom in the Land of Papua specifically discusses the tradition of burning stones in Papua, while the Bali Diaspora in Jayapura: The Meaning of Pura Agung Surya Bhuvana in Building Harmony in Papua does not discuss the tradition of burning stones in Papua.

Rai S., Sunartha, Purnamaningsih, Ruastiti, and Wafom related to The Meaning of Pura Agung Surya Bhuvana (PASB) in The Religious Life in Jayapura in The Global Era talking about non-Hindu activities in Jayapura who often visit the Agung Surya temple in Bhuvana because the Hindus at the temple are very kind, friendly to welcome them, are often involved in religious activities at the temple, for walks, and for gatherings between residents [17]. In this global era, the people of Jayapura interpret the Agung Surya Bhuvana temple as a place of worship, a meeting place for religious people, a place for the

arts, a place to strengthen multicultural life, and a vehicle to strengthen national integration. The similarity of The Meaning of Pura Agung Surya Bhuvana (PASB) in The Religious Life in Jayapura in The Global Era with Magic Elements in The Bakar Batu Custom in the Land of Papua lies in the contribution of traditional ethnic culture to the harmony of the sustainability of multicultural life in Papua. However, in the discussion about the contribution of Pura Agung Surya Bhuvana to the harmony of the lives of various tribes in Papua, there is no mention of Bakar Batu, while in Magic Elements in The Bakar Batu Custom in the Land of Papua, it is stated that Bakar Batu plays a very important role in connection with the miracle of the unity of diverse peoples in Papua.

The Pradana in the Application of the Tri Hita Karana Philosophy in the Empowerment of the Tonja People in Denpasar revealed that the Tri Hita Karana Philosophy is implemented in a community service program with a green, clean, and healthy environment [18]. The application of Tri Hita Karana's philosophy in the design of Tonja's community empowerment activities can be seen in the introduction, objectives, target audience, and events in the community service program with a green, clean, and healthy environment. The implementation of the Tri Hita Karana philosophy is carried out through physical cleaning activities, socialization of tourism needs, donations of cleaning equipment and plant seeds, and praying together in Tonja Village as an effort for a clean, healthy, and conducive Tonja Village environment for tourism development. The Tri Hita Karana Philosophy Application in the Empowerment of the Tonja Community in Denpasar does not analyze the elements of magic that play an important role in establishing and mobilizing social solidarity, as in Magic Elements in The Bakar Batu Custom in the Land of Papua. However, the application of the Tri Hita Karana Philosophy in the Empowerment of the Tonja People in Denpasar and Magic Elements in the Bakar Batu Custom in the Land of Papua are forms of social practice that have been successfully realized based on consensus on local wisdom.

According to Ruastiti [19], The Essence of Rejang Renteng Performing Art For Indigenous People in Busung Biu Village, Buleleng, Bali was

staged as a dance performance by 25 male and female dancers aged 7-10 years, accompanied by Gong Gamelan Kebyar; (2) the Rejang Renteng Dance has been maintained by the local community because it is considered to have religious meaning, social meaning, and local cultural meaning for the local community. The relevance of The Essence of Rejang Renteng Performing Art for the Community in Busung Biu Village, Buleleng, Bali in the Global Era with Magic Elements in The Bakar Batu Custom in the Land of Papua contains religious meanings that come from local wisdom. However, in Magic Elements in the Bakar Batu Custom in the Land of Papua, it discusses the religious meaning of Bakar Batu for indigenous peoples in Papua, while in The Essence of Rejang Renteng Performing Art For Indigenous People in Busung Biu Village, Buleleng, Bali in the Global Era, it does not discuss the religious meaning of Bakar Batu for indigenous peoples in Papua.

By reviewing Imitating The Emancipation of Hindu Female Characters in Balinese Wayang Legends, Pradana and Ruastiti describe Dewi Anjani as a female character who is able to fight for her rights on an equal basis with her two brothers [20]. Srikandi is a female figure who is able to fight on par with the leader of the knights on the battlefield. Meanwhile, Dewi Kunti was able to show a firm attitude during the Pandawa conflict. The images of these three figures have become role models for the reconstruction of post-colonial Balinese Hindu women in responding to the challenges of globalization. The relationship between Imitating The Emancipation of Hindu Female Characters in Balinese Wayang Legends and Magic Elements in The Bakar Batu Custom in the Land of Papua lies in the form of cross-generational replication. In Imitating The Emancipation of Hindu Female Characters in Balinese Wayang Legend, which teaches about exemplary figures not related to Bakar Batu, while in Magic Elements in The Bakar Batu Custom in the Land of Papua for miracles, harmony and unity of indigenous peoples in Papua, they always try to replicate Burn the Stones perfectly.

Pradana in *Mereresik* and Reforestation In Recognition of the Independence Day Celebration of the Republic of Indonesia in Bangli Village, Tabanan [21] said reforestation

and cleaning activities have been carried out through the process of opening events, praying, cleaning the temple environment and giving donations. On the one hand, the Independence Day of the Republic of Indonesia in Bangli village has been recognized by the STPBI academic community as an opportunity to collaborate with partners in relation to the implementation of service values that are considered important for national resilience. The similarities between *Mereresik* and Greening in Recognition of the Independence Day Celebration of the Republic of Indonesia in Bangli Village, Tabanan with Magic Elements in The Bakar Batu Custom in the Land of Papua lies in the effort of unity based on religious practices. However, *Mereresik* and Reforestation In Recognition of the Independence Day Celebration of the Republic of Indonesia in Bangli Village, Tabanan did not mention the importance of Bakar Batu to establish a religious-based unity while Magic Elements in The Bakar Batu Custom in the Land of Papua mentions the importance of Bakar Batu to establish unity based on religion.

III. Research Method

Research on the Bakar Batu Tradition was conducted at the Papua Cultural Park. The Papua Cultural Park was chosen as the research location because : 1) the Burning Stone tradition is in the Papua Cultural Park area; and 2) the perpetrators of the Burning Stone Tradition in the Papua Cultural Park area are willing to provide data. Materially, this research examines the Burning Stone Tradition in Papua. Formally, researchers are trying to uncover the magical elements of the Bakar Batu Tradition in Papua.

This research was completed by using qualitative methods. Qualitative methods are methods that can be used to obtain and analyze qualitative data [22]. Primary data was obtained through interviews with the perpetrators of the Bakar Batu Tradition and tribal chiefs as informants and observation of participation in the Papua Cultural Park. Secondary data was collected through document studies on video and cultural traditions in Papua. All data were qualitatively analyzed using religious theory and structural functional theory. According to Frazer

in Waardenburg and McCutcheon [23], the magical element of religious practice becomes very important, among others, because there are problems that are very difficult to solve with common sense. This religious theory is used to analyze the miraculous aspects related to the practice of the Burning Stone Tradition. Meanwhile, in explaining the sustainability of the practice of the Bakar Batu tradition, it is analyzed using structural functional theory. As stated by Talcot Parsons, sustainability of practice in Alan and Daynes is said to be inseparable from optimal social functions and support for structural relationships [24].

IV. The Bakar Batu Tradition

The Bakar Batu tradition is a traditional practice that has been known by various tribes in Papua. Each tribe in Papua has a different language and customs that have been passed down from generation to generation from their ancestors and are still being maintained to this day. This diversity is a unique and interesting cultural wealth as it provides a distinctive identity. The image of cultural identity can be valuable as cultural capital when it is useful in various social practices [25,26]. One of the cultural riches of the Papuan people is the tradition of Bakar Batu, also called *Barapen*. Bakar batu is a traditional cooking tradition for the tribes in Papua. This cooking event is a ritual ceremony aimed at expressing gratitude to the supreme supernatural ruler and giver of the gift of life (God), staying in touch with relatives and relatives, finding peace after the tribal war, as well as gratitude and thanksgiving, love for the natural environment, called "mama," which has provided sufficient consumption materials for life. In this connection, they strongly believe in the concept of balance and harmony, which is called *lambunik*. *Lambunik*, as part of local wisdom in Papua, emphasizes the harmony and balance of the three dimensions consisting of *Nabelan Kabelan*, *Nabua Kabua*, and *Gwen*. These three dimensions are the orientation of harmony between man and God (M-T); *Nabua Kabua* is the concept of harmony between human beings (M-M); while *Gwen* is the concept of harmony between humans and the natural environment (M-

L). This *Lambunik* principal is used as the basis for the implementation of Bakar Batu. The Bakar Batu ritual event consists of three stages, namely the preparation stage, the implementation stage, and the stage of serving food.

First stage : Preparation. The first stage is preparation, beginning with a meeting led by *Ondafi* as the tribal chief and accompanied by traditional officials and the community. At this meeting, it was explained about the Bakar Batu plan, the purpose of the Bakar Batu implementation, the number of invitees expected to attend, the cooking location, the number of pigs to be slaughtered and other related matters. In the event that the plan is approved on D-3 or later, the community will start working together according to their respective duties and functions in the context of the prevailing customs in the tribe concerned. This division of tasks is based on the prevailing social structure so that work can be carried out in a harmonious and orderly manner.



Figure 1. Raw Material Collection Event in Bakar Batu Tradition
(Source : Rai S., 2016)

In accordance with the tasks that have been traditionally agreed upon in the community of a tribe, there is a duty to collect stones taken from the river, look for and collect firewood, look for weeds, leaves and collect ingredients for cooking spices, which are directly taken from the garden or sometimes used for cooking. Sometimes fewer seasoning ingredients can be bought in the market. Meanwhile, the burrowers for burning stones and cooking also got to work. The hole for burning stones is approximately three by two meters in size, with a depth of about one meter.

After the hole is completed, then at the very bottom will be placed dry firewood and reeds that are flammable. On the firewood will be put stones to be burned and on the stones will be piled again with firewood and reeds. As stated by Pilo Modouw, as a traditional leader of the Waena tribe in the Papua Province Cultural Park in 2016:

“..From time immemorial, fire was needed for burning stones. Fire is obtained from the use of wood that is rubbed continuously. Now, the fire in the rock has used matches...”.

Based on the statements of the informants above, it can be seen that in the past, fire was difficult to obtain because it took a long time to get the results of wood friction in the form of fire. Meanwhile, now they use lighters that are more practical and faster to start a fire. This fire certainly has a connection with the hole made for cooking activities in the stone-burning tradition. After the hole for burning the stone is completed, the next hole is made for cooking. The hole for cooking is made in a circle with a diameter of about two meters or more, depending on the quantity of ingredients to be cooked. If there are enough ingredients to be cooked, then the cooking hole is also made into several pieces as needed. Holes for cooking are also made according to need. The distance between the hole for burning stones and the hole for cooking is relatively close because the smoldering stone will in time be moved to the hole for cooking using two short-sized sticks, carried out by men called *pace-pace*.

Second Stage: Implementation. The second stage is the stage of starting cooking activities on the D-day. The time needed for cooking ranges from six to eight hours. Therefore, the time to slaughter the pig and the time to start cooking must be carefully calculated so that the cooking results are in line with expectations and on time. Pigs to be slaughtered are first collected somewhere in the vicinity of Bakar Batu. One by one, the pigs will be shot so that the pig will fall on the spot, then it will be cut into pieces and smeared with spices that have been prepared by the woman, who called *mace-mace*. While the *pace-pace* prepares the pork, the *mace-mace* will prepare the vegetables and tubers for cooking.



Figure 2. Cooking Events in Bakar Batu Tradition
(Source : Rai S., 2016)

The cooking event in a predetermined hole will begin by moving the smoldering stones from the hole to the cooking hole to burn the stone. The stones are moved one by one using two pieces of wood. Once it is sufficient, then the stone will be piled with leaves, followed by pork. On top of the pork, put vegetables and then tubers. On top of the tubers, put leaves and vegetables again. Meanwhile, on the topmost pile and the last pile, the leaves will be piled. The smoke from the burning stone will rise out of the cooking pit.

Meanwhile, during the cooking process, other residents will continue to sing and dance to encourage those who cook. The dancers will circle the stone-burning activity without stopping, with rhythmic accompaniment originating from the bows carried by the *mace-mace*. Two or even three groups of dancers will sing in *unison*, causing the atmosphere to become endlessly cheerful. In the *Biak* language, continuous singing and dancing activities are referred to as *Nggo Wor Baido Na Nggomar*, which means if we don't sing and dance, we will die [27].

Third Stage : Food Dishes
The third stage is serving the food. Cooked food will be taken from the cooking hole and placed in the place provided. *Pace* and *Mace* will work together to prepare the nose according to its purpose. Before the meal begins, it will be preceded by a prayer. One of the priests will lead the prayer, followed by all the invitees and residents present. Food will be served to all

participants who are present in Bakar Batu, although sometimes some of those present are not invited. However, because they were present, they were also considered invitees because they also prayed for the success of the Bakar Batu event being held. What is also interesting is that the tribe that carries out Bakar Batu will not want to eat first because the principle is to respect the invitation first. After the invitees finished eating, the members of the Bakar Batu tribe would eat together.

Each participant is jointly joined in the structure and cannot be separated from the role of agents and the influence of the system [28,29]. According to Alan and Daynes [24], a structure in the system cannot operate without functions and activities that have a unitary orientation. In accordance with that statement, in this Bakar Batu event, every member of the community has had their respective duties and functions that have been regulated in the customary structure. Every citizen in Bakar Batu will have social interaction with other residents, both internally and externally. With this social interaction, the relationship between humans and one another, the relationship between one tribe and another, as well as the relationship between the tribe and the invitees, will be well established.

The Bakar Batu activity is a social action carried out by every member of the local community from the tribe concerned in living social life. This is in line with the Structural-Functional Theory. According to Talcoot Parsons in Alan and Daynes [24], every structural component that is connected on an ongoing basis cannot be separated from the functions that are owned and needed for the fabric of unity.

V. Magical Elements in The Bakar Batu Tradition

In the traditional tradition called Bakar Batu, apart from tangible elements, there are also intangible elements, namely magic. Tangible elements can be seen starting from the preparation process, the cooking process, to the process of serving food. While the magical element is something that cannot be seen by everyone, it is abstract and is believed to cause miracles due to the influence of *anima*, the ruler

of supernatural powers [30]. These two factors are an inseparable part of the culture of the ethnic groups in Papua.

Like the Bakar Batu event held at the Papua Province Cultural Park in July 2016. The Papua Province Cultural Park area is located in the Sentani area, Jayapura, including the Tabi customary area belonging to the *Sentani* tribe. At that time, Bakar Batu was needed by one of the tribes from the *Seireri* customary territory located in the northern part of Papua. The *pace* and *mace* from the *Seireri* customary territory prepared for the event the day before D-Day. The event was prepared for a luncheon for the participants who attended the international seminar held at the Papua Governor's office. Around 11.00 WIT, the participants of the seminar went to Bakar Batu in Papua Cultural Park. Arriving at the Cultural Park, a tribal member from the northern region was busy preparing Bakar Batu. The chief and his members looked like they were panicking. The fire to burn the stones didn't work as well as expected, so the cooking activities were a bit disturbed. Even more surprising, it suddenly rained in the stone-burning area, while the situation outside Taman Budaya was completely reversed, namely the sun was very hot.

In that unfavorable situation, suddenly one of the committee members whispered to the tribal chief who was organizing the burning of stones. After that, the tribal chief visited one of the *Waena* tribesmen, *Sentani*, who turned out to be a descendant of the *Waena* tribal chief. Finally, they shook hands, and the tribal chief from *Seireri* continued the stone-burning ceremony. Miraculously, the rain stopped immediately and the fire was lit properly so that the cooking activity could be carried out even though it was a little late. After the event was over, the son of the chief of the *Waena* tribe, Pilo Modouw, in July 2016 at the cultural park of Papua province, said that:

"... we are offended. There are people from outside our customary area who come and carry out Bakar Batu without our permission and without the permission of our tribal chief. Therefore, with prayer and sacred language, we connect with our ancestors, do something to make them aware that this area is our customary

territory. After they apologize and ask for permission, they can continue the activity..”.

Based on the informant's expression above, it can be seen that the character, ancestral support, and customary territory affect the magnitude of the magical element. Regarding the secret behind the magnitude of the magical element of Bakar Batu, Pilo in July 2016 just smiled and said that:

“..It is very secret and sensitive. It is a legacy from our ancestors that we still maintain to this day. We appeal to our ancestors with sacred language that no one else should know..”.

From the informant's statement above, it is clear that the method of obtaining or producing miracles in connection with burning stones is very secret. Confidentiality here can relate to the sensitive subject of the relationship between traditional leaders, customary territories and their ancestors. As the existence of culture cannot be separated from cultivation that can continue to produce something, the miracle in the Bakar Batu phenomenon can be understood as a surplus over the practice of preserving the Bakar Batu tradition. The surplus here also shows efficacy for the role of magical rulers, which cannot be separated from the understanding of metaphysics and the accuracy of the decisions of traditional leaders in certain domains.

The description above is an example of the beliefs and beliefs of the tribes in Papua in solving tribal welfare issues. Life's problems are solved through magic. They use the forces that exist in nature to achieve a certain purpose. This is in accordance with Frazer's religion theory developed by Waardenburg and McCutcheon (2017)[23], Magic can help when you run out of common sense. This magical element has a religious meaning when the difficult problems encountered are related to loyalty and the desire to obey the will of supernatural rulers such as ancestral spirits and gods.

Conclusions

Based on the results of the study, it can be concluded that : (1) Bakar Batu has been known as an adat tradition among the indigenous people of Papua. Bakar Batu is preserved by Papuans as a symbol of negotiating inter-tribal conflicts to

bring about inter-tribal peace as well as an expression of tribal gratitude for the absence of tribal wars and thanksgiving to tribal invitees. Therefore, the Bakar Batu tradition is valuable for indigenous Papuans for matters of togetherness, peace, belief, education, and cultural preservation. As a cultural heritage that has been preserved by indigenous peoples for a long time, Bakar Batu is carried out starting with mutual cooperation activities to collect raw materials and cook until the food is finished being served.; (2) Apart from being known as a tradition of collectively unique cooking activities in Papua, the Bakar Batu tradition is believed to have magical elements that affect the efficacy of the collective spirit and the magnitude of the flame during the cooking process. The efficacy of the collective spirit is believed to influence the magnitude of success in burning stones in the cooking process. The benefits of this collective spirit are then expected to inspire and contribute positively to the love of primordiality and the realization of educational goals such as inter-ethnic peace, social solidarity, and the preservation of other traditional traditions. The magical element of the Bakar Batu tradition is also expected to have implications for miracles for the business fortunes of every tribe member involved in the modernization of Papuan society.

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Supplementary Material

Additional material related to articles that will be delivered during the presentation and will be provided if it is needed for publication after the ICIIS seminar event is over.

Performance of *Kasambu* (Feeding) Tradition on the Muna Ethnic Community in Muna Barat Regency, The Province of Southeast Sulawesi

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ABSTRACT

The existence of local culture in the era of globalization is very interesting to study because local culture has an interesting implementation process and a valuable meaning. *Kasambu* (feeding) tradition in the Muna ethnic community is one of the local cultures performed when a married woman experiences her first pregnancy and her pregnancy is around seven to eight months. One of the goals of *kasambu* tradition in the Muna ethnic is to pray for the pregnant woman and her baby. This research aims to describe the process of *kasambu* tradition and analyze the symbolical meaning contains in *kasambu* tradition in the Muna ethnic community in Muna Barat Regency the Province of Southeast Sulawesi. The data were collected through observation, in-depth interviews, and documentation study. The data of the research were analyzed based on a qualitative descriptive approach by using semiotic theory. The results of this research showed that: (1) The performance process of *kasambu* tradition in the Muna ethnic community consists of (a) Watering the pregnant woman and her husband; (b) Splitting a coconut (c) Reciting *haroa rasul* prayer, and (d) Doing *kasambuhi* (Feeding). (2) The symbolical meanings contained in the food supplies in *haroa rasul* prayer in *kasambu* tradition in the Muna ethnic community constitute the symbols of human body parts, for example, the food supplies in *haroa rasul* prayer that consists of Muna ethnic community typical food such as; *lapalapa* is a symbol of the arm; *sanggara* is a symbol of the tongue, *wadhe* is a symbol of human meat, *susuru* is a symbol of the ear, and so on.

Keywords: Performance, *kasambu* tradition, Muna ethnic community

I. Introduction

Every society has traditions. One of the traditions owned by the community is a tradition in the life cycle. Traditions in the life cycle are usually in the form of rituals. People's belief in rituals in the cycle of human life has been shown in history that since humans existed they have known various kinds of beliefs, including worship of ancestors or ancestors, worship of the power of the universe, and including the existence of supernatural powers. According to Cudamani (1987, p.12 to 13) belief in supernatural powers or powers is a human instinct that is then included as the basis of religious life. Furthermore, Dojosantoso (1986, p.2 to 3) argues that humans accept the bond of God experienced as a source of happiness and peace. Therefore, humans assume that by

carrying out various rites, they can achieve life goals that are both material and spiritual.

One of the most interesting traditions to study in the life cycle of the Muna ethnic community is *kasambu* tradition. This tradition is one of the rituals that are believed and must be conducted by the Muna ethnic community. *Kasambu* tradition is one of the local cultures in the Muna ethnic community which is conducted for a woman who is married and has been pregnant for seven or eight months in her first pregnancy. In *kasambu* tradition, many educational values are very important and are the ancestral heritage of the Muna ethnic community.

This research discussed the performance process of *kasambu* tradition and analyzed the symbolical meanings contained in the food supplies of *haroa*

rasul prayer in *kasambu* tradition in the Muna ethnic community in Muna Barat Regency, Southeast Sulawesi. The results of this study are expected to be able to contribute to the development of local culture. In addition, this research is expected to assist in the preservation of the local culture of the Muna ethnic community, especially related to the life cycle of the Muna ethnic community. Besides, the results of this research also become a reference material for further studies in conducting relevant research.

II. Theoretical Basis

The theory used in this research is semiotic theory. Therefore, it is necessary to explain the concepts and theories of semiotics as follows. Hoed (2007, p.5 to 6) explains that the study of contemporary culture has become a concern for the development of semiotic theory, both structural and pragmatic. Structuralism semiotics refers to Saussure's sign theory which presents the concept of signifier and signified, while pragmatic semiotics refers to C.S. Peirce who presented the semiotic trichotomy. The trichotomy presented by Peirce is representation, object, and interpretant. Semiotics sees culture as a sign system. Humans as members of society who are in their socio-cultural environment, give meaning to signs under applicable conventions. Each sign is interpreted by Peirce (1986) with three stages of relations, namely (1) a sign that focuses on the basic manifestation/representation (general phenomenon); (2) a sign that focuses on the designatum, denotatum, referent (object); and (3) sign that focuses on understanding (interpretant). Peirce proposed three interpretations of sign interpretation known as firstness, secondness, and thirdness. Each stage has a study of relations. The meaning of the first stage (firstness or relation 1) is independent of the subjectivity of the interpretant. Subjects with separated objects in this context. The second stage (secondness or relational 2) must be

understood as something that is produced and reproduced. Signs are interpreted in the relation of two in the context of reality. Rats, for example, do not always like the kind of animal that likes to gnaw, but can also be interpreted as a corruptor. When viewed from the side of agility, the word mouse can also be interpreted as a mouse (one of the hardware) in computer technology. The sign examiner has entered his intervention at the third (third) relationship stage, such as values, ideology, and others (based on considerations of the first and second relationships). Predictions and interpretations can transcend space and time (as well as reproduce new signs). The examiner in this context is independent (hermeneutical philosophy can be applied to this context).

Peirce's study of signs parallels Ricoeur's study of a text. Ricoeur (2002) recognizes three stages of text meaning. First, the semantic stage (the text is more accessible through logic, correspondence representation (fitness with presence), or the connection between thoughts and objects conceptualized at this stage). Second, the existential stage (subjectivity factors have been involved in understanding the text at this stage). Third, the ontological stage (the philosophical stage because it refers to universal truth or not partial truth). Peirce recognized the trichotomy of signs (sign trichotomy) according to the nature of the connection between the sign and the denotatum, namely (1) icons, (2) indexes, and (3) symbols.

An iconic sign has that mode of [+similar] or [+equal] similarity between the sign and the thing or objects it represents (Peirce, 1986, p.9 to 14; van Zoest, 1993, p.23). Self-images with people, layouts, diagrams, variations of self-names, or variations of object names and metaphorical expressions are categorized by Peirce as iconic markings (Peirce, 1986, p.10). The 2004 election ballot box is made of aluminum. The pan is also made of aluminum. The 2004 election ballot box can be compared to an iconic pot. The word 'aluminum' on the ballot box made of the pot is an

icon. Iconically, the 2004 ballot box can be displayed with the pot rhyme mentality of the Indonesian elite. The aluminum pot has a parody of hitting it harder, the louder it sounds. The iconic signification that has been convention is called Peirce with symbolic iconic marking.

Typical indexical marking with causal, phenomenal, and existential relationships. Not every index has a causal relationship, whenever there is causality there is indexicality (van Zioest, 1993, p.81). Indexical markings such as 'there is smoke there is fire' (there is immediate because there is fire) do not have two variations, namely (1) the marker indicates the direction of the signified and (2) or the marker indicates the presence of the signified (Peirce, 1986, p.12; van Zoest, 1993, p.81). The symbolic signifier represents the sign solely because of the existence of a convention, rule, legitimacy, (legisign), etc. with "other". The word 'red' becomes the next symbol, for example with 'flag' and 'traffic light'. The red sign placed on the flag, among other things, becomes a symbol of 'socialism'. The 'red' sign placed on the traffic light becomes a 'stop sign' symbol. The word 'tapioca' and the number '155' are symbols of 'PKISPTM' because there is no element of convention and legitimacy. Symbols that have been legitimized by several legal rules cannot be changed just like that, except by group agreement.

Iconic signification has the mode of resemblance [+similar] or similarity [+equal] between the sign and the thing or objects it represents (Peirce, 1986, p.9 to 14; van Zoest, 1993, p.23). Self-images with persons, layouts, diagrams, variations of self-names, or variations of object names and metaphorical expressions are categorized by Peirce as iconic significations (Peirce, 1986, p.10). The 2004 election ballot box is made of aluminum. The pan is also made of aluminum. The 2004 election ballot box can be compared to an iconic pot. The word 'aluminum' on the ballot box made of the pot is an icon. Iconically, the 2004 ballot box can be linked to

the rhyme mentality of the Indonesian elite. The aluminum pot has a parody of hitting it harder, the louder it will sound. The iconic signification that has been convention is called Peirce with symbolic iconic marking.

Typical indexical marking with causal, phenomenal, and existential relationships. Although not every index has a causal relationship, whenever there is causality there is indexicality (van Zioest, 1993, p.81). Indexical markings such as 'there is smoke there is fire' (there is smoke because there is fire) have at least two variations, namely (1) the marker indicates the direction of the signified and (2) or the marker indicates the presence of the signified (Peirce, 1986, p.12; van Zoest, 1993, p.81). The symbolic signifier represents the sign solely because of the existence of a convention, rule, or legitimacy, (legisign), and is associated with "the other". The word 'red' becomes a symbol after being associated, for example with 'flag' and 'traffic light'. The red sign placed on the flag, among other things, becomes a symbol of 'socialism'. The 'red' sign placed on the traffic light becomes a 'stop sign' symbol. The word 'tapioca' and the number '155' are symbols of 'PKISPTM' because of the elements of convention and legitimacy. Symbols that have been legitimized by several legal rules, cannot be changed just like that, except by group agreement.

III. Research Methods

This research was qualitative. According to Kirk and Miller (1986, p.9), examining certain traditions in the social sciences are fundamentally dependent on observing humans in their realm. In particular, the location of this research was conducted in Lawa Sub-district, Muna Barat Regency, the Province of Southeast Sulawesi.

The type of data in this research was qualitative data in the form of narratives, descriptions, and points related to the problem of *kasambu* tradition in the Muna ethnic community. Data sources consisted of primary data and secondary data.

Primary data were data obtained from research locations related to research problems. Primary data were obtained from observations and in-depth interviews with informants in the field related to the reformation of *kasambu* tradition in the Muna ethnic community. Observations were made by observing directly the performance process of *kasambu* tradition conducted by the Muna ethnic community. Every process of performing *kasambu* tradition in the Muna ethnic community is recorded using a handy cam. In-depth interviews were conducted with the community, leaders/educators, religious leaders, and traditional figures, such as *lebe* (Imam/priest Moslem), *Sando* (village midwife), In-depth interviews were conducted to obtain data related to the performance process of *kasambu* ritual. Secondary data were obtained from books, manuscripts, previous research results, and other documents related to the rituals in the life cycle of the Muna ethnic community.

In this research, data analysis was carried out descriptively, qualitatively, and interpretively. In qualitative data analysis, the data is described in the form of words or sentences. The data analysis procedure was carried out continuously during the research through three activity lines, namely (1) data reduction, (2) data presentation, and (3) data interpretation and conclusion (Miles and Habermas, 1992, p.89). According to Wuisman (2013, p.32), interpretive analysis is essentially a redrawing of the meaning system that has been developed by the members of the human group concerned together and applied among them.

IV. Results and Discussion

A. The Performance Process of Kasambu Tradition in the Muna Ethnic Community

Kasambu tradition is a form of a ritual carried out according to the customs of the Muna ethnic community which aims to pray for a pregnant woman and her husband for the first time during pregnancy and the gestational age ranges from seven to eight months (Aso, L. and Maulid,

Taembo, 2016, p.9). Furthermore, Hanan et al., (2007, p.48) explain that *Kasambu* is (a) a traditional ceremony for a woman who is pregnant for the first time, after the age of her pregnancy has reached the age of seven or eight months, (b) a ceremony of feeding a woman who is pregnant for the first time, by asking Allah SWT in order when she will give birth she and her baby is safe and her baby in future will be useful. for society.

Based on observations and interviews with informants in the field, there are four stages carried out in the process of *kasambu* tradition in the Muna ethnic community, namely (1) Watering a pregnant woman and her husband, (2) Splitting a coconut; (3) Reciting *haroa rasul* prayer; and (4) Doing *kasambuhi* (Feeding)

a. Watering the Pregnant Woman and Her Husband

The process of watering in *kasambu* tradition in the Muna ethnic community is watering the pregnant woman and her husband using *oe modaino* (disaster-repellent water) and *oe metaano* (blessing-bearing water). *Oe modaino* meant clean water in a teapot then prayed for by a *lebe* (imam/Moslem priest) with a disaster-repellant prayer. At the time of praying for the water, the *lebe* must face the West with the intention that all evil and misfortune that is feared to disturb the pregnant woman and her baby will disappear with the sunset to the West. *Oe metaano* (blessing-bearing water) meant clean water in a teapot that has been prayed for by a *lebe* and at the time of praying for *oe metaano*, the *lebe* must face the East with the hope that the goodness or blessing that will be obtained by the pregnant woman and her baby will come with the emergence of the sun from the East.

After *Lebe* prayed for the water in the two teapots, then the performance process of watering the pregnant woman and her husband started. The process of watering a pregnant woman and her

husband with *oe modaino* and *oemetaano* in detail can be seen in the description below.

(1) a pregnant woman with her husband wearing only a white sarong without underwear are pleased to go to the yard of the kitchen section of the house to be watered with *oe modaino* and *oe metaano* by *Sando* (village Midwife) and witnessed by *lebe* and the family of the pregnant woman and her husband. (2) the pregnant woman and her husband sit on their backs facing to the West in the position of a pregnant woman sitting the right of her husband. (3) *Sando* recited the mantra "*Aituini akumadiukoomo, sio-siomo okakawasa naghumondofaanagkoomu*" and then she whispered to the pregnant woman and her husband. When they were watered with *oe modaino*, they had to hit the water that came down from the teapot three times towards the front when they were watered. (4) *Sando* watered the pregnant woman's husband three times, then continued by watering his wife three times, then watered both of them alternately until *oe modaino* in the teapot ran out. (5) *Sando* asked the pregnant woman and her husband to face to the East and both of them sat on their backs in the position of the pregnant woman to the left of her husband, then *Sando* watered the pregnant woman's husband with *oe metaano* and continued to his wife again. (6) *Sando* watered both of them alternately until *oe metaano* in the teapot was used up.

b. Splitting a Coconut

After finishing the watering process, *Lebe* took a machete and an old coconut that had been peeled off, while the pregnant woman and her husband were still sitting with their backs facing to the East. Before splitting the coconut, *Lebe* recited the following mantra:

"Atumowesikoomo inia, tamaka miina atumowesikoomu inodi, notuwesikoomu guruku wantsburi, wantobura. bhahi tokembeo-mbeoomu, bhahi tokombate-mbatemu, bhahi tokonsoburioomu, Bisimillah".

After *lebe* recited the mantra, he then split the coconut in his hand (one hand holding the coconut and the other holding a machete to split the coconut). After splitting the coconut, the two halves of the coconut dropped onto the ground. After that, *Sando* took the two halves of the coconut (the right hand holding the lower part of the coconut and the left hand holding the upper part of the coconut) and then rotated it in front of the pregnant woman and her husband seven times while reciting the Prophet's *Salawat "Allahummashallialaa Muhammad waalaaaliy Muhammad "*

After being twirled in front of the pregnant woman and her husband seven times, the two halves of the coconut were dropped back onto the ground, then a man from the pregnant woman's husband's family and a woman from the pregnant woman's family were asked to bite the two halves of the coconut and brought to the front door and the kitchen door. The man from the pregnant woman's husband's family bit the lower part of the coconut, while the woman from the pregnant woman's family bit the upper part of the coconut. The man who bit the coconut halves then became the companion of the pregnant woman's husband and the woman who bit the coconut halves also became the companion of the pregnant woman when *haroa rasul* prayer was recited and during doing *kasambuhi* (feeding). After the two halves of the coconut were brought to the front door and the kitchen door, the pregnant woman and her husband were led by *lebe* and *Sando* into the house through the kitchen door. *Lebe* hooked the fingers of a pregnant woman's husband's left hand, a pregnant woman's husband hooked the finger of a pregnant woman's left hand, and a pregnant woman's right-hand finger hooked *Sando's* left hand. (Results of researchers' observations in Watumelaa Village, July 22, 2022)

c. *Reciting Haroa Rasul Prayer*

After the completeness of the *haroa rasul* (offerings) which has been packaged in a large gutter and covered with a gutter cover, then wrapped in a white veil, it has been presented in front of the pregnant woman, her husband, the pregnant woman's companion, and her husband's companion, *lebe*, *Sando*, and the audience then recited a prayer of *haroa rasul*. In a sitting position cross-legged facing to the west, *Lebe* asked permission from the family of the pregnant woman, her husband, and the audience to burn incense. After burning the incense, he (*lebe*) had a vague intention, namely asking Allah to give the pregnant woman and her husband health, and blessed sustenance, then the pregnant woman and her husband to be given physical and spiritual strength, to be given smoothness and ease when the pregnant woman will give birth, and after the baby will be born. When the baby will grow up he/she does not become a greedy child, has strong faith, intelligent, and becomes a useful child in society. The above intention was expressed by *lebe* in the Muna language as in the expression below.

"*Sio-siomo kaasi ompu Allahu Taala namaanda kaghosa, namaanda radhaki, namekamudaane mie balano taghii ini namolente anano. Sio-siomo dua kasi anahi solumenteno ini pana kumameamea, naembali mie mande, nakoadhati, nakoimani, naembali mie sosumambano ne Allah Taala, ne Nabi Muhamadhi, naembali mie koghuluhano wo loliwu ini*". (Hasil pengamatan dan diperkuat dengan hasil wawancara dengan informan Imam La Baasi di Desa Dana, 24 Juli 2022)".

After intending as stated above, *Lebe* sits in meditation preparing himself to recite *haroa rasul* prayer. The process of reciting *haroa rasul* prayer and the prayer recited in *kasambu* tradition in the Muna ethnic community is the same as the procedure and the prayer recited for praying for

water in a teapot with the blessing-bearing prayer (*oe metaano*) as described previously.

After reciting *haroa rasul* prayer, *Lebe* greeted while turning to the right once and to the left once, then holding the end of the gutter of *haroa rasul* (offerings). After that, he shook hands with the pregnant woman, her husband, the pregnant woman's companion and her husband's companion, *Sando*, both parents/families of the pregnant woman and her husband's family, and all of the audience shook hands with each other.

d. *Doing Kasambuhi (Feeding)*

After all shaking hands, *Lebe* opened the cover of the food supplies of *haroa rasul*, then asks the *Sando* (village midwife) to take some of the food supplies of *haroa rasul* to be fed to the pregnant woman, her husband, and their companions. *Sando* usually take a boiled egg, and peeled it, then recited the following mantra.

"*Asumambu komo. Miina asumambuko idia, nosambuko guruku, guruku wantoburi, guruku wantobura, bhahi tokembeo-mbeo, bhahi tokombate-mbate, bhahi tokonsoburio. Bismillah*".

The meaning of the mantra recited "Now I want to feed you, but it is not me, Wantoburi and Wantobura who are feeding you, they are my teachers. I hope you don't get jaundice, starvation, or malnutrition".

After reciting the mantra, *Sando* fed the pregnant woman with the peeled egg. The rest of the peeled egg was fed to the pregnant woman's husband, the pregnant woman's companion, and the pregnant woman's husband's companion. After that, *Sando* took *lapalapa* or other food supplies of *haroa rasul* then recited the same mantra, then fed it to the pregnant woman. The rest of *lapalapa* that was fed to the pregnant woman was fed again to the pregnant woman's husband, the pregnant woman's companion, and the pregnant woman's husband's companion. After that, *Sando* took an envelope of money

from her wallet and was enchanted again with the same mantra, then smeared it on the foreheads of the pregnant woman. She rubbed the envelope of money from the pregnant woman's forehead to her stomach, then placed it on a white plate held by a pregnant woman.

After placing the envelope of money on the plate, *Sando* asked several people from the pregnant woman's or her husband's family (audiences) to take one of the food supplies of *haroa rasul* in the gutter and then fed it to the pregnant woman. The rest of the food was also fed to the pregnant woman's husband, the pregnant woman's companion, and the pregnant woman's husband's companion. After that, he/she took an envelope of money and put it into the white plate held by the pregnant woman. After feeding the pregnant woman, her husband, and the rest being fed to their two companions, the person who has fed them, he/she also took an envelope of money in his/her wallet and put it in the white plate held by the pregnant woman. After the audience had fed the pregnant woman, her husband, and their two companions, and has put an envelope of money in the white plate held by the pregnant woman, the pregnant woman and her husband took one of the food supplies of *haroa rasul*, and then fed each other one. After the pregnant woman and her husband fed each other one, the process of doing *kasambuhi* (feeding) was finished. After that, the family of the pregnant woman prepared some meal and please the audience to eat together.

B. Symbolical Meaning of the Food Supplies of Haroa Rasul in Kasambu Tradition

The completeness of the food supplies of *haroa rasul* in *kasambu* tradition in the Muna ethnic community consists of various kinds of traditional food of the Muna ethnic community as revealed by the following informant Wa Kota:

“The food supplies of *haroa rasul* in *kasambu* tradition consist of: (a) 1 or 3 hands of ripe plantain; (b) 1 large plate of rice covered with

fried egg omelet on top; (c) 5 or 7 *lapalapa*; (d) 5 or 7 *susuru*; (e) 5 or 7 *wadhe*; (e) 1 or 3 cups of *sirikaea* cake; (f) 5 or 7 *sanggara*; (g) 5 or 7 *ghunteli katoofi*; (h) 5 or 7 *ghunteli kasinganga*; (i) 5 or 7 *pieces of manu kasinganga*; (j) 5 or 7 pieces of *manu kakele*; and (k) 5 or 7 piece of *manu kaowe*” (Results of an interview with informant Wa Kota in Guali Village of Muna Barat Regency, 28 March 2022/translated by the researchers from Local language)

The expression described by the informant above shows that the food supplies of *haroa rasul* in *kasambu* tradition in the Muna ethnic community must be prepared before doing *kasambuhi* (feeding). The completeness of the food supplies of *haroa rasul* in *kasambu* tradition in the Muna ethnic community during the process of feeding a pregnant woman and her husband as expressed by the informant above can be analyzed using the semiotic theory proposed by Peirce, 1986, p.9 to 14). Of the three stages of text meaning according to Pierce, what seems relevant for analyzing the food supplies of *haroa rasul* in *kasambu* tradition in the Muna ethnic community is the third stage, namely conventional symbolic markers.

Peirce (1986: 16) explains that "A symbol is a Representament whose Representative character consists precisely in its being a rule that will determine its interpreting....A symbol is a law or regularity of the indefinite future". The symbolic signifier represents the sign solely because of the existence of a convention, rule, or legitimacy, (leggy-sign), and is associated with "the other". The word 'red' becomes a symbol after being associated, for example with 'flag' and 'traffic light'. The red sign placed on the flag, among other things, becomes a symbol of 'socialism'. The 'red' sign placed on the traffic light becomes a 'stop sign' symbol. The word 'tapioca' and the number '155' are symbols of 'PKISPTM' because of the elements of convention and legitimacy. Symbols that have been legitimized by several

legal rules cannot be changed just like that, except by group agreement.

The food supplies of *haroa rasul* at the time of reciting *haroa rasul* prayer in *kasambu* tradition in the Muna ethnic community are directly related to the marking of symbols that have been legitimized with several legal rules that cannot be changed, except by group agreement.

The food supplies of *haroa rasul* to feed a pregnant woman and her husband in *kasambu* tradition in the Muna ethnic community after being analyzed turned out to be almost the same structure as the human body. For example, two hands of ripe plantain which symbolizes the toes and hands are put on the bottom of *haroa rasul*, between the two hands of ripe plantain are put *lapalapa* which is a symbol of the arm. On the top of *lapalapa* and plantains, the meat of *manu kasinganga*, *manu kaowei*, *manu kakele*, *ghunteli kasinganga*, *ghunteli katoofi*, and traditional cakes, such as *susuru*, *wadhe*, *sirikaea*, and others are symbols of the human body. then arranged on top of fried bananas which are a symbol of the tongue, and at the top is placed a large plate of rice as a symbol of the head.

The completeness of the food supplies of *haroa rasul* which is arranged in a large gutter in *kasambu* tradition is always an odd number. If it is interpreted as an odd number in presenting the food supplies of *haroa rasul* in *kasambu* tradition on the Muna ethnic community, it can be interpreted that the exception of families who conduct *kasambu* ritual still wanting to perform *kasambu* ritual or other rituals related to the life rituals in the future. They believe that Allah *Subhanahu Wataala* will fulfill the food supplies of the messenger's *haroa rasul* by bestowing their sustenance so they can conduct similar rituals or events in the future.

From the description and discussion above, it can be said that the food supplies of *haroa rasul* in *kasambu* tradition in the Muna ethnic community have meanings and signs which are symbols of the tradition itself. For example, the food supplies

of *haroa rasul*, which is prepared to feed a pregnant woman and her husband in the form of traditional foods typical of the Muna ethnic community have meanings that symbolize the human body part. This shows how the role of semiotics in studying/analyzing the meanings of signs in *kasambu* tradition of the Muna ethnic community.

V. Closing

Based on the results and discussion of this research, it can be concluded as follows:

(1) The performance process of *kasambu* tradition in the Muna ethnic community is a tradition that becomes the identity of the Muna ethnic community that consists of four stages, namely: (a) Watering the pregnant woman and her husband (b) Splitting a coconut; (c) Reciting *haroa rasul* prayer, and (d) Doing *Kasambuhi* (Feeding).

(2) *Kasambu* tradition in the Muna ethnic community has meanings and signs which are symbols of the tradition of the Muna ethnic community. For example, the food supplies of *haroa rasul*, which is prepared to feed a pregnant woman and her husband constitute the typical traditional food of the Muna ethnic community. The food supplies of *haroa rasul* have meanings that constitute the symbols of the human body. This shows how the role of semiotics in studying/analyzing the meanings of signs in *kasambu* tradition in the Muna ethnic community.

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Communication Strategies Of Traditional Figures In Resolving Of Dopofuleighoo (Elopement) Tradition In The Muna Ethnic Community In Muna Regency, Southeast Sulawesi

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ABSTRACT

This research aims to analyze the communication strategies of traditional figures in resolving the dopofuleighoo (elopement) tradition in the Katobu Sub-District, Muna Regency. This research uses a qualitative approach with informants consisting of traditional figures, lebe (Mosque employers), families and actors, and dopofuleighoo marriage officers in Muna Regency, who were selected purposively. Data collection techniques were through in-depth interviews and document studies. While data processing techniques refer to the data processing and preparation model in a qualitative research approach and data analysis techniques refer to domain and taxonomy analysis. The results of the research showed that the communication strategies of traditional figures in resolving dopofuleighoo (elopement) tradition in the Muna ethnic community in Muna Regency use an informative and persuasive communication strategy from the beginning to the end. The informative strategy, namely simply conveying information (submission to the bride's family about the existence of dopofuleighoo while the persuasive strategy is to persuade, invite or influence both the family of the woman and the family of the man when they find problems in the process of settling dopofuleighoo (when discussing the amount of dowry and fines that must be paid), paid by the prospective groom). Persuasion is also used to influence the prospective woman's family to accept the girl's wish to marry her choice because the girl who will carry out domestic life is the girl herself. Therefore, the Muna traditional figures of the Muna ethnic community maintain communication with various traditional community groups in Muna Regency to do their roles well even though some people of the Muna ethnic community do not want to do dopofuleighoo tradition.

Keywords: Dopofuleighoo, Communication Strategy, Traditional figures

I. Introduction

Indonesia has various ethnic groups spread from Sabang to Merauke. Each ethnic group adheres to different marriage customs. Marriage is a permanent relationship between a man and a woman that is legally recognized by the community based on marriage regulations that apply to certain communities and is a necessity of life in society (Haris and Rahim, 2017). A legal marriage bond is proven by the existence of a marriage certificate or marriage book for husband and wife.

Marriage is generally carried out to form a family or is the beginning of a life together between a man and a woman (Lisnawati, 2022; Rubyasih, 2016). The form of marriage depends on the local culture and will be different from other cultures.

Some indigenous communities carry out marriages by elopement, such as the Batak, Lampung, Bali, Sulawesi and Maluku communities (Hadikusuma, 2003; Mukmin, et al., 2016; Ariany, 2016; Dian, 2016). In Aceh, especially the Gayo people elopement is called munik, Ambon calls lari bini, Toba Bataks are called Mangalua, Flores is called roko mating, in Bugis-Makassar calls it Silariang, Bali is called Ngerorod and many more other names of elopement terms in Indonesian society (Simanjuntak, 2017).

Elopement is a type of marriage that occurs when the prospective husband and wife run away without a formal proposal and engagement (Sudiyat, 2000). This is used as a solution so that the family can permit the couple to get married

(Hadikusuma, 2003). According to Soekanto (2005), several factors cause elopement carried out, such as the absence of approval from the guardian or both parents and family, the high dowry and forfeited money, and the factor of the woman being pregnant out of wedlock.

In Muna ethnic community in Muna Regency, Southeast Sulawesi, elopement is known as *dopofuleighoo*. *Dopofuleighoo* (elopement) has long been carried out by the Muna ethnic community. *Dopofuleighoo* is mostly caused by the parents of the bride who do not approve of their daughter to marry with a man of her choice even though they have been dating for a long time. The most common reason the bride is considered immature while the groom can not wait too long. Other reasons are the parents of the bride and groom wanting a big party, the difference in social status, the woman being pregnant before marriage, and the existence of a love triangle (Aso, L. et al, 2021).

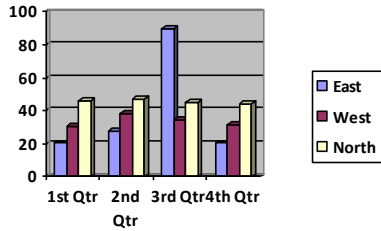
Generally, elopement is an act that violates customary law, violates parental authority, and undermines the honor of the girl's parents and relatives (Hadikusuma, 2003). Likewise in the Muna ethnic community, elopement is considered a family disgrace (the girl no longer pays attention to parental orders or advice) and can cause slander (both bride and groom are considered to have committed acts that violate customary and religious laws). Therefore, elopement often leads to undesirable things such as parents not being willing to become guardians for their daughters and not infrequently parents or guardians do not recognize grandchildren born to children who elope. Guardians are people who are closest to women and they are absolutely visible both morally and materially (Suma, 2005). According to the customs prevailing in society, marriage is not solely a personal matter concern as in the Western world, but marriage is also a matter of family, relatives, and society. The family or parties involved in the elopement incident must be responsible for resolving the matter. This is to avoid the emergence of prolonged disputes and harboring feelings of resentment or hurt between the two families.

The Muna ethnic community in resolving *dopofuleighoo* custom has many roles, including traditional figures and *lebe* (mosque employees) in the community. A traditional figure is someone

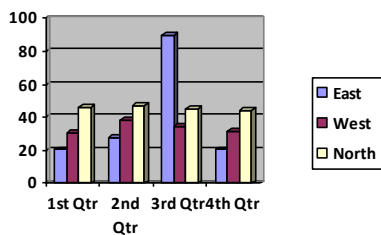
who has a traditional position in an order of indigenous peoples in an area, with integrity, authority, and charisma being a role model for the entire community (Bastiang, 2020). The existence of traditional figures in marriage is to settle customary marital affairs such as elopement and determine the amount of dowry and fines imposed on the male family (according to the customs prevailing in the Muna ethnic community). Meanwhile, the *lebe* (mosque employee) is the person who is given the authority to hold religious ceremonies, including the marriage ceremony, so that the marriage becomes legal according to religious teachings. Imam is also defined as a person followed by mankind both as a leader and others (Bisri, 1999). Niampe, L. et al. (2018) suggested that *dopofuleihoo* can occur for several reasons. Especially after the parents were officially notified of the marriage plans, but the girl's father still refused to permit the marriage, *dopofuleihoo* way of marriage could be done. The process is, when *dopofuleighoo* has occurred, the Imam then sends one or two *modhi* (mosque employers) to persuade the girl's father to allow his daughter to be married. If he refuses, then the *modhi* returns to the imam; and the imam reschedules the time for the *modhi*'s meeting with the girl's father to persuade him again. If the meeting has happened three times and the girl's father still does not allow it, then the marriage is carried out by the imam who acts as the guardian of the girl. In this case, fines for elopement were not paid, and even *kantaburi* and *kafeena* were not paid. Because of this refusal, the girl's father lost the right of marriage guardian and he only received a dowry. Referring to the process of elopement, starting from the agreement of the girl and the young man to elope until the implementation of elopement becomes legal in the Muna ethnic community, it is found that communication is the key in solving the elopement problem. Communication is the process of delivering messages or information from one person to another so that there is a common understanding (Mulyana, 2010). Communication is also carried out to influence others (Applbaum, 1974 in Rozikin, 2013). The young man communicated with the girl to ask for an elopement. After being at the place where the girl was rushed, communication was carried out, namely by the young man's family to the girl's

family. Then completing the elopement custom, communication is also carried out, namely between the traditional leaders of the bride and groom. Furthermore, for the marriage process, communication is carried out by traditional leaders, priests, and both parties of the bride's family. The issue of elopement (*dopofulaighoo*) in the Muna tribal community is quite interesting because it can be resolved properly.

A communication strategy is



a



plan for the realization of the desired communication goals (Effendy, 2015). R. Wayne Pace et al. (in Abidin, 2015) mentions three central objectives of the communication strategy, namely: to ensure that the message is understood by the communicant (to secure understanding); for fostering the communicant through the message received (to establish acceptance); and to generate motivation (to motivate action). Effendy, (2007) in Wijaya (2015) argues, the preparation of communication strategies should pay attention to the components of communication, namely who will be the communicator or speaker, what is the purpose of communication, what methods/channels are used, and who is the communicant. Communication methods or techniques can be carried out in several ways, namely: informative communication, persuasive communication,

coercive/instructive communication, and interpersonal human relations. Communication strategies must also pay attention to the language used, which is easy to understand and understand (Wijaya, 2015).

Communicators have a very important role in communication, namely source attractiveness and source credibility. Attractiveness can be built by creating an atmosphere where the communicant feels there is something in common with the communicator. While the credibility of the source is related to the profession or expertise of the communicator. Communicators must be empathetic, namely positioning themselves with the communicant so that they can feel what they feel. Therefore, it is important to conduct an in-depth study of the communication strategy used in solving the problem of elopement (*dopofuleighoo*) in the Muna ethnic community, because on the one hand it is considered to violate customs/religion but on the other hand it is still being carried out.

II. Research method

This research is located in Muna Regency, where in this location *dopofuleighoo* tradition is still carried out until now. This research includes qualitative case studies, which seek to explore and understand the meaning of several individuals or groups of people in depth. The object of the research is the communication strategy used by traditional figures in solving the problem of *dopofuleighoo* (elopement) tradition. Informants are determined purposively, namely, the person concerned has personal experience in accordance with the problems studied or has extensive knowledge about the problems studied. Research informants are traditional figures, *lebe, modhi, imam*, marriage officers from the government (KUA), and families/parents of the girls who have experienced elopement. Data was collected through in-depth interviews and document studies. Data processing techniques refer to qualitative research approaches and data analysis techniques refer to domain and taxonomy analysis (Cresswell, 2008). Checking the validity of research data using triangulation, namely triangulation with sources through (1) comparing observational data with interview data, (2) comparing what people say in public with what is said in private, (3) comparing what

people say -people about the research situation with what they say all the time, (4) comparing the situation and perspective of a person with various opinions and views of people with different backgrounds, (5) comparing the results of interviews with the contents of a related document (Moleong, 2001).

III. Results and Discussion

Dopofuleighoo tradition in Muna ethnic community has been done since ancient times until now. Even though *dopofuleighoo* tradition in the Muna ethnic community is considered an act that violates customary law, violates parental authority, and undermines the honor of the girl's parents and relatives, some people do not care about it. It is proven that for couples who eloped, their family life is going well and the relationship between the two families is also harmonious. . Of course this is inseparable from the communication strategy carried out by the parties involved in the elopement incident. As stated by one of the traditional figures who had completed an elopement (LI):

Dopofuleighoo tradition occurs for a reason and most of the reasons are caused by the woman's family, such as not giving permission, not getting a dowry, or because she is already pregnant. Therefore, after the occurrence of the *dopofuleighoo* tradition immediately communicated with all the families to find a way out. If not, the result will be that the problem will drag on and cause disharmony in the relationship between women and their parents as well as in the behavior of men's families. The family should accept it sincerely and use it as a lesson. In particular, women's families can think of it as the fate of their children, because it is the children who will run their own household life and they certainly have an idea of how they will run their domestic life (Interview, 21 November 2021).

Based on the informant's statement that communication is a way to resolve *dopofuleighoo* tradition. Rogers & D. Lawrence Kincaid 1981 (Cangara, 2013), communication is a process in which two or more people form or exchange information with each other, which in turn will arrive at the same or deep mutual understanding. Hovland (Mulyana, 2010) says communication is

a process of delivering messages from one person to another to influence their actions or behavior. The communication strategy is the best combination of all communication elements starting from the communicator, message, channel (media), and receiver to influence (effect) designed to achieve optimal communication goals (Wijaya, 2015).

Marriage in *dopofuleighoo* way is different from marriage in general. *dopofuleighoo* does not recognize the stages of proposing and introducing the two families according to formal rules. However, the process is carried out in several stages, namely: (1) Accepting the two prospective brides by *hokumu* (official Sarah agama); (2) *Dopolele* (Notifying the parents of the prospective bride); (3) *Dengkoragho adhati* Conducting customary deliberations; (4) *Dengkoraghoo kafotangkano agama* (Conducting administration according to Islamic religion); and (5) *Kafokawi* (Carrying out the marriage process). These stages are carried out by applying different communication strategies.

A. The Stage of receiving the two prospective brides by Sarah Religion Officer (Hokumu or Imam)

When the prospective groom carries away the prospective bride, the common destination is the house of o *hokumu* (Religious Sarah Employee). O *hokumu* (Sarah Religious Employees) in the Muna ethnic community are the organizers of marriages, both marriages through *dopofuleighoo* (elopement) and *angka mata* marriages (customary marriages) which are traditionally recognized by the Muna ethnic community. Before performing *dopofuleighoo*, the groom-to-be conveys to *Hokumu*. As the results of an interview with one of o *hokumu* who had received a candidate for elopement (LW), that:

Before the two *pofuleigho* brides arrived, the groom-to-be came to the house to inform him that he would bring a woman as his future wife for marriage, including the time of arrival. Of course, the groom-to-be also conveys the reasons why he does *dopofuleighoo*. As a *hokumu* I have to accept it and solve the problem, because it has become part of my job (interview, 21 November 2021).

The explanation above shows that in the initial stage of *dopofuleighoo* process, the two prospective brides must inform the *hokumu* about

their plan directly so that it is known and gets good respect from the hokumu. The hokumu's house was chosen for the two prospective brides because it has a place to take refuge or shelter until the two prospective brides are completed/taken care of by custom until the marriage process is carried out. During *dopofuleighoo* process, a member of hokumu is obliged to protect the two prospective brides while completing the customary process that applies in *dopofuleighoo*. The length of their stay in hokumu's house depends on the completion of the process carried out by all parties (hokumu, female family, male family, traditional figures). While in the house of hokumu, the prospective bride occupies one of the special rooms that have been prepared.

The initial stage to creating the same agreement between the speaker and the person being spoken to is direct face-to-face communication because this communication is immediately known and the feedback is understood (Devito, 2011).

B. The stage of informing the parents of the prospective bride and groom (doing *polele*)

Polele is the first process in delivering a message from the family of the prospective groom to the parents of the prospective bride after taking her fiancé away at the house of a hokumu. The contents of *polele*'s message are to notify a woman's parents about the loss of their daughter in hokumu's house and to deliver a *dhandi* (promise) for the time of customary settlement (*sara-sara*). Doing *polele* to the female family is generally *o hokumu* appoints a delegation consisting of one or two people, while *polele* to the male side is the prospective groom himself or his family. As stated by one of the traditional figures of Muna (LI) that:

After receiving the two brides-to-be, the hokumu orders the groom-to-be to inform his parents or family about the *pofuleigho* event immediately. In addition, hokumu also sent two *polele* delegates to convey information on *dopofuleihoo* incident to the parents of the bride. From the results of submitting information to both male and female families, feedback will be obtained, generally, an agreement to complete the next stage of *adat* (Interview, 24 November 2021).

In *polele*, the groom's family generally responds more quickly than the woman's family, as well as

in delivering the promise, the male family establishes themselves first before going to the female side. In the case of this promise, three stages of time are usually agreed upon, namely, five days, or ten days, or fifteen days, starting from the day of *polele* is held, or depending on the readiness of the prospective groom. It is clarified by *o hokumu* (LW) statement that:

The delegation consisted of 2 men who were on duty for *polele*, namely going to the house of the woman's parents to convey information that their daughter had been in hokumu's house, which was under-run by a man (mentioning identity). Following up on this, the delegation conveyed the arrival of the male traditional delegation (to discuss customs) by giving *dhandi* (implementation time) (5, 10, or 15 days) (Interview, 24 November 2021).

Polele as an important step to complete *dopofuleihoo* process. Therefore, all aspects of communication need to be considered starting from the communicator (who speaks), the message, the communicant (to whom to speak), the media or how to speak and what are the consequences or effects. In accordance with the Lasswell paradigm (Heryanto, 2020) that to measure the success of communication by answering the following questions: who, say what, to channel to whom with what effect. The parties who are the speakers in the *polele* are delegates who understand the problem of *dopofuleighoo* and are experts in conveying traditional messages in *dopofuleihoo*. Likewise, the language used is the local language of Muna under applicable customary rules. The communication technique applied is expected to be effective in solving *dopofuleihoo* problem and not causing problems. Based on experience, *dopofuleighoo* tradition was not born just like that, but there were causes and consequences so that sometimes delegates in customary talks got conflicts or differences or disagreements so that no agreement was built. If there is a conflict, *polele* delegation must make persuasive efforts until an agreement is found, even though it takes a long time because the purpose of marriage is a good life and can unite the two families in a harmonious life (*sakinah, mawaddah warahma*).

C. Conducting Customary Deliberation (*Dengkoragho Adhati*)

Conducting customary deliberation (*dengkoragho adhati*) in *dopofuleighoo* tradition is the stage of deliberation that is carried out under the decided time that has been agreed upon at the time of *polele*. The customary deliberation activity aims to unite views on the value of the customary unit of a count of marriage and marriage in the Muna ethnic (*bhoka*) or the amount of *bhoka* used by the bride and groom. The *bhoka* value is based on the *bhoka* value of each parent. If the value of the male's *bhoka* is higher than the female's *bhoka* value or has the same *bhoka* value, then the customary deliberation process runs well and smoothly. This is because in the marriage tradition of the Muna ethnic community if the customary value (*bhoka*) of men is higher than the customary value of women, it is followed by using the value of men's *bhoka* in marriage. In other cases, if the *bhoka* values are the same, then the men's *bhoka* values are still used in marriage.

Customary deliberation often complicates its implementation when the customary conflicting values of *bhoka* over the two customary delegates do not recognize each other, for example the value of *bhoka* for men is lower than the value of *bhoka* for women. This was emphasized by a traditional Muna leader (LI) that:

Dopofuleighoo traditional meetings sometimes find disputes because they are triggered by differences in the value of *bhoka*, for example, the value of the male *bhoka* is lower than the female *bhoka* value, so on the men's side, they object (do not accept) this value. Therefore, both parties again determine the time for deliberation if there is no agreement. A third party needs to be present to settle the difference in the value of the *bhoka* in question until an agreement is found. The third parties presented are generally traditional leaders who know the value of the customary marriage unit (*bhoka*) in the Muna tribe based on ancestral heritage (Interview, 24 November 2021).

This customary deliberation is a mandatory stage that can not be skipped. This is the legacy of the parents. *Dengkoragho adhati* can run smoothly if both parties (parents of the bride and groom and the customary delegation) already have the same knowledge about the *bhoka* values of both parties. Therefore, in determining the speaker (communicator) in this case, the delegation needs

to consider the expertise and experience of the delegates in order to be able to communicate well the traditional messages contained in the settlement of *dopofuleighoo* custom.

When *dengkoragho adhati* deliberations related to the determination of customary values (*bhoka*) have been completed, the next stage is the deliberation to determine the day of conducting and the financing of the wedding. Determination of the day of the wedding (*kakawi*) under the good day believed by the Muna tribe. Meanwhile, regarding the financing of marriage in the marriage custom of the Muna ethnic community, which is called *nifumano ifi* or more popularly referred to as money given to the parents of the prospective bride to be used at the party, it is entirely the burden of the groom's family.

D. Administrative Management by Religion (*Kafotangano Agama*)

Marriage administration is a stage that must be passed by the prospective bride and groom even if the marriage is with *dopofuleighoo* custom, so that the marriage is not only recognized by custom but also by law or applicable rules. This stage is carried out after the completion of *sara-sara* (custom) and the day of the marriage has been determined. The bride and groom are obliged to take care of the administration of marriage registration to fulfill the legal and religious elements. As stated by the Marriage Registration Officer of Wapunto Village (LG) that:

Dopofuleighoo tradition even though some people don't agree with it, needs to get legal and religious recognition. One of them is taking care of the entire marriage administration so that it has legal force so that it is clear that the husband and wife relationship that is built is officially recognized by the state (Interview, 25 November 2021).

Likewise, it was conveyed by a couple who had done *dopofuleighoo* (WH) that:

Even though we married in *dopofuleighoo* way, we also hope to have legal recognition before the law regarding our marriage bond as is the case with marriages in general (Interview, 26 November 2021).

The process of managing marriage administration in *dopofuleighoo* marriage custom in the Muna ethnic community is called *kafotangkano agama*

(religious strengthening). Marriage administration arrangements are generally carried out at the local Religious Affairs Office (KUA), under article 3 of the Regulation of the Minister of Religion Number 34 2016 paragraph (1) that the implementation of services, supervision, recording and reporting of marriage and reconciliation can be carried out at the KUA Office. Of course, in this arrangement, the two brides and grooms come to the KUA Office by bringing all the requirements that have been determined. Proof of marriage administration in the form of a marriage certificate and recorded as a new couple. Marriages registered by the administration show that the marriage has legal force (Latupono, 2019).

E. Implementation of the Marriage Process (*Kafokawi*)

The implementation of the marriage process (*kafokawi*) in *dopofuleighoo* tradition is conducted if all the processes of customary requirements and religious (*kafotangkano agama*) have been completed. *Kafokawi* is conducted according to the day that has been agreed upon in the customary deliberation. The procession of conducting the marriage is under the customary stages that have been generally agreed upon and under religious provisions and applicable regulations.

In the marriage custom with *dopofuleighoo* tradition in the Muna ethnic community, the man's family is fully responsible for its implementation and the implementation of *kafokawi* is conducted in the *hokumu's* house occupied at the time of *dopofuleighoo* process, as well as in other places, such as in the male family's house or family house girls (with a party or not party). The results of the *hokumu* (LW) interview are as follows:

Dopofuleghoo tradition is not always a bad thing, even though I impliedly don't want my children and family to do that. However, *dopofuleghoo* tradition has been regulated (approved by the ancestors) so this is not something taboo (forbidden or shameful). The proof is that in Muna there are still quite a few people who are even married in this way. For us, as customary organizers (Sarah employees) it's a common thing and we usually handle it, of course with the process that is passed under applicable customs, as well as the need for good communication

between parties from the beginning of the process to the end of the process (marriage contract) (Interview, 25 November 2021).

Based on the quote above, it shows that *dopofuleghoo* tradition in the Muna ethnic community does not always have a bad meaning, so this is not taboo or forbidden so it can be celebrated or not, as long as the custom regulates it. Some of the people of Muna ethnic community accept this marriage in *dopofuleghoo* way but some avoid it. For those who accept it because it is one of the alternatives for an immediate marriage which is considered to be an obstacle for the bride and groom, as a result of the prospective bride's parents wanting a big party, or one of the parents of the prospective groom or bride does not approve of them, or differences in status, social life, or the parents of the bride and groom delaying their marriage, or the woman was pregnant before marriage, or there is a love triangle (Aso, L. et al, 2022). While those who refuse, assess marriage in *dopofuleghoo* way as a marriage that is not in accordance with religious law or applicable formal rules.

As long as marriages in *dopofuleghoo* way in the Muna ethnic community are still being carried out, so far the marriage processes can be completed. Communication is one of the strategies that can be a media to solve *dopofuleghoo* problem in the Muna ethnic community because at the stages of completing the marriage it involves communication with various parties such as traditional figures communicating with women's families when they are first conveyed by *hokumu*. There are *dopofuleghoo* couples or mediating if they are married. there is a problem in the process of settling *dopofuleghoo* marriage custom. *O hokumu* is the person who is responsible for solving *dopofuleghoo* problem from the beginning to the marriage process and is responsible for the legal marriage process according to religious regulations. In carrying out its role, *o hokumu* will communicate with prospective grooms and brides and communicate with traditional figures if there are customary problems. Traditional figures also communicate with women's and men's families during the process of settling *dopofuleghoo* custom. Likewise, the prospective bride and groom

communicate with the marriage administration registrar to obtain a certificate of the validity of their marriage.

The communication process that takes place in *dopofuleghoo* marriage process is face-to-face communication or through direct intermediaries to obtain a common understanding between the two parties (Mulyana, 2010) and to ensure that the message is understood by the communicant, or the message can be received, or the message can provide motivation. to be approved (Effendy, 2007). While communication strategies or techniques are generally carried out, communication is informative and persuasive, while coercive is rarely. In line with what Efendy (2015) stated, the communication strategy is informative if it only conveys information, persuasive if you find a response that requires more explanation than the message conveyed, and coercive/coercive if you don't find the same understanding even though it has been repeatedly conveyed. Marriage in *dopofuleighoo* way, although initially, it was not well received by the woman's family, with the right communication strategy approach, was finally accepted and agreed to be resolved until the marriage was legally carried out.

IV. Conclusion

Based on the results and discussion of the research, it can be concluded that marriage through *dopofuleghoo* process some people accept as one of the marriage customs carried out in the Muna ethnic community. Completion of *dopofuleghoo* marriage takes five stages, namely (1) submission of the prospective groom to *Sarah agama/hokumu* (mosque employee) regarding the implementation of *dopofuleghoo* and *hokumu* to receive the two prospective brides; (2) conveying information about *dopofuleghoo* incident to the parents of the prospective bride (doing *polele*); (3) conducting customary deliberations to settle the marriage of *dopofuleghoo* (*dengkoragho adhati*); (4) Completion of administration according to religion regulation (*kafotangano agama*); and (5) Conducting of marriage process (*Kafokawi*). At these stages dominantly the traditional figures use informative and persuasive communication strategies, while coercive communication strategies are rarely used because marriage is expected by both parties and there is

no coercion between one another. It is expected that marriage through *dopofuleghoo* way will not often be used as a shortcut for the bride and groom. Marriage with a proposal process or prior introduction by both families must be an option to become a bride and groom.

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Taksu Traditional Bali Dwelling, What And How?

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ABSTRACT

In addition to accommodating the necessities of life, traditional Balinese houses are also intended for psychological purposes, such as performing religious and traditional ceremonies. This activity will require space and will use several buildings, such as the *meten bale*; custom bales; *pawon* (kitchen); *merajan* (holy place); *jineng* and other bales according to the needs of the population and the socioeconomic and social levels. Thus, traditional Balinese architecture includes not only physical but also non-physical aspects and is not only based on definite and rational considerations, but also based on feelings, aesthetics, and even based on spiritual considerations according to values, norms, beliefs, customs and Hinduism. in Bali. This study aims to determine and understand the spirit or *taksu* of traditional Balinese dwellings from the planning aspect to the implementation of the construction of these traditional Balinese dwellings, using qualitative descriptive methods through literature studies, interviews and documentation.

Keywords: Taksu, dwelling, traditional bali

I. Introduction

Moving on from traditional rules and guidelines that contain ergonomic, religious and human values, all of its traditional Balinese architectures are never separated from the conception of the essence of life and are sourced from the teachings of Hinduism. The concept of *Tri Hita Karana* is one of the concepts of Traditional Balinese Architecture that is formed with all physical and spiritual demands that are in harmony and harmony with nature, the environment and its relationship with God Almighty (Suardana, 2015)

According to the view of the Hindu community, land in Bali is considered sacred because it is one of the five elements of the universe. On the basis of that belief, the land as God's creation should be honored and respected as it should be by paying attention to the law of natural balance. Hindu teachings as the soul of Balinese culture teach their people to glorify nature or all elements that exist in nature called *Panca Mahabhuta* which is related to belief in the *Panca Dewata*, namely the five manifestations of God who are the rulers of each of the five elements of nature (Sulistyawaty, 2018) . That is the reason that Hindus perform

certain rituals in order to take advantage of all the elements of nature in their lives. Hindus in Bali believe that the land has its own aura or vibration which is termed *taksu*. *Taksu* is believed to provide value, strength and spirit in every social and religious activity in the life of the Hindu community in Bali (Subawa, 2018).

Traditional Balinese residences as part of Balinese Architecture have their own uniqueness, because they have local characteristics or local wisdom with an identity. The stages of building a traditional Balinese residence, an *undagi* (Balinese Traditional Architect), begins with planning. According to (Suardana, 2015), in planning, the first thing that must be considered is the problem of choosing the location of the yard to be built, the measurements used in building traditional Balinese houses are based on the guidelines contained in the *Hasta Kosala-Kosali lontar*, *Hasta Bumi*, *Wiswakarma* and others. After obtaining a good building design, the next step is the preparation stage by carrying out a *pengruwakan* ceremony before proceeding to implementation.

Thus, traditional Balinese architecture includes not only physical but also non-physical aspects and is not only based on definite and rational considerations, but also based on feelings, aesthetics, and even spiritual considerations according to values, norms, beliefs, customs and Hinduism. in Bali. Based on these considerations, this article aims to find out and understand the spirit or taksu of traditional Balinese dwellings from the planning aspect to the implementation of the construction of traditional Balinese dwellings.

II. Literature Review

Conception of Traditional Balinese Culture

Understanding culture is the overall knowledge of humans as social beings that are used to understand and interpret the environment and their experiences, as well as become the basic framework in realizing and encouraging the realization of behavior (Astika, 1986: 4). Balinese traditional culture is the embodiment of regulation of the behavior of the people based on Hinduism with 3 (three) basic framework elements, namely; 1). Tatwa or philosophy; 2). Morals or ethics; 3). Ceremonies or rituals (Parisada Hindu Dharma, 1978:16 in Dwijendra, 2003). Meanwhile, Meganada (1990:44) explains that Balinese culture cannot be separated from Hindu religious values which have three basic framework elements (tatwa, ethics, ceremonies) for its people to achieve the goals (Dharma), which are mentioned in the Vedas; "Moksartham Jagadhita Ya Ca Iti Dharma". In everyday life, the biases related to taqwa, morals, ceremonies, are more directed towards the realization to achieve a harmonious human relationship (bhuna alit) with God Almighty (bhuna agung), giving birth to a custom that covers many aspects of life. in the form of conceptions.

The conception of Tri Hita Karana which regulates the balance between humans as bhuna alit with bhuna agung (the universe). In everyday life, this conception is manifested in three single elements which are reflected in the

container of interaction, namely the pattern of houses and villages that fulfill these three elements (Kaler, 1983:44). The Tri Angga conception which regulates the composition of the elements of human life in their natural/physical environment, namely; main angga, madya angga, and nista angga.

A custom or habit that also shows the balance of human relations with nature, humans and others in ergonomic calculations and aesthetics of building forms is the conception of Asta Kosala-Kosali and Asta Bumi (Astika, 1986: 7). It can be concluded that traditional Balinese architectural houses, which have conceptions based on Hinduism, are cultural embodiments, where the character of traditional Balinese housing is largely determined by Hindu religious norms, customs and a sense of art that reflects culture (Bappeda, 1982: 119).

Taksu

Taksu is believed to provide value, strength and spirit in every social and religious activity in the life of the Hindu community in Bali. Taksu becomes a spirit that has spiritual strength and makes people who do it more seken (serious), saje (actually done), santep (sure and believe), bisa (has the ability), nawang (know), and dadi (can be done). This is a concept held by the Balinese Hindu community from time immemorial until now with a culture that is inherited from generation to generation and breathes the teachings of Hinduism. Taksu is also believed to be a holy power of God that can awaken and increase one's creativity, intelligence and intellectual abilities, which is also associated with the omnipotence of God's manifestation (Beritabali.com)

Taksu is a reflection of Balinese culture as a form of abstract power that has the ability to influence the spiritual realm of humans. Achieving an understanding of taksu values is something that is very important for artists (undagi) because it will have an impact on efforts to maintain the quality

of harmony and harmony between bhuwana agung and bhuwana alit, according to the ultimate goal of Balinese life, namely achieving universal prosperity and achieving moksa (eternity hereafter) (Nilotama, 2006).

Traditional Balinese Residential Building

The realization of the traditional housing pattern as an artificial environment is closely related to the attitudes and outlook on life of the Balinese people, inseparable from the joints of religion, customs, beliefs and religious systems that underlie aspects of life. The role and influence of Hinduism in structuring the artificial environment, namely the occurrence of religious implications with various social lives (Acwin D, 2003).

Traditional Balinese houses not only accommodate the activities of life's necessities such as sleeping, eating, resting, but also to accommodate activities aimed at psychological interests, such as carrying out religious and traditional ceremonies. (Sulistiyawati. et al, 1985:15). Thus the traditional house as a cultural embodiment is very strong with a philosophical foundation rooted in Hinduism. Traditional Balinese residential buildings functioned to accommodate traditional activities in Hinduism, such as ceremonial activities in the Panca Yadnya including Manusa Yadnya, Dewa Yadnya, Pitra Yadnya, which starts from the birth of a person then fulfills the needs of life, until death (Sularto, 1988). This activity requires spaces to carry out activities, such as bale meten; custom bales; pawon (kitchen); merajan (holy place); jineng and other bale-bale according to the needs of the residents and socio-economic and social levels of society (Sularto, 1989). The description of a traditional Balinese house is shown in Figure 1.

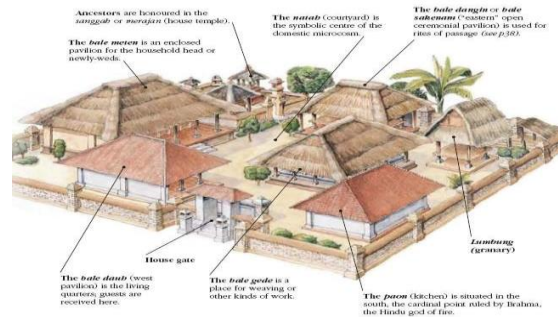


Figure 1. Traditional Balinese house

Source: 2017 Documentation

Balinese architecture is a vernacular architecture that grows and develops in the midst of its people in the development of tourism in Bali. One of the impacts of tourism is a change in social status for the better in some communities and results in changes in spatial and architectural (architectural) settings in accordance with the level of development of needs for the present and the future (Budihardjo, R). According to Indriani (2018), in traditional Balinese houses, significant changes occur in the pawongan and palemahan zones.

Ergonomics and Home

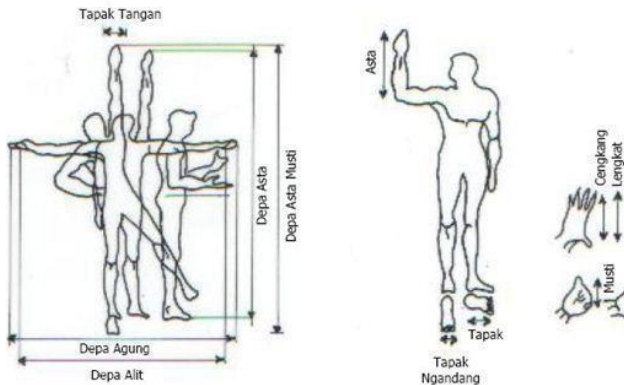
Ergonomics is a systematic branch of science to utilize information about human nature, human abilities and limitations to design a good work system so that goals can be achieved effectively, safely and comfortably (Sutalaksana, 1979).

There are 4 ergonomics benchmarks, namely:

- (1) Anthropometry is related to the measurement of the dimensions of the human body;
- (2) Kinetic, which is related to muscles and human work movements (activities);
- (3) Physiology, which is related to the physical needs of humans (needs for space);
- (4) Psychology, which is related to human mental aspects (need for security)

Unit of measure in Balinese Architecture

The unit of measurement in traditional Balinese architecture is called "Gegulak", which is derived from the physical parts of the owner or user of the building. Through the gegulak, the size of each architectural dimension is determined, starting from the size of the yard, the layout of the building period to the small building elements, such as the length of the pillars (sesaka), the length of the usuh (ribs) and others. The yard size is used in fathoms units, namely the length of the hand stretched from the tip of the left finger with variations "depa alit, 'depa madia" and "depa agung", shown in Figure 2.



Gambar 5. Ukuran Tubuh Manusia sebagai Dasar Pengukuran Lingkungan Buatan
Sumber: Adhika (1994).

Figure 2. Human Body Size as a Basis for Measurement of the Artificial Environment

Source: Adhika (1994)

Asta Kosala Kosali is the Fengshui of Bali, is a procedure, layout, and building layout for residential buildings and sacred place buildings in Bali that are in accordance with Philosophical, Ethical, and Ritual foundations by paying attention to the conception of embodiment, land selection, good day (adult) to build a house, as well as the implementation of yadnya. Asta Kosala Kosali is a rule about the forms of niyasa (symbol) of pelinggih, namely the length, width,

height, pepalih (level) and decoration. Asta Kosala Kosali is a way of arranging land for residences and sacred buildings. The arrangement of the building is based on human anatomy (the size of the body of the owner of the house), they do not use meters, but use measurements as shown in Figure 3.

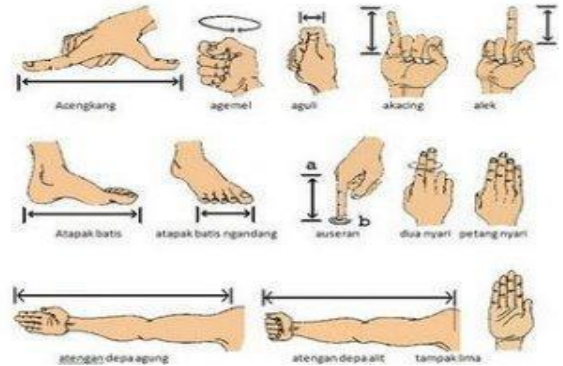


Fig.3 Size of the elbow

Source: Balinese input, asta kosala kosali

While Asta Bumi is the rule regarding the area of the temple courtyard, the division of courtyard space and the distance between the shrines.

The purpose and objective of ergonomics in residential homes is to create a form and atmosphere of space that is able to provide a sense of security, health and comfort based on ergonomic principles. While the expected benefits are residents who live in their homes feel safe, healthy, safe and comfortable.

Aesthetics

In general, the aesthetics of an architectural work is defined as the beauty of the art elements (visuals) contained in the work. Especially in Bali, buildings that use traditional architectural patterns, aesthetics are found in three things as follows:

(1) Building aesthetics; Buildings are made and planned for artistic purposes, but more emphasis is placed on function and form. Its beauty is strongly supported by the materials used, its proportions and dimensions which are arranged in a tri angga (head, body, foot) pattern which is translated into the shape of the roof, walls and floor, while the dimensions use a human scale. As shown in Figure 4

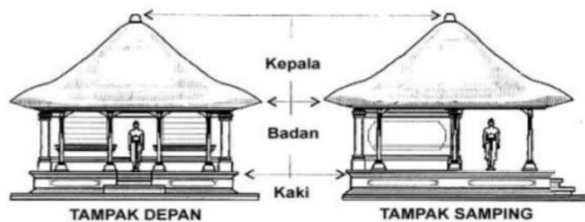


Figure 4. Tri Angga Pattern on Bale Building

Source: repo.isi-dps.ac.id

Structural aesthetics ; Elements of beauty that are structural in nature are often called "active ornaments", because this building structure also supports the building structure constructively. The building construction framework is able to provide natural interior beauty. The beauty of traditional Balinese building structures can be seen, among others, on the tugeh or roof supports. Tugeh is usually given a decorative form that comes from the type of flowers (patra/pepatraan). Canggah wang is a construction that crosses and supports a horizontal beam construction (symbol) with a vertical pole (saka). Generally, it is displayed in the form of simple decoration in the form of patra. Saka is the main part of the building structure to support the upper load. In this saka is usually added a form of decoration kecupakan.

(3) ornamental aesthetics; Traditional Balinese buildings generally apply various forms of ornament as a reflection in the art of the building. The ornamental aesthetics is displayed in the form of values and ornament properties. Then the

placement is adjusted to the building ornament values. The forms of ornaments used are called pepatraan or patra, which are stiliran from the form of plants or flowers. Coral is a stylized decoration of animal forms such as goak coral, asti coral, and so on. Other ornaments that are simpler in shape, even only showing the impression of form are keketusan, pepalihan, kecupakan and lelengisan.

If you observe the parts of the cluster of Balinese umah buildings, you will find many forms and meanings contained in them. First of all, it can be seen on the pillars of the building (saka). Saka itself-like other building components-has segments called head, body, legs. Each of these parts has an ornament that contains a meaningful designation. Starting from the topmost part of the saka is called the single butterfly, then followed by the so-called muon, coping, pepudakan, baong, paga sari, selisir, jongkok asu, solid mercury, asta pada.

On the walls can be found profile names such as what is called penukub, is the top profile that sticks out the most, deeper is called sesari, tiyas, sesari ganggong, and baong dragonfly. Then the pepalihan protrudes again which is called: pale punding / bracelet langur. The flat part is called the wall. While the lower part of the wall is called sedupak, and paleh wayah. In addition, the boundary has pepalihan consisting of: penukub, tiyas, sesari, baong dragonfly, banyu kambang, paleh wayah and rain/weak rain tatag.

Associated with the structure of the bale-bale with wooden construction, the parts from above are known as dedeleg, kincut, tugeh, tadapaksi (penumbak), waton, likah, galar, pelangkan, selimar/apad, sunduk Bawak, sunduk dawa, and clay. Related to the roof truss, there are sections named Pemada, ribs, apits, gerantang, pemucu, sineb, lambing, canggah wang, saka/scene and under. As a cover the roof consists of parts called pemubug, emblem, enab, djre and kamyah.

It is different with Jineng which in addition to having saka, sunduk dawa, sunduk Bawak, Waton, Selimar, Likah and Galar, in its construction specifically has Sunduk Pemung (which rests on a ledge), Sunduk Home and Dedamping (based on Saka above Sunduk Pemung).), sunan, the grinder stands on it, gegolok dawa, gegolok Bawak, tarib roof board, apit prawns, apad, tugeh, bubun, ribs, kenca, semah, kolong, tatab, apit-pit, sirang, ceiling, teteh enab, mat waton, laitgajah, lait gegolok, lait, langki, kuadi door, jejeneng, ulap-ulap, peneteh, and boards.

In a sacred building group such as Padmasari, vertically, it consists of four main segments, namely (from top to bottom): (1) the pelangkiran segment, which consists of pipid (patra punggol), tabing, tiyas, penukub (taluh kakul), sunduk and coral. curing; (2) the batur sari segment, which consists of hanging simbar, patra punggol, coral jae, palehbukur, coral tapel, bracelet langur and sesari. (3) The sancak segment consists of sedupak, manuk coral, patrasamlung, tapel coral, palehbukur, langur bracelet, sesari, tiyas; and (4) the paleh capah segment, consisting of penukub, tiyas, sesari (mas~masan), simbar, coral asti, sesari, tiyas, sedupak and weak rain. construction, mass magnitude and shape are different. The similarity is that it is vertically divided into rongan segments (if padmasari is three rongan), paleh sari and paleh capah. The difference lies in the use of pepatraan and its shortcomings. The taksu wear patra punggol and coral tapel. While in kemulan, apart from using patra punggol, they also install patra ulanda and coral asti. On the other hand, there is no simbar deer in the most taksu, as can be found in kemulan.

Tunggu Karang, consists of segments: (a) rongan: in this section it consists of menur, bracelet langur, sedupak, raab, coral culing, penukub (taluh kakul), tiyas, sesari, protector (patra punggol), mountains, and wayang nails. ; (b) batur sari: penukub, simbar, tiyas, sesari, patra samlung, gunung gelut, bracelet langur, tiyas,

sesari and sedupak; (c) paleh capeh: this segment contains relatively the same pepalihan content as that of taksu, which consists of sedupak, penukub, tiyas, sesari, simbar, coral tape and weak/tepas rain. Examples of pepatraan ornaments, as in Figure 5

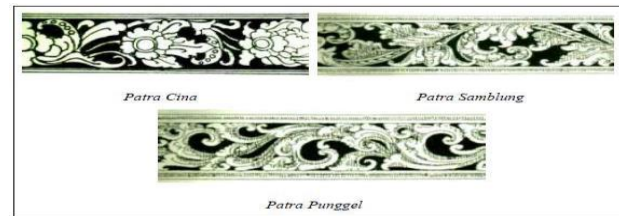


Figure 5. Pepatraan Ornaments

Source : <http://www.scribd.com/doc/49238482/Ragam-Hias-Arsitektur-Tradisional-Bali>

Functional Aspect

The functional aspect is the function of the elements of space in relation to the cosmological orientation, which is reflected in the combination and formation of space. From the abstract concept of Sanga Mandala, it is translated into physical concepts, both in the scale of houses and housing. At the house scale, each segment of the allocation is based on the sacred and profane levels. The most sacred elements of space such as Merajan (household temples) are placed in the sacred (main) segment, namely the kaja-kangin. Meten (bed), and the place of work is placed in the middle segment, cattle pens or dung are placed in the shameful segment. The zone division based on the Sanga Mandala concept is shown in Figure 6.



Figure 6. Sanga Mandala Zone

Source: Space planning

This concept also mentions construction techniques and materials, which are based on the Tri Angga concept, consisting of:

- (1) Nista describes the lowest hierarchy of a building, manifested by the foundation of the house or the bottom of the house as a support for the house, the material is usually made of bricks or mountain stones.
- (2) Madya is the middle part of the building which is embodied in the building of walls, windows and doors. Madya describes the human strata or human realm
- (3) Utama is a symbol of the upper part of the building which is manifested in the form of a roof which is also believed to be the holiest place in the house so that it is also described as the abode of gods or their deceased ancestors. In this part of the roof, the materials used in traditional architecture are the roof of fibers and alang-alang.

III. Research Methodology

This study is a literature study, by reading and describing it in depth, through observation, interview surveys and documentation determined by purposive sampling. This paper tries to explore knowledge about what and how a traditional Balinese house or house is. The

documented architecture includes all the functions of the parayangan, pawongan and palemahan. The information collected is then interpreted with a rational approach so that it can become knowledge that can be learned.

IV. Results and Discussion

At the beginning of the construction of the traditional Balinese house, the layout was calculated according to the "Sanga Mandala" concept, although initially only a few bale buildings were built, but the land has been prepared which is planned to be built later. In terms of comparison, the size of each element of the building and yard stems from the size of the head and the human body, especially the body size of the head of the family (who owns a house) physically and his caste level. The form of a Balinese house, is basically not an organization of rooms under one roof, but several buildings, each with a specific function in one environment or one wall. So in terms of size and material scale, it has followed the rules of the "Tri Angga" and "Asta kosala kosali" concepts.

Ceremonies that are adapted to local conditions, carried out from before the start of construction to completion include: The Nyapuh ceremony for rice fields and fields, if there is rice field or dry land used for residence. The pangruwak bhuwana and nyukat coral ceremonies, the basic nanem of wewangunan and finally the Pemelaspas Ceremony. These ceremonies have a good psychological impact on the residents.

The Balinese house is very unique because the house is not a single unit under one roof but is divided into several independent spaces in a spatial pattern that is arranged according to the concept of wind direction and the axis of Mount Agung. This happens because the existing hierarchy demands that there are different strata in the arrangement of the spaces in the dwelling. Like the beds of parents and children, they must be separated, as well as the relationship between the kitchen and the family shrine. Living in Bali,

it must be understood that the existence of the nine winds is identical to the north, south, east and west. For them, the east direction with the axis facing Mount Agung is the main location in the house, so that location is usually used to place a place of worship or in Bali is called the exhibition. The parts of a traditional Balinese house are as follows.

(1) Angkul-angkul is an entrance that functions like a temple bentar in a temple, namely as an entrance gate. Angkuls are usually located in Kauh Kelod.

(2) Aling-aling is the entrance part that functions as a diversion for the entrance so that the entrance is not straight inward but sideways. This is so that the view from the outside does not go straight in. Aling-aling is located in Kaluh Kelod.

(3) Natah or the middle yard is the center of the yard surrounded by bale-bale.

(4) Mrajan or sanggah, located in the northeast or kaja kangin on nine spatial pattern plots, is a sacred area in the house that functions as a place of worship.

(5) Bale Daging is a traditional Balinese residential building whose composition is on the east side called bale daging, the type built sake nem type in housing is classified as simple if the materials and finishes are simple, it can also be classified as medium if viewed from the completion it is built with medium finishing materials. For large residential areas, the type of Sake roras is used which is often referred to as bale gede, Sake roras in housing is classified as major. Type Sake roras / Bale Gede the shape of a square building, with two or three stairs to Natah, the floor is lower than the Bale Daja building. The construction consists of twelve pillars strung together four or four into two halls or if using one hall a series of four poles can be on the edge or in the middle. Each of the halls extends the kangin kauh with its head towards the east. The poles are strung together with sunduk waton/selimar likah and galar. Construction stability with lait system on pepurus sunduk with

pile holes. For poles that are not assembled by halls, use senggawang as construction stability. Buildings with full walls on the east and south sides. Used for the implementation of religious ceremonies such as metatah, ceremonies and others. Another function of this building is usually used as a place for mejeaitan.

(6) Bale Delod, in the composition of the building of this saka kutus house occupies the location of the kelod section which is also called Bale delod, in the process of building bale delod the location of the bale meten is measured by using the footprints with pengurip andang depending on the tendency of the occupants of the house. Bale delod functioned as sumanggem, a building for traditional ceremonies, guests and a place to work or multipurpose. Long rectangular shape. The construction consists of eight pillars, three rows in front and in the middle, two rows behind, with one Balai Balai tying up the four pillars connecting the Balai Balai with the construction of the sunduk waton coupler and the other four pillars standing with senggawang as stability. Buildings with full walls on the kangin side and kelod side and open to the natah, pyramid roof construction.

(7) Bale Daje is the earliest house built in housing, the type of sake kutus building is classified as a madia building with a single function as a bed called bale meten. The composition is on the side of kaja natah (middle page) facing kelod opposite sumanggem/bale delod. In the process of building a house, Bale Meten is the initial building. The distance is eight footprints with pengripangandang measured from the wall of the yard on the side of the kaja. Furthermore, other buildings are built with a distance measured from the bale meten. The shape of the building is a long rectangle, with four or five stairs leading to the ground floor which is higher than other buildings for aesthetics. The construction consists of eight pillars strung together four or four into two halls. Each of the halls extends kaja kelod with its head towards the luan kaja. The poles are strung together with sunduk waton/selimar likah and galar. The

stability of the construction with the *lait* system on the *pepurus* *sunduk* with the hole for the *senggawang* pole does not exist in the *bale allys*. A building with full walls on all four sides and entrances and exits towards the *natah*. *Bale daje*, functions as a *bale maten* or bed.

(8) *Bale Dauh / Loji* is located in the western part (*Dauh natah umah*), and is often referred to as *Bale Loji*, and *Tiang Sanga*. The function of this *Bale Dauh* is for a place to receive guests and is also used as a bed for teenagers or young people. The facilities in this *Bale Dauh* building are 1 *bale - bale* which is located on the inside. The shape of the *Bale Dauh* building is rectangular, and uses *saka* or poles made of wood. If there are 6 poles, it is called *sakenem*, if there are 8 it is called *Sakutus / Astasari*, and if there are 9 poles, it is called *Sangasari*. The *Bale Dauh* building is a residential house with a lower floor than *Bale Dangin* and *Bale Meten*. Another function of the *bale dauh* is used as a place to make handicrafts such as wood carvings, masks, sculptures and paintings.

(9) *Paon* (Kitchen) is a place to cook for the family. The most important part of the Balinese kitchen house is separate from the other parts of the house. The kitchen is usually placed to the west of the *bale delod* adjacent to the entrance of the house or in Balinese it is usually called *lebu*. The function of the kitchen in Bali is the same as the kitchen in general, but parts of a traditional Balinese kitchen must have a stove in Balinese called *Bungut Paon*. This furnace functions as a substitute for a stove or just a symbol but is not used. This furnace also functions as a place to put *yadnya sesa* or *banten jotan* (offerings after cooking in the morning). Above the *paon bungut* is usually made *langgatan* (a type of traditional rack). If you cook using the *bungut paon*, the *langgatan* serves as a place to put firewood that is dry and ready to use.

(10) *Jineng/barn* as a place to store crops, in the form of rice and other garden products. Its function is to store crops in the form of grain on the roof. And underneath it is shaped like a *bale*

for a place to relax and chat with family. The people who have this *jineng* are usually farmers who have harvests every year. *Jineng* is usually located next to the kitchen which is generally located at the front of the house area.

From the beginning the Balinese *umah* was built, it was used for the purpose of living in a family, but over time, with increasing family members and increasing living needs, the previously vacant land was added to the space either to complete the *bale-bale* in the Balinese *umah* building, or to add additional space. carried out as a form of development of *bale-bale* or pre-existing buildings, the room is generally used as a bedroom or as a place of business to increase family income. Most of the efforts made are efforts that are in line with and support the ongoing activities of Hindu customs. The forms of business include, among others, the handicraft business of making Balinese *gamelan*, making prayer facilities such as *tedung*, *canang*, some are using the land of the house as a food stall business (for their primary needs), making rooms for rent and some are used as business land. sewing *kebaya*, *kamen* and others.

However, the functional concept of *natah* with a "*catus pata*" pattern, which is the middle area of an existing meeting of *bale-bale*, there is still an empty land located at the center point of the Balinese *umah* building. Meanwhile, if there is damage to the material and function of the building, repairs will be made to provide a sense of security and comfort to the space for movement. The materials used are mostly natural materials, such as natural stone, sand, wood, as well as pasted carvings that resemble carvings made by human hands.

Until now, Balinese traditional houses are generally still used as a place to live, a place to do business to increase the family's economy by utilizing the land in front of the house or inside the house by adding a roof to the existing *bale*

building, so that it can be used as a place of business. In addition, Umah Bali is also used as a place to perform Yadnya ceremonies which for Balinese Hindus, these activities take place regularly and continuously. social activities (menyame braye, joys and sorrows) that are still taking place at this time in the umah.

Traditional Balinese houses were built from the start, then made changes or additions to the room but still can maintain the uniqueness and distinctiveness of the merajan, bale daja, dangin, delod, natah buildings, penyenger walls, entrances or angkul-angkul houses, including determining the size of the building that is to be built. still based on the concept of asta kosala kosali, besides the concepts of Tri Angga, and Sanga mandala are also relatively still being applied. However, there are also some who have moved the merajan building to the second floor, or above the bale bali building, in addition to the bale delod and bale dauh buildings, many have changed shape, into residential houses as in general, but the function is still the same. In the use of ornaments using ornaments carved carvings or patches only, and most of them are just patterns without further carving, although there are also some houses that use hand carved carvings that have been done decades ago and are still in good condition, but many are also making repairs by changing to a sculpture in the form of a patch carving only.



Figure 7 : The front area of Merajan is spacious and beautiful

Source: Documentation 2019



Figure 8: Location of Merajan in Bali's house

Source: Documentation 2019

Mrajan or Sanggah is a Parahyangan zone, this place is located in the northeastern part or Kaja Kangin which functions as a place of worship and religious ceremonies. Judging from the shape of the building, it is still traditional, namely the roof still uses alang-alang roof and the construction uses bricks, sandstone and river stone. However, there are also merajans who use the land above the existing bale building, this is due to limited land and the development of the Tri Angga concept. The ornaments used are still preserved with the uniqueness of the carvings that are full of meaning, but some are only in the form of simple patterns without carving or in the form of carving patches.



Figure 9 : Empty area in the middle of the "catus pata" bali house

Source: Documentation 2019



Figure 10: Bale Daja in a Balinese house
Source: Documentation 2019



Figure 11 : Bale Dangin in Balinese house
Source: Documentation 2019



Figure 12 : Bale Dauh in a Balinese house
Source: Documentation 2019



Figure 13 : Bale Delod in Balinese house

Source: Documentation 2019



Picture 14 : Paon in Balinese house
Source: Documentation 2019



Picture 15 : Jineng in Bali's house
Source: Documentation 2019



Figure 16 : Land use and development in Balinese houses

Source: Documentation 2019

In the pawongan zone, which is a part or place used to maintain harmonious relations between humans and humans with various kinds of activities in it consisting of bale dangin, bale daja, bale delod, bale dauh, paon, jineng, whose arrangement patterns as well as the function and form of the building are still maintained. from the

past until now, the materials used are mostly natural materials, namely stone, and wood with natural color patterns, including brick red, gray, black and ivory. However, there are some changes and developments that have occurred, especially in terms of the placement of the building, adjusting to the available land, then from the aesthetics of the ornaments used tend to only be simple patterns without carving or in the form of carving patches only. Meanwhile, in building and structural aesthetics, relatively not many have undergone significant changes and developments, apart from the materials used, which have slightly different characteristics from the previous materials. In terms of comfort related to the space for human activities in the Balinese house, it is relatively safe, comfortable and can carry out various kinds of activities well.



Figure 17: Angkul-angkul, aling-aling and land use in Balinese houses

Source: Documentation 2019

In the palemahan zone, which is a part or place used to maintain harmonious human relations with nature and the environment. In this section is an area that is in the lebu or telajakan umah Bali in the form of the entrance or angkul-angkul and aling-aling. Measurements that are full of meaning are still taken into account, and the function and form of the building are still preserved from the past until now, but have been modified in such a way by adding decorations and ornaments with natural or plant nuances. As for the materials used, most of them are natural materials, namely in the form of stone, and face

with natural color patterns, including brick red, face color and black. typical of Bali, praying facilities such as canang, offerings, selling fruit and ceremonial purposes and other businesses.

In the implementation of the construction of traditional Balinese houses, to obtain taksu, art and ergonomics there are rules that need to be considered in building housing, such as the need to pay attention to the selection of auspicious days (ayu adults) to start the stages of work. Choosing a good day means maximizing the effect of good and the day in question (cosmic influence) on the building (M. Sulistyawati, 2007). Ceremonies in starting the work include the existence of a coral reef, which is a ceremony before starting work and after the building is completed and will be used, a blessing ceremony (pemelaspan) is carried out, secondly, it relates to the types of sizes for the entire building parts and the types of sizes. for certain parts of the whole. Each ATB measure always takes the scale of the people (humans) who will inhabit the building. Thus, it is hoped that there will be a harmonious relationship between the owner and the building that is inhabited. The harmony in question is not only physical (scale) but also manifested in the form of non-physical relationships (niskala), through certain ceremonies, the most important of which are ngaug sundik and pamelaspas (M. Sulistyawati, 2007). Third, related to the types of ceremonies and mantras related to all stages of work, accompanied by sanctions aimed at undagi and sang ging, as a form of unification of supernatural powers with physical buildings which will ultimately create a building that is whole body and soul like humans (M. Sulistyawati, 2007).

In the implementation of housing development, several things that are of concern include gegulak and elbow (traditional Balinese unit size or dimensions for building construction known as metric, which is the size used by craftsmen to make traditional Balinese buildings. Gegulak dimensioning the shape of the building translated

from the parts gegulak is made up of three gegulak blades, namely: 1. For the embodiment of the height of the pillars of a traditional Balinese house building, gegulak serapa/pole are used 2. For the embodiment of the length of the space calculated from the distance between one pole and another in a longitudinal direction is used the gegulak symbol of Dawa 3. For the realization of the width of the space calculated from the distance between the poles to one another towards the width using the bottom symbol gegulak

V. Conclusion

Along with the current limitations of land, due to high population migration in the city of Denpasar which is the capital of the province of Bali, the physical form of traditional Balinese houses turns out to have a concept that always starts from ideal human needs. existence in the residence of the individual and as a community in life and society. The existence of Balinese architecture in traditional houses, based on aesthetic theory, has experienced significant development, without leaving the ergonomics or comfort of the occupants with the limited space available.

In addition, it can be concluded that traditional Balinese houses, past and present, have relatively changed and developed in terms of land use and practicality of building forms, especially in bale dauh and bale delod, but it does not change the function of the bale building. The concepts of local wisdom that have been used for a long time are still applied, among others, to the aesthetics of buildings with the concept of Tri angga, asta kosala kosali, sanga mandala patterns, and structural aesthetics which are implemented by using saka-saka as supporting pillars for the lower building and the upper building. The materials used are mostly natural materials with natural colors, while the ornaments are relatively changing, namely in the form of simplifying the form of ornaments which are only in the form of patterns without detailed carvings, many of which only use patch ornaments, which are expected to reflect the identity of a typical Balinese building.

. From Ergonomics, namely comfort related to the space for human activities in the Balinese house, it is relatively safe, comfortable and can carry out various kinds of religious ceremonies, menyame braye well. Land use by developing it into a place of business is relatively used as a place to make it easier to carry out traditional Hindu religious activities and to fulfill their primary needs (to earn profits). The practicality of work, motion also affects the behavior of Hindu humans in preparing ceremonies, by buying ready-made ones, practicality behavior is also the impact of the practicality of functions, forms of buildings that exist today. It is hoped that this study can be used as a reference for priorities and rankings in decision making before formulating policies for the preservation of traditional Balinese umah architecture which is local wisdom.

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Marebu Mala In An Effort To Neutralize “*Gering*” And Life’s Equilibrium (Religious Antropology Perspective)

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ABSTRACT

This study aimed to obtain information about the tradition of *Marebu Mala*. The community carried out this tradition to overcome disease outbreaks. Disease must exist in life, but humans have efforts to overcome it. In a traditional culture, the disease is conceptualized as mystical, where it cause because of something supernatural that affects human life. Data collection techniques used observation techniques, interviews, and literature. There were two issues discussed: 1) how is the ritual procession of *Marebu Mala* and 2) what is the meaning of the ritual of *Marebu Mala* for the people of Kediri Tabanan. The study results explained that the Balinese people, especially in Beraban Village, to prevent *gring* or disease have a traditional way of holding mystical rituals. It is called *Marebu Mala*, which seeks to prevent and mitigate the disasters related to outbreaks in the environment caused by factors from outside or within the community itself. *Marebu mala* is a medium of communication or intermediary to the universe so that bad things to the environment can be prevented and neutralized because it has a huge impact on the course of life on Earth. The Beraban people believe in prevention by performing religious magical rituals, hoping that all existing diseases can be neutralized and harmless to Earth’s creatures. In addition, it explains various social behavior activities related to *Marebu Mala*. The local community believes that the *Marebu Mala* tradition that the people of Beraban Village have carried out since the time of their ancestors is to be able to neutralize all forms of disease outbreaks. Thus, it can create a calm and peaceful atmosphere in the community.

Keywords: Marebu Mala, Neutralizing Disease Outbreaks, Beraban Traditional Village

I. Introduction

Balinese people have cultural diversity, both tangible and intangible. Culture consists of seven elements, namely 1. Language, 2. Knowledge System, 3. Social Organization, 4. Life Equipment and Technology System, 5. Livelihood System, 6. Religious System, and 7. Art (Koentjaraningrat, 1990: 203). The religious system as an element of culture, especially in Balinese people, is a cultural heritage that has been inherited since time immemorial. They firmly believe that these forces can interfere with human life. Furthermore, Koentjaraningrat, 1987: 80-82, in Rema, 2017: 303, reveals that the concept of religion consists of five interrelated components. These five components are (1)

religious emotion, (2) belief system, (3) rites and ceremonies system, (4) rites and ceremonies equipment, and (5) religious people.

Kumbara (2017: 163) says that Balinese ethnic beliefs divide into three groups, namely due to natural factors (*sekala*), supernatural (*niskala*), and a mixture of both. Supernatural belief (*niskala*) can be found in several areas in Bali. One of them is in the Beraban Traditional Village, Kediri Subdistrict, Tabanan Regency, Bali. The Beraban Traditional Village community has a unique tradition called *Marebu Mala*. The *Marebu Mala* tradition is an intangible cultural heritage and needs to be preserved. Indonesia’s intangible cultural heritage, including 1. Traditions and oral expressions, 2. Performing arts, 3. Community customs, rites, and celebrations, 4. Knowledge and behavioral habits regarding nature and the universe, 5. Proficiency

in traditional crafts (Ministry of Education and Culture, 2012: 5). Based on the description above, *Marebu Mala* is an intangible cultural heritage because it belongs to a form of tradition that has been carried out since ancient times. Tradition is the noble habit of the predecessor/ancestor generation, passed down from generation to generation. According to the Sociology and Anthropology Dictionary, the word tradition are (1) Custom Traditions passed down from ancestors that are still being preserved in society, (2) Forms of customary law and myths passed down orally from generation to generation, (3) Research or the assumption that existing methods are the only ones that are good and right (Al-Barry, 2001: 336, in Putra, 2018: 8). Thus, it can be said that *Marebu Mala* is a cultural heritage and the result of the process of Balinese civilization inspired by Hinduism teachings. This tradition needs to be maintained and preserved in the context of developing a directed, identity, and sustainable civilization (Bali Provincial Regulation Number 4 of 2014 concerning Cultural Heritage Preservation). The Balinese culture, which until now still survives and is maintained by the community, is influenced by Javanese culture. Javanese culture entered Bali long before the influence of Majapahit. Thus, many opinions say that the current Balinese culture still survives, where it is a remnant of Javanese culture. Javanese people who moved to Bali brought their culture and developed it in Bali, especially the culture of the Javanese people during the Hindu kingdoms. In this context, the *Marebu Mala* tradition has also been influenced by Javanese culture based on Hinduism teachings. For more details, how the procession of the *Marebu Mala* tradition and what it means for people's lives will be discussed in the following description.

II. Discussion

The *Marebu Mala* tradition still survives and is carried out by the Beraban Traditional Village community. They have a strong belief in the implementation of this tradition. The community believes that with the implementation of this tradition, they can live in harmony and overcome

the various problems they face. The *Marebu Mala* tradition has elements that support and facilitate its implementation. These elements are as follows.

● Implementation Time and Place

The *Marebu Mala* tradition is carried out by the community using specific considerations and based on Hinduism teachings. Thus, the implementation time is based on the rules of religious teachings and seen as a holy or sacred day. The *Marebu Mala* tradition is carried out at *Panglong Pisan Tilem Keenem*. Balinese people, especially those who are Hindu, that day is seen as a sacred day. As for the place of implementation, the *Marebu Mala* tradition is carried out in a temple called Gede Penataran Temple. Gede Penataran Temple is located in the *Banjar Pakraman Kebon*, Beraban *Pakraman* Village, Kediri Subdistrict, Tabanan Regency. *Banjar Pakraman Kebon* is one of the residents of *Banjar* who was involved in the implementation of the *Marebu Mala* tradition.

● Implementation Purpose

The community carries out the *Marebu Mala* tradition to ask for prayer to God (*Ida Sang Hyang Widhi Wasa*) to avoid all disasters or dangers. The implementation of the *Marebu Mala* tradition is often associated with the activities of the farming community. Most of the people in the Beraban Traditional Village work as farmers. They carry out activities related to agricultural activities. Agricultural systems using modern technology by farming communities are well received. In practice in the field, modern technology systems are implemented in tandem with traditional technology systems, especially regarding the planting time still using the Balinese calendar, namely using the calculation of *Sasih* (month). In addition, the community still carries out certain ceremonies regarding smoothness and safety during activities. For example, they still carry out a ceremonial activity called *Marebu Mala* to ward off disease outbreaks. In addition to using chemical drugs, which can purchase through agricultural shops.

- **Parties Involved**

The *Marebu Mala* tradition carried out by the community in the *Beraban* Traditional Village is carried out by two *Banjar Pakraman*, namely *Banjar Pakraman Kebon* and *Banjar Pekraman Pasti*. Both *Banjar Pakraman* are located in the area of the *Beraban* Traditional Village. Apart from these two *Banjar Pakraman*, the *Marebu Mala* tradition is also followed by *Subak* residents around the *Beraban* Traditional Village area. The *Subak* residents who attended were residents of *Subak Gadon 1*, *Subak Gadon 2*, and *Subak Gadon 3*. In addition, local community leaders and administrators of *Subak* organizations also attended this tradition.

- **Facilities and Infrastructures**

The facilities and infrastructure needed during the implementation of the *Marebu Mala* tradition, namely in the form of *Upakara* (*Banten*/offerings) facilities. The facilities and infrastructure for the *Marebu Mala* tradition are as follows.

- a. *Banten Suci*

Banten Suci consists of several elements combined into one. The *Banten Suci* consists of *karangan lawar*, which contains *sate asem* and *sate lambat*. *Sate asem* contains two bundles, and each bundle consists of 10 seeds. While *sate lambat* contains one bundle, which also contains 10 seeds.

- b. *Gebogan Suci*

Gebogan Suci is one of the forms of offerings that need to be prepared before the implementation of the *Marebu Mala* tradition. *Gebogan suci* is one of the forms of offerings offered to God (*Ida Sang Hyang Widhi Wasa*) whose ingredients are made from natural products arranged in such a way. The ingredients for making *gebogan suci*, namely fruits, cakes, eggs, and others.

- c. *Karangan Lawar*

Karangan lawar is made of *ulam* (meat), both cooked and raw. *Karangan lawar* is made of pork and contains various vegetables, one of which is *kelor* (moringa).

- d. *Caru*

The completeness of the ceremonial facilities needed during the *Marebu Mala* tradition is *Caru*. The ingredients of *Caru* are from animals that are cut or slaughtered, then processed according to the ceremony's needs. *Caru* which is usually prepared during the *Marebu Mala* tradition, is *caru panca sata* and *caru bebek bulu sikep*. *Caru panca sata* consists of five chickens with different feather colors. The color of the chicken feathers used during the *Marebu Mala* tradition is white feathers, black feathers (*selem*), white feathers (*putih siungan*), red feathers (*biing*), and *brumbun* feathers. These five chickens with different feather colors are processed according to tradition so that they can give meaning related to the ceremony implementation. After *olahan caru* has been made, then the position or placement is arranged by positioning the *caru brumbun* in the middle. *Caru panca sata* is considered as the basis of the next *caru*. *Caru* has levels according to the ceremony implementation. The other types of *caru* are *caru resi gana*, *caru panca kelud*, *caru panca anak* and so on (Tabanan Regency Government Social Development Section, 2003: 31).

A. **Implementation of Marebu Mala Tradition**

The community carries out *Marebu Mala* tradition through several stages. It is carried out in two stages, namely, the preparation stage and the implementation stage. The preparation stage has been described in the description above, namely preparing the necessary equipment at implementation time. The facilities that need to be prepared are making *banten suci*, *gebogan suci*, *karangan lawar* and *caru*. After all the equipment is prepared, the *Merabu Mala* tradition can be implemented through several stages, which can be explained below

- **Placing the Ceremonial Facilities**

The ceremonial facilities that have been prepared will be placed according to their place before being presented to God (*Ida Sang Hyang Widhi*

Wasa). *Upakara* (Banten/offerings) is placed on each *pelinggih* in Gede Penataran Temple. *Pelinggih* (temple buildings found at Gede Penataran Temple, namely *pelinggih Manik Galih*, *pelinggih Panjang Suang*, and *pelinggih Batur* (*pelinggih* worshiped by *Subak* community).

- **Presenting Pakeling**

The purpose of presenting *pakeling* is to ask God (*Ida Sang Hyang Widhi Wasa*) to protect the *Marebu Mala* ceremony.

- **Carrying Out Prascita**

Prascita aims to perform inner and outer purification which is done by sprinkling holy water (Arsana, et al, 2002: 120).

- **Nedunan Ida Betara**

Nedunan Ida Betara is preceded by doing *kependak*, namely by giving chicken (*siap semelulung*) that is chicks under ten days old). Then, *Ida Betara* is taken to *Beji* (purification). *Upakara* (*banten/offerings*) used in this ceremony is *pras daksina* and *caru siap brunbun*. Then, carry out *maider-ider*, which is also aimed at cleaning. Furthermore, *Ida Betara* and *tapakan Ida Betara Melinggih (Berstana)* in their respective places and presented *pepranian (gebogan)*.

- **Mececingak (Ngider Buana)**

Mececingak or *ngider buana* is a series of implementations of the *Marebu Mala* tradition by carrying (*mengusung*) *tapakan Ida Betara*, such as *Barong*, *Ratu Rarung*, and *Rangda*. This *ngider buana* ceremony aims to clean up (purify) the environment, in order to avoid all disasters (epidemic) diseases. The *upakara* (*banten/offerings*) facilities that are brought during *mececingak (ngider buana)* are *banten oyodan*, *pekuluh*, and *pengasepan*. Besides, they also brought other facilities such as *rerontek*, and a set of *bleganjur gamelan*. During the ceremony, *segehan* (using egg) is served on each *soang lebu* (door of the house).

- **Doing Joint Prayers**

People pray together as a form of devotion to God (*Ida Sang Hyang Widhi Wasa*). Joint prayers are carried out by all *pemedek* (people present). Those who attend during the *Marebu Mala* tradition are *Banjar Pakraman Kebon*, *Banjar Pakraman Pasti*, and all *Subak* residents in the *Beraban Pakraman Village* area (residents of *subak gadon 1*, *subak gadon 2*, and *subak gadon 3*). The joint prayer is carried out after carrying out a series of ceremonial activities, namely *pakeling*, doing *prascita*, *nedunan Ida Betara*, and *mececingak (ngider buana)*.

B. The Meaning of Marebu Mala Tradition

The *Marebu Mala* tradition has meaning for the community, especially the supporting community. The meaning of the *Marebu Mala* tradition are as follows.

- **Welfare Meaning**

The *Marebu Mala* tradition contains welfare meaning, which can be known through the purpose of its implementation. The people involved in the *Marebu Mala* tradition implementation are *Subak* residents around the *Beraban Traditional Village*. As we all know, the *Subak* community is a group of people who gather themselves into a group with a profession as a farmer. They always work together in carrying out activities related to farmers' lives to achieve common goals. The togetherness of the *Subak* community starts from planning, planting, and maintaining until the rice is ready to be harvested. They do this intending to meet their basic need for food. Geriya, (2002: 55) says that *Subak* has several goals, namely, as follows. a) Regulate water distribution in the *Subak* concerned, b) Maintain and repair irrigation facilities, such as dams and waterways, c) Carry out pest eradication activities, d) Conceptualize and activate the ceremony. In line with this description, the *Subak* community in the *Beraban Traditional Village* tackled various problems they faced together. For example, facing a disease

outbreak, they do it by carrying out ceremonial activities called *Marebu Mala*. By carrying out *Marebu Mala*, they feel they get inner peace, namely a feeling that is free from anxiety and worry. They believe that by implementing *Marebu Mala*, they will be able to repel disease outbreaks that afflict their citizens, especially disease outbreaks in agricultural activities (rice fields).

- **Solidarity Meaning**

The solidarity meaning in the *Marebu Mala* tradition can be known through the involvement of community members from both *Banjar Pakraman*, namely *Banjar Pakraman Kebon* and *Banjar Pakraman Pasti*. Those who are residents of *Banjar* from the two *Banjar Pakraman* carry out the *Marebu Mala* tradition in cooperation. Those who become members of these two *Banjar Pakraman* certainly have different life backgrounds, whether seen through origin, profession, livelihood, and others. However, because they feel they are in an area or region, they realize that the various problems they face are a shared responsibility and must be tackled together. Likewise, during the implementation of the *Marebu Mala* tradition, those who attended were from various groups or groups of people, and they believed that this tradition was an ancestral heritage that was able to provide peace and comfort for the community. The people's involvement in implementing the *Marebu Mala* tradition and raising the spirit of community cooperation strengthens anthropologist Margaret Mead's analysis. She once analyzed the materials she collected from 13 communities, indigenous people from various continents, to find out how far the spirit of cooperation, individualist spirit, and competitive spirit existed in the 13 small communities. The study results found that among the 13 communities, six highly value the spirit of cooperation, three highly value the spirit of competition, and four highly value individualism (Koentjaraningrat, 1998: 155).

- **Sincerity Meaning (Sacrifice)**

Sincerity meaning (sacrifice) in the *Marebu Mala* tradition can be known through the sacrifices

made by the community, both time, cost, and energy sacrifices. Sacrifice in terms of time can be seen through the length of the implementation of the *Marebu Mala* tradition. The implementation of the *Marebu Mala* tradition is carried out in several days, from preparation to completion of the ceremony. Meanwhile, the sacrifice in terms of costs can be seen through the funds or costs incurred to provide various facilities and infrastructure. Some materials needed to complete the facilities and infrastructure are purchased at the market. Likewise, the energy sacrifice can be seen in the amount of energy needed during the implementation, from planning to complete the *Marebu Mala* tradition. The *Marebu Mala* tradition is carried out by two *Banjar Pakraman*, namely *Banjar Pakraman Pasti* and *Banjar Pakraman Kebon*. In addition, they are also assisted by members of the *Subak* community around the Beraban Traditional Village. Thus, the implementation of the *Marebu Mala* tradition requires quite a lot of energy during its implementation. Although the implementation of the *Marebu Mala* tradition requires a considerable sacrifice of time, cost, and energy, they do this with sincerity and without any coercion from any party.

- **Religious Meaning**

The religious meaning during the implementation of the *Marebu Mala* tradition is seen when people pray together. They firmly believe that Gede Penataran Temple is a holy and sacred area. Based on the story of the temple administrator (*pangempon*), Gede Penataran Temple is related to the Pakendungan Temple. Based on the community narrative, the existence of Gede Penataran Temple was told that there was a powerful priest named *Ida Pedanda Sakti Wau Rawuh* in ancient times. He once came and lived in Beraban Village to develop and teach Hinduism. The local community rejected his arrival in Beraban Village and even expelled him from his residence. He finally went to the eastern area of Beraban Village and built a temple called Pakendungan Temple. Furthermore, based on the community narrative, *Ida Betara*, who resided at the Pakendungan Temple, had several sons. One of his sons who *melinggih* (resided) at Gede

Penataran Temple in Banjar Pakraman Kebon, where the *Marebu Mala* tradition is held. During the implementation of the *Marebu Mala* tradition, the community prays together to ask for salvation from God (*Ida Sang Hyang Widhi Wasa*). This joint prayer can increase people's belief that the *Marebu Mala* tradition is carried out with the aim of asking God so that the community members are given safety and freed from all calamities.

- **Philosophical Meaning (Philosophy)**

Philosophical meaning in the *Marebu Mala* tradition can be known through the symbols used during its implementation. The symbols of *Barong* and *Rangda* are used in the *Marebu Mala* tradition as a form of the myth of neutralizing nature. Mentioning the name of *Barong* means mentioning the nature of God in the form of worship, while *Rangda* means space. The meaning of space in relation to *Rangda* is to designate a place, which means earth (mother). Mother can also function as a melter. Thus, when we mention *Rangda*'s name, it means that we are talking about the mother's name. Therefore it can be concluded that the *Marebu Mala* tradition contains philosophical meaning by using the symbols of *Barong* and *Rangda*. The *Barong* and *Rangda* symbols that develop in the Hindu community in Bali are the roots of the spiritual culture of the Indonesian people in general and the Balinese people in particular (Sukiasa, 2008: 19). Likewise, the Balinese people in general and the Beraban Traditional Village community in particular highly uphold the values of balance and harmonization of the relationship between humans and God (*Parhyangan*), humans and humans (*Pawongan*), humans and the natural environment (*Palemahan*). Furthermore, Ardika (2012: 30 in Rupa, 2014: 73) said that in addition to the *Tri Hita Karana* philosophy as already described, Balinese people also uphold the values of plurality reflected in the concept of *Rwa Bhineda* and *adagium desa, kala, and patra*.

III. Conclusion

The *Marebu Mala* tradition is a cultural heritage of the community, especially the Beraban Village community. This tradition is passed down from generation to generation and carried out in accordance with existing traditions. This tradition was carried out based on stages, starting from the preparation to the implementation stage. The *Marebu Mala* tradition contained welfare, solidarity, sincerity (sacrifice), religious, and philosophical meaning (philosophy).

The *Marebu Mala* tradition is a unique tradition that still survives today, requiring attention and support from all parties, both government and private. Given this tradition has the potential to be further developed to improve human welfare.

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Bifurcation of spirit in afterlife and its ethical implications for current life

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ABSTRACT

During his or her life in this mortal world a human person has one spirit, which in the Dayak Benuaq language (Lawangaan group) in East Kalimantan is called *Juus*. When a person dies, the spirit is no longer one but becomes two, namely the *Liau* spirit and the *Kelelungaan* spirit. The bifurcation of the spirit is hard to understand with common logic. To overcome the difficulty an ethical argument seems to be more plausible. The existence of the distinct spirits is related to ethical concepts, concerning good and bad in the life of a human person in this world and its relation with the afterlife. The emphasis on ethical concern is clearly seen from the different and contradictory characters between the two spirits. "Liau" is a spirit that is born from a person's bad character while living in the world. On the other hand, "Kelelungaan" is born of good character. The word "born" here seems to be inaccurate; but it is used to denote the continuation of life on earth and conditions in the world before death. It seems that from earlier time when such belief was conceived, the concept of reward and punishment in the afterlife was there. As in other religious believes such concept has its ethical implication for a person's behavior during his or her life in the world.

Keywords: *afterlife spirits, kelelungaan, Dayak Benuaq, ethical implication*

Introduction

This paper is about a unique traditional belief and cultural practices of an ethnic group in Central Borneo. In this paper Central Borneo is referred to as inland or hinterland area covering East Kalimantan Province and Central Kalimantan Province of Indonesia. Our subject of study is Benuaq ethnic group of East Kalimantan.

Dayak Benuaq ethnic group

If you visit East Kalimantan, you need to go a bit further inland particularly to West Kutai Regency, to see three tribal groups that belong to the *Luangan* (*Lawangan*) ethnic group. These are

Benuaq, Bentiati, and Tonyoi (Tunjung). They have very similar beliefs in afterlife and consequently similar rituals as well. But they are not the subject of this study. Therefore, although the data of information of this study was derived from the Benuaq tradition, most of them also apply to the Bentiati and Tonyoi. There other tribal groups of Lawangan such as Bawo, Taboyan (Tewoyati), Paser and Deah.

The Benuaq, Bentiati, and Tonyoi occupy most of the West Kutai Regency territory. Their original place living covers a vast area covering many districts or *kecamatan*, such as Nyuatan, Barong Tongkok, Damai, Muara Lawa, Siluq Ngurai, Jempang, and Bentiati Besar, Muara Pahu, Linggang Bigung, Tering, Melak, Mok Manor Bulaati, and Sekolaq Darat.

Although most of the population already embrace "modern" religious beliefs, such as Christianity and Islam, the practice of traditional rituals, both

healing and death rituals, are common among these communities.

Map of East Kalimantan showing areas of Bentian, Tonyoi and Benuaq

Curing rituals are performed depending on the condition when people get sick and medical treatment do not succeed or not readily available. Among these communities, death rituals are performed very frequently. Every year you can find such ritual in the area. Death rituals consist of three types (grade), *parabm api*, *kenyau* and *kuangkai*. *Parabm api* and *kenyau* are performed for a newly dead person, while *kuangkai* is performed for second funeral. Second funeral means years after *parabm api* dan *kenyau* where bones and skeleton of the dead is collected and taken into a house (nowadays not necessarily a long house) for rituals.

This study goes deep into the ontology of the traditional belief of afterlife, especially the bifurcation of spirits, relationship between the afterlife spirits and family and kin members who are still living in this mortal world. The study also draws on ethical consequences of the belief in afterlife for living people both individually and collectively as a community.

Method

This is not the research that requires in-depth interview, because one of the authors is a practitioner (Emanuel) of both death and curing rituals. Emanuel was born to Benuaq parents and now lives in Mencimai village of West Kutai Regency. He works with Dinas Pendidikan Kabupaten and plays a role as a cultural advisor (*Pamong budaya*). The authors discussed the description of the spirits and rituals. Short description of the in afterlife among Benuaq people is available in the authors interview video in Youtube Channel "Inside Borneo". There is also a video of interview about the spirit of living person.

Data are guaranteed in terms of depth and details. Anthropologist Martinus Nanang then tried to interpret the information. The starting point of the analytical framework is ethical, since the authors

assume that the bifurcation of spirit is based on the concept of morally and immorally deeds.

Results and Discussion

During his or her life in this world a human being has only one spirit, called *Juus*. The spirit is given to human being by the supreme God named *Perjadiq Bantikng Langit* through parents. Since this paper is not about the spirit of living people, the concept of *Juus* will not be explained further. It is enough to be aware that the concept of afterlife spirit is quite different from the living spirit in this world, as if no continuity between the two.

Bifurcation of spirit in afterlife

Right after a person takes his or her last breath in this world the spirit bifurcates into *Liau* and *Kelelungaan*, which have quite opposite characteristics. Both spirits have similarities in relation with this world.

***Liau* Spirit**

Liau Spirit is derived from bad moral life of a person in this world. It is believed that everyone will certainly has this spirit since no one is completely free from bad morality.

Liau spirits live in mundane physical location called *Lumut*, of then also called *Saikng Lumut* (*gunung Lumut*) or Lumut mountain. It is invisible to human eyes. The location is believed to be in Central Kalimantan Province. In *Lumut* the spirits live like humans live in this world. They do the things human do, like eating, fetching water, fishing, raising livestock, doing agricultural works, and so on. They also have social characteristics because they live in the same location and connected or relate to each other. We can say that they form a community of spirits.

The status of *Liau* is “eternal” in the sense that it is there forever and cannot rise to the level of *Kelelungaan*. Life condition in *Lumut* is much influenced by his or her relatives who are still living in the world. They can communicate and help him or her through rituals.

The journey to *Lumut* is hard. The worse moral conduct of a person the harder the journey is. Compared to the concept of sin in Christianity, for instance, the grade of sin implies eternal punishment in hell. *Liau* condition of life is also determined by the grade of sin he or she has committed in this world. Punishment is also in borne by the spirit during the journey to *Lumut*. To ease the spirit’s burden rituals need to be performed by his or her relative living in the world. Ritual symbolic color is white, symbolizing the removal of sadness because the spirit has obtained a new decent life in the afterlife.

Kelelungaan Spirit

Unlike the *Liau* spirit, *Kelelungaan* is derived from a good moral life of a person during her life in this world. It is also believed that every human being will have this kind of spirit, because there is no human who is completely morally bad. Meaning everyone has a good aspect of her life.

Kelelungaan spirit lives in the upper world, usually symbolized with the sky. The upper world of *Kelelungaan* is called (for short) *Tenangkaai Solaai*. Like the *Liau* Spirit *Kelelungaan* also does what humans do in this world. It also has social characteristics and believed to live in a group or community.

Kelelungaan spirits have no difficulty in his or her journey to the upper world. Yet rituals are also necessary for them. Symbolic color is red which means extinguishing fire of death.

Living people’s relation with the spirits

Living people (family and kin members) **can help** the spirits in their journey the new life through rituals or death rituals. There three kinds or levels of death rituals. The lowest level is called *parabm*

api, followed by *Kenyau*, and the highest *Kuangkai*. The rituals are beneficial for both *Liau* and *Kelelungaan*.

Liau can inflict harms to living people and cannot help them. A *Liau* mau feel sorry to her family who live in poverty. Such a feeling is not helpful at all for the family because it may cause stomachache. Many problems can be incurred by *Liau*. Living people can appease *Liau*’s anger by performing *ngelangkaakng* ritual, that is, giving food to the spirit. There is no limit to how many time *ngelangkaakng* can be performed. Usually in the past it was carried out at least once a year after the harvest season.

Kelelungaan will not harm living people, but helpful instead. *Kelelungaan* may give blessing to humans. People can ask for help from *Kelelungaan*, for example, to heal a sick person by performing *beliatn mantir*. It is a curing ritual, not a death ritual. On the other hand, living people can help *kelelungaan* to get to *Tenangkaai Solaai* through rituals as well. Traditionally people feel obliged to perform rituals for both *Liau* and *Kelelungaan*. We notice that living people are in close contact with the spirits of their relatives and ancestors, both with *Liau* and *Kelelungaan*. There are mutual interests between humans and the spirits.

Discussion

In this section we discuss the relationship between the concept and belief in afterlife spirits and moral value in current life.

The basis for spirit bifurcation is moral

Since the bifurcation of spirit is very strongly related to the conduct and behavior during a person’s life in the world, it is valid to argue that the basis for the bifurcation is moral. During the mundane life the spirit is trapped in or constrained by human’s physical body and hence only one spirit is possible (*Juus* spirit). Here good and bad are just dimensions of human life. In the afterlife the spirits enjoy “freedom” from physical constraints and not only that they are different,

but they reside in different locations as well. Since good and bad cannot unite, they must be separated and away from each other in the afterlife.

Afterlife spirits and current moral value

As described earlier, the spirit's existence in afterlife, both for *Liau* and *Kelelungaan*, is a consequence of moral conduct in worldly life. But the concept of sin, hell, and paradise is different from that of modern religions such as Christianity and Islam. According to those religions one spirit continues to live from this world to the afterlife world, either in paradise or in hell. In the traditional belief of the Benuaq in afterlife one different spirit (*Kelelungaan*) goes to "paradise" and another one (*Liau*) to hell. Punishment for a sinful person is given during *Liau's* journey to *Lumut* as well as during *Liau's* life in the *Lumut*.

The way a person live has direct consequence on the afterlife, that is, the life of the spirits and their relations with living people. For instance, a very sinful person's *Liau* will inflict more difficulties, harms or suffering to his/her living family/kin members. *Liau* does not provide any benefit to living people. Instead, it becomes a burden to them. In other words, bad person causes problem not only from this world but from the afterlife as well. The case is quite different with *Kelelungaan*. It is a useful and benign spirit. It can help people. Depending on how much a person did good in his life, it affects the life of *Kelelungaan*.

Both *Liau* and *Kelelungaan* are personification of the of human moral characters, the bad and the good. Such personification makes it possible for

the spirits and humans to interact. The understanding than humans can interact and communicate with the spirits of the dead is very strong in the belief. It is manifested in rituals. Through dead rituals people show their love and respect to the dead family member who has now become spirits. Rituals also improve relationship with the spirits in the afterlife.

Conclusion

What is the implication of the concept of the afterlife spirit for current human life? People's life in this world is connected closely to the spirits of the dead. First, in order to attain a least burden for the *Liau*, and a more brilliant life for *Luangaan*, a person should live a good moral conduct during his or her life in this world. Conditions in the afterlife is a consequence of current moral life.

Second, the responsibility for the afterlife is also borne by the living relatives or kin members. They can help the spirit by giving meals through rituals. This is the reason why traditionally people believe that performing ritual for the death is a preferred way to show love, respect, and devotion.

Reference

Video "*Unik... Roh orang mati ada dua dalam tradisi Dayak Benuaq*",
<https://youtu.be/JqlupFlkSNE>

Video "*Roh orang hidup dalam tradisi suku Dayak Benuaq*",
https://youtu.be/I2q3_Atwt8.

Belief of Dompu Community in The Pre-Islam Period: Oral Traditions and Archaeological Traces

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ABSTRACT

Dompu was a name of kingdom located on Sumbawa Island. Today, Dompu is a regency in West Nusa Tenggara Province. Most of Dompu people are moslem. However, if we examine further, the past people who inhabited Dompu areas already had animistic beliefs and dynamism like other regions in Indonesia. This paper will discuss specifically about the beliefs of the past community in Dompu supported by the findings of artifacts from archaeological research which are able to provide an overview of the religious activities of the people in the past. The people of Dompu are familiar with the terms ‘makakamba’ and ‘makakimbi’, which are the embodiment of animism and dynamism beliefs. ‘Makakamba’ is often identified with all objects that emit light. Meanwhile ‘makakimbi’ itself is a symbol of spirit or soul. Evidence of archaeological findings obtained from excavation results also shows that there were religious activities carried out, especially related to burial rituals that did not indicate Islamic burial characteristics. One of them is the finding of ‘batu dimpa’ (dimpa stone) and grave goods such as pottery and metal objects which were found associated with the findings of human skeletons.

Keywords: dompu, local belief, makakamba, makakimbi

.Introduction

Belief in supernatural power and the existence of ancestor souls is a universal belief of people around the world before the majority religions came. It is called animism and dynamism. Animism is believing in ancestral spirits, while dynamism is believing that certain thing such as great stone, ocean and thunder has supernatural power. Those belief then led to certain behaviors of people which done to respect the ancestors, things and natural phenomenon. A group of people in Dompu which lived almost thousand years ago also had belief before the arrival of Hindu and Islam influence. Dompu today is a regency in West Nusa Tenggara, Indonesia. The name of Dompu is known to be mentioned in Nagarakertagama Book from Majapahit Kingdom. It is stated that Mahapatih Gajah Mada wanted to conquer several kingdoms and unite them. One of them is Dompu Kingdom. After

several efforts, Dompu became kingdom under Majapahit in 1357. About three hundred years later, Dompu appeared in Gowa Chronicle from 1618-1632. It is stated that Bima, Dompo, and Sumbawa were conquered by Karaeng Matoaya, King of Tallo who also served as Prime Minister of The Kingdom of Gowa. At that time, Islam started to influence life of Dompu people and the Kingdom became a Sultanate.

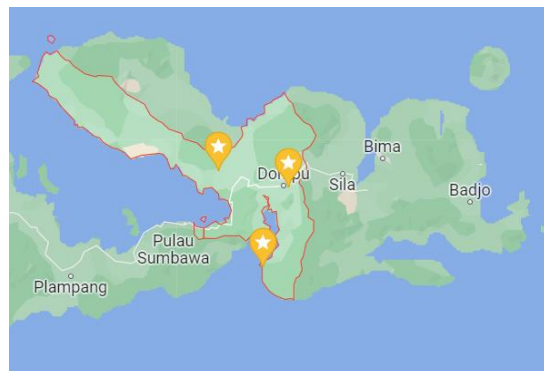


Figure 1. Map of Dompu Regency, West Nusa Tenggara

Today, Islam becomes the major religion in Dompu. No more people believe in animism and dynamism. However, from the archaeological data, it is known the fact that thousand years ago people in Dompu had their own belief. A grave site was found in Dompu at Kandai Satu Village. The site is called Doro Mpana Site. It is located on a hill near Village Chief Office. From two period of excavation, two skeleton fragments were found. Near the skeleton, there were some pottery fragments and also ceramics fragments. They were functioned as grave goods. From the Carbon dating analysis, this grave site came from 13th-14th century AD. The way the buried the body was not reflected Islam burial procedures. Besides that, a round stone (later known as diorite stone) was found which functioned as grave marker. Another archaeological site is Doro Bata Site. The excavation at Doro Bata found structure made of bricks, pottery fragments, ceramics fragment and Nissan (Islam grave marker). Doro Bata Site found on a hill and it is expected to be the center of Dompu Sultanate. The pyramid form of the Doro Bata construction reminds us to the stepped pyramid or punden berundak which was a place used by people to worship their ancestors.

From the background above, there are two questions raised in this research. Firstly, what were the belief of Dompu Community in Pre-Islam Period? Does it still exist today? Secondly, how do the archaeological artefacts prove the existence of Dompu Pre-Islam belief?

II.A Glimpse of Dompu History

Long ago, it was said that the Dompu people lived in groups and each inhabited agricultural land as arable land. This group was led by Ncuhi which consisted of eight groups namely Ncuhi Tonda, Ncuhi Soro Bawa, Ncuhi Hu'u/Iro Aro, Ncuhi Daha, Ncuhi Puma, Ncuhi Teri, Ncuhi Rumu/Tahira, and Ncuhi Temba. These eight groups then formed a royal alliance into one, namely the Dompu Kingdom, under the leadership of the first Sang Kula or Sangaji Dana Dompu. Saleh recorded that Dompu had twentynine Kings and Sultan (Saleh, 1985). The first eight kings had names which are related to

the name of Hindu Gods or legends. Sultan Syamsuddin is the first sultan Dompu who was a moslem.

Kings of Dompu

- | | |
|--|--|
| 1. Dewa Bitara Dompu. | 18. Ahmad Alaudin Johansyah. |
| 2. Dewa Indera Dompu. | 19. Abdul Kadir (Jaelani Hulu). |
| 3. Dewa Mambora Bisu. | 20. Abdul Rahman. |
| 4. Dewa Mambora Belada. | 21. Abdul Wahab (Tureli Dompu). |
| 5. Dewa Yang Punya Kuda | 22. Abdullah I. |
| 6. Dewa Yang Mati di Bima | 23. Yakub-Daeng Pabela. |
| 7. Dewa Yang Digelarkan Ma Wa'a La Patu. | 24. Muhammad Tajul Arifin I |
| 8. Dewa Ma Wa'a Taho. | 25. Abdul Rasul-Daeng Hau |
| 9. Syamsuddin. (crowned in 1545) | 26. Muhammad Salahuddin |
| 10. Jamaluddin. | 27. Abdullah II |
| 11. Sirajuddin | 28. Muhammad Sirajuddin |
| 12. Abdullah Ahmadsyah. | 29. Muhammad Tajul Arifin II Sirajuddin (1947-1958). |
| 13. Abdul Rasul (Bumi Sorowo). | |
| 14. Usman-Daeng Manambang. | |
| 15. Abdul Kahar. | |
| 16. Syamsuddin Abdul Yusuf. | |
| 17. Kamaluddin. | |

Figure 2. The names of Dompu Kings (Source: Saleh, 1985)

Long after the existence of the Dompu Kingdom was established, the surrounding Greater Kingdom recognized Dompu as a Kingdom that had a very strong and distinctive character, so that Dompu Kingdom was recognized in the Palapa Oath in 1331 AD. Mahapatih Gajah Mada said:

“I will only stop fasting from eating Palapa fruit, if the entire archipelago is subjugated under the power of the state, if Gurun, Seran, Tanjung Pura, Pahang, Dompou, Bali, Sunda, Palembang, and Tumasik have been conquered”.

Negarakertagama Majapahit (1353) called Dompou as one of the countries in the east with its own system of government. It was stated that: The areas outside Java which were controlled by Majapahit in the mid XIV century AD were Bali, Banda Hulu, Lo Gajah, Gurun, Sukun, Taliwang, Dompou, Sape, Gunung Api, Seram, Hutun Kadali, Sasak, Bantayan, Makassar, Buton, Banggawi, Kunir, Galian, Selayar, Sumba, Muar (Saparua), Solor, Wen dan (Banda), Ambon or Maluku, Wanin, Seram, Timor. (Mulyono 1979)

It is further narrated that in the first period the arrival of Patih Gajah Mada to Dompu by sending his troops together with the war troops from Bali to Dompu in the context of conquest. However, because the forces were quite balanced, there was a very powerful war and caused very many casualties on both sides. Majapahit had not

succeeded in conquering Dompū, and then returned to Majapahit, to formulate a further strategy, on how to conquer Dompū, which according to ancestral stories was said to have enormous power because it was also assisted by the Jin (unseen creatures).

Then in 1357 the Majapahit army under the leadership of Maha Senapati Nala assisted by the Balinese army under the leadership of Galdanata went to Dompū. According to myths and legends, Sangaji Dompū at that time was "Ma Wa'a Taho" with his warlord named Soko. In this second phase of arrival, Majapahit changed its strategy by making an agreement with the King of Dompū. The battle should be carried out by warlords only, so that in the future there would be no more casualties. Anyone who loses in a one-on-one duel between the strongest warlord of the Majapahit Army and the strongest warlord of the Dompū kingdom, must submit and declare his defeat to the kingdom whose warlord is superior. This duel then ended with the victory of the Commander of the Majapahit Kingdom. Thus Dompū declared submissive and subjugated under the rule of Majapahit. News of the victory of Majapahit and the conquest of the Dompū Kingdom depicting praises to the Commander of the Majapahit Kingdom, Senapati Nala for his victory, written on a stone inscription near Ampang (Saleh 1985).

After Dompū was controlled by Majapahit, Dompū's name as a kingdom was no longer heard for some time. Until a time when Dompū re-emerged as an Islamic kingdom in the form of a sultanate ruled by a Sultan. In a chronicle from Gowa Sultanate, it is stated that Bima, Dompū, and Sumbawa were conquered by Karaeng Matoaya, King of Tallo who also served as Prime Minister of the Kingdom of Gowa. It is also stated that Gowa sent military expeditions to Bima four times, twice to Sumbawa, and once each to Dompū, Kengkulu (Tambora), and Papekat (Noorduyn 1987: 312).

In April 1815, Mount Tambora erupted. It was the most powerful volcanic eruption recorded. The eruption of Mount Tambora had a huge impact not only in Indonesia but also in the world. Almost 12.000 people succumbed directly and an estimated 44.000 people died of hunger as a

result. The elliptical area where the ashes fell down was about 555 kilometers from north to south, 400 kilometers to the east (to the middle of Flores), 1.100 kilometers to the west (to Cirebon). It is asserted that the mountain became about one-third lower by the eruption (Hagerdal, 2017: 141). There were four kingdoms around Tambora Mountain namely Tambora Kingdom, Papekat, Sanggar, Dompū, Sumbawa, and Bima. Tambora and Papekat were completely swept away because of the eruption, while the other three kingdoms could still exist.

III. People's Belief in Pre Islam-Period

Belief of Dompū people before the arrival of today's major religion was similar to most of area in Indonesia which believed in Animism and Dynamism. Animism is belief that every thing and beings has souls. On the other hand, dynamism is belief that every thing and beings has supernatural power. For Dana Mbojo people those beliefs known as 'makakamba' and 'makakimbi' (Ismail, 2008: 35). 'Makakamba' derived from 'kakamba' which means emitting light. Then, 'makakamba' is identical with every thing which emitting light. Then it becomes symbol that there is supernatural power in certain things both good and bad or evil power. This belief developed since Naka Era then continue to Ncuhi and kingdom era. Every thing which believed having such good power must be hold or worn. So that, someone who wears it will be protected by the power.

'Makakimbi' derived from 'kakimbi' which means flickering. It is symbol of spirit or soul. The orientation of 'Makakimbi' belief is to have a good relation with the souls which are respected and feared. A leader or Ncuhi played an important role in maintaining a good relationship with the ancestors. In certain occasion Ncuhi and his people held a ceremony known as 'toho dore' in Bima and 'lekadana' in Dompū. In that ceremony, they offered offerings consisted of foods, traditional cakes, flowers and animal accompanied by chant. Until now, there are some people who still conduct 'toho ra dore' ceremony

or lekadana. However, the ceremony is completed with Islam prayers.

In addition, before the arrival of Islam, Dompue people also believed in 'parafu'. 'Parafu' refers to jinn. Parafu is believed to live in certain areas such as water spring, river bed, or confluence of two rivers or 'ncau kai sori'. Besides that, local people also believed in supernatural being who live in the sea. They called it 'poto ra mata'. Parafu or Poto Ra Mata were believed to be able to make what human want came true. They had to come to the place where parafu and poto ra mata lived, then they had to do a ritual (Saleh 1985).

This ritual is not just a ritual to deliver what they wanted but it is a description of people's religious condition at that time. Respecting the ancestors or maintaining a good relation with other spirits and supernatural beings can bring harmony to human's life. The ritual was led by Ncuhi. Ncuhi was not only a leader of community but also a religious leader and a traditional healer called 'dukun' (Interview with Muhammad Nur, May 9th 2019).

The process of relation with super natural power went smoothly because it was supported by the leader of the community or ncuhi who also had a role as religious leader and customary holder. Besides the way to connect with super natural power by using symbols, there were also rules which must be obeyed. The rules consisted of recommendations and prohibitions that must be avoided. The spirit of this tradition value had become the source of power for developing Islam in Dompue. Islam was conveyed by continuing to make adjustments to traditions that had already developed, so that public trust in Islamic teachings could be well received, as well as new knowledge related to the unseen or knowing the earth and its contents (Saleh 1985).

IV. Archaeological Traces

Several archaeological researches had been done in Dompue namely at Sambu Tangga, Warukali, So Langgodu, Doro Bata dan Doro Mpana. In this article, two sites are chosen to describe how the local belief reflected in the archaeological remains. The first site is Doro Bata. Doro Bata is

located in Kandai Satu Village, Dompue. Some archaeological remains found are pottery fragments, ceramics fragments, tombstone (nisan), and bricks structures. Doro Bata is located on a hill. It is believed to be the center of Dompue Kingdom.

"The blanket of ashes was so heavy that they collapsed the roofs of the Resident's and many other dwellings in Bima and rendered them uninhabitable. The Dompue Palace at Dora Bata was also buried with ash..." (Tully, 2004).



Figure 3. The bricks structure at Doro Bata Site

The form of Doro Bata Site is similar to Punden berundak type. Punden Berundak is an example of Archaeological remains from prehistory period. They believed that holly spirits lived on a high place such as hill or mountain. Rituals and ceremony often carried out on punden berundak. The bricks structures is expected to be the remains of Dompue palace. Later, a thombstone with Bugis style were found there. Based on the findings, it is concluded that Doro Bata Site was used several times at different periods, from prehistory to Islam period.

The second site is Doro Mpana. It is located on a hill approximately 650 metres from Doro Bata. The researches had been done in 2018 and 2019. From those two researches, it was found pottery fragments, ceramics fragments, metal objects, two skeleton fragments, and batu dimpa (dimpa stone). From the latest radiocarbon dating, Doro Mpana dated back from 13th-14th century (Juliawati et.al., 2021). Doro Mpana is a grave site. The unique characteristic of the site is the use of batu dimpa. The batu dimpa or dimpa stone is diorite stone functioned as grave marker. The forms of batu dimpa were varied. However, in general it is very simple and need no much

modification from its natural form. Batu dimpa is an indicator used by some vandalism perpetrators who wanted to find some grave goods that have economic value. Batu dimpa source is found not far from the site. It shows that people used natural resource around them to create their culture.

Two skeletons were found at the site during the excavation in 2019. One of them was found 75 cm depth under batu dimpa. The other one was found close to the pottery fragments, so that the pottery fragments could be functioned as grave goods. They were buried along with the dead body. A phytolith analysis then conducted to know what was inside the pottery. The sample of the pottery was the one which was found close to the skeleton number 1. After being reconstructed the pottery has diameter of 44 centimeters (figure)



Figure 4 Pottery fragments near skeleton number 1

The result shows that there was residue of some plants inside it namely Oryzoideae (rice or similar plants) and Zingiberaceae. Some pottery fragments were found exactly on the batu dimpa. It is thought to be part or ritual related to funeral. After reconstructing, those fragments came from more than one vessel. Phytolith analysis was also done to these fragments. The residue of some plants was also found inside the pottery namely

Poaceae (grasses). The amazing fact is burnt phytolith was also found. Burning poaceae plants could be part of a ritual or ceremony which was done related to the funeral process or after the funeral (Pratama, 2020).



Figure 5. Bamboo, example of poaceae.



Figure 6. Reconstructed pottery fragments found on batu dimpa

From the archaeological data above, it can be concluded that the Doro Mpana site which came from 13th-14th century did not indicate an Islamic Funeral characteristic. The existence of batu dimpa, and grave goods were characteristic of culture before Islam influenced Dompou. The placement of the grave goods in this case the pottery and the plants inside it could be the way they respect the ancestral spirits (makakimbi). However, the meaning need to be investigated further.

V. Local Belief Today

The belief in the existence of supernatural things and the surrounding ritual practices are local

beliefs that are embedded in the culture of a society. This cannot be judged from the point of view of scientific rationality, because it contains elements of special reasoning and logic known as rationality behind irrationality. This kind of belief knows no social boundaries, so it cannot be generalized that community groups who still believe in and carry out such traditions are traditional or tribal community groups (Pals, 2001).

In Dompu, the procedure for dealing with the unseen first is by making offerings or worshiping trees. The offerings are four-colored glutinous rice (ketan) or yellow glutinous rice. Procedures and rules for connecting with supernatural powers are formulated by the community itself, based on the results of reflection and experience that have been carried out so far (Gibson 2012).

Today, only few people still believe in animism and dynamism in Dompu. A ritual which based on local belief carried out when the research team started to open 4 meters square box of excavation. Before team started the work, a ritual called 'lekadana' was carried out to ask for permission to the unseen creature who lived around the site. The ritual was done by slaughtering a rooster and praying led by a moslem religious leader or ustad.

VI. Conclusion

Local belief in Dompu already existed thousand years ago. Oral tradition and some archaeological traces have proven its existence. Although no more people practice local belief in Dompu, its values and teachings should be maintained because they teach kindness and mutual respect.

Acknowledgment

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Samin Surasentika's Mystic Teachings

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ABSTRACT

According to the mysticism of Javanese mysticism, human life is part of the universe as a whole, and is only a very small part of the eternal life of the universe, where humans seem to just stop for a moment to drink. According to Serat Jamus Kalimosodo, Samin Surasentika's mystic teachings are complete Javanese Sufis. He teaches manunggaling-kawula Gusti or Sangkan Paraning Dumadi. Manunggaling Kawula Gusti can be likened to "Rangka Umanjing Curiga" (the place where the keris is absorbed into the dagger). This is like the knowledge of God. Which shows the prestige (mixture) between creatures and their true God. When creatures are destroyed, there is only God. Sharp weapons are like a mixture which shows that such is what is called a mixture of creatures and their God. Actually, what is called life is only hindered by the existence of our own body or body which consists of blood, flesh and bones. Our lives that live it are the same as our pancer (principal). True life is life that lives everything that exists in the universe. This teaching is very important because it can be a guide in interpreting life. This teaching also teaches to do good, honesty, and patience. How this teaching in full is what will be discussed in this paper.

Keywords: *mysticism teachings, Samin Surasentika*

A. Introduction

Attitudes, lifestyles, and many activities as ceremonial exercises that must be accepted and carried out by a person, who wants to embrace mysticism under the leadership of the teacher and religious guide, are basically the same in the various Javanese mysticism movements that exist. What is absolutely necessary is the ability to break away from the material world, which is to have the nature of being willing to give up all property rights, thoughts or feelings to have, as well as the desire to have. Through this spiritual attitude, people can free themselves from the various forces and influences of the material world around them. This attitude of surrender and absoluteness should not be taken as a sign of one's weakness. On the other hand, it signifies that such a person has inner strength and firm faith. The ability to free oneself from the material world and worldly life also involves the attitude of *narima*, which is an attitude of accepting fate, and an attitude of patience, which means an attitude of accepting fate willingly.

The ability to have such attitudes can be obtained by living a simple life in the truest sense, living clean, but also by performing various ceremonial activities. Ceremonial activities that increase the ability to concentrate by controlling oneself, and doing various samadhi exercises. Through the practice of meditation, it is hoped that people can free themselves from their surroundings, namely to stop all bodily functions and their physical desires and passions. This can give silence to the mind and make it understand and appreciate the essence of life and the harmony between spiritual and physical life. If a person is free from the burdens of worldly life (*pamuddaran*), then that person after going through the next several stages, will one day be able to unite with God (*Jumbuhing Kawula Gusti*, or *Manunggaling Kawula - Gusti*)

Worshiping the soul is worshiping Hyang Suksma by prioritizing the role of the soul. If the worship of creativity (heart) prioritizes the role of the heart, then worship of the soul is more subtle and deeper by using the Soul. This worship

should be thoroughly absorbed without stopping every day, carried out diligently continuously. acting as a representative of God, namely *ingsun* (I, D), who make a big house, which is a wall (curtain) that is our body or body (i.e. which is the realization of *ingsun*'s presence). Those who prostrate are creatures, while those who prostrate are the Creator (Allah, God). It is actually only walled off by nature. That is, independent living has actually gathered into one between creatures and their creators.

B. Discussion

a. Surasentika Mystical Science

According to Samin Surasentika, the task of humans in the world is as a messenger of God. So what is experienced by humans in the world is the will of God. Therefore, sad and happy, healthy and sick, happy and sad, must be accepted as natural things. This can be seen in the teaching which reads: "According to the agreement, humans are God's messengers in the world to add to the beauty of the universe. In this connection people must realize that they are merely carrying out orders. Therefore, when humans experience happiness and accidents, sad and happy, healthy and sick, everything must be accepted without complaint, because humans are bound by their agreement. The most important thing is that humans living in this world must obey God's law, which is to understand each other's origins."

Samin Surasentika also teaches his followers to do good, honesty and patience. His students were forbidden to hold grudges. The complete teaching is as follows: "The goal is to do good with real intentions, so that there is no doubt. Firmness should not be swayed by any temptation, and must exercise patience both physically and mentally, so that it is like dying in life. All behavior that is born must be able to accept all the trials that come to him, even though he is sick, his life is difficult, people don't like him, people are vilified, everything must be accepted without grumbling, let alone repaying evil deeds, but people must always remember God."

The above teachings in the oral tradition in Tapelan Village are known as "*angger - angger*

pratikel" (law of conduct) "*angger- angger pengucap*" (law of speech) and "*angger-angger lakonana*" (what law needs to be implemented). The first law reads "*Aja dengki srei,tukar padu,dahpen kemeren,aja kutil jumput, mbedog colong*". That is, Samin residents are prohibited from having bad hearts, fighting mouths, being jealous of other people, and prohibited from taking people's property.

Drana's patient attitude is the ability to control oneself in relation to expectations and unsuitable reality. Noble ideals are often delayed from the planned time. Even noble goals are often missed because of an unexpected right. The second law reads "*Pengucap saka lima bundhelane ana pitu lan pengucap saka sanga bundhelane ana pitu*". The meaning of this law is that people who speak must put their speech between the numbers five, seven and nine. These numbers are purely symbolic. In short, we must guard our mouths from any obscene words or words that hurt others. Indecent words and can hurt other people can cause this human life to be imperfect. The third law reads "*Lakonana sabar trokal.Sabare dieling-eling Trokale dilakoni*". That is, Samin residents are always expected to remember patience and act "like dead people in life"

b. Sinamun Ing Samudana

After a human dies, it is hoped that the spirit of a deceased human will not incarnate into the world, either as an animal (for humans who have a lot of sins) or as humans (for humans who don't have many sins), but reunite with their God. This is explained by Samin Surasentika with examples that are difficult for people to understand if the person concerned does not read a lot of kebatinan books.

This riddle shows that the distance from the prosperous *betal* to the *mukaram betal* is an inch, and from the *mukaram betal* to the *mukadas betal* is also an inch. So the three domains are three inches apart. In the future, when a human dies, it will be attempted not to be controlled by the Three Realms. It is like the teachings of Pastor Jamadagni. The priest Jamadagni's determination to leave the world without being bound by the three realms is told by Serat Rama. At first he wanted to incubate a baby who was born (reborn

into the world). That's why when he died he tried not to go the wrong way, namely to return to the womb of a woman again.

Javanese people really appreciate someone who can control their emotions while simultaneously ing samudana, sesadone fighting sweet. Even if it doesn't match his heart, even to the level of anger, but still hides feelings through a sweet smile in his mouth. The anger that is blown up is indeed a 'dirty' one. The lust of anger when obeyed will never be satisfied. According to Sanin Surasentika, all of the above teachings can work well as long as the person who accepts them is willing to train themselves in samadi. This teaching is contained in the Fiber Uri-uri Pambudi which reads as follows: "... As for his mind in order to really know about the events of his death, namely by means of meditation, practicing "death" while still alive (tasting death) so that he can overcome all kinds of problems. temptations that hinder his journey to unite with God, so that efforts are strong, can be realized, and avoid disaster.

From the explanation above, it can be seen that Sanin Surasentika does not adhere to the ideology of 'Penitisan' but adheres to the ideology of 'manunggaling kawula gusti' or 'sangkan paraning dumadi'. From these teachings it is clear that Sanin Surasentika is a "theist". Belief in God, which he called by the terms Gusti, Prince, Allah, Gusti Allah, is very strong, this can be seen in his teachings.

"As for God, there are four in short. The boundaries of the world are north, south, east and west. The four of them are proof that God exists (the existence of the universe and its contents are also proof that God exists...".

The teachings of Sanin Surasentika also teach that you should be humble in your behavior, don't be arrogant if you become a priyayi. Be patient with all friends, do not be harsh and greedy. Show it so that it will be inherited by children and grandchildren, welfare will be later. Pay attention to this message of mine.

*Sang tapa malih ngandika, wali-wali kaki
nggonsun muruki yen antuk berkah leluhur,
nggonira angawula, utamane yen sira*

*kinarya sepuh, utawa kinen marentah,
sabarang prentah kang titi.*

*Den andhap asor ing lampah, aywa ambeg
sira dadi priyayi, den sabar mring kanca
sagung, aja keras lan murka, sedyakena
tumurun ing anak putu, ing abenjang
kamuktenira, poma-poma Wekas mami.*

*Yen wong perintah sinya-sinya, satemahan
kanca keh wedigething, ora tulus sira besuk,
mring anak putunira, salokane Kamukten
pu...,kaya wastra neng sampiran, yen
sinendhal kang ndarbeni.*

*Sapa kang kuwasa malang, pramilanya kaki
dipun pakeling, wong dadyapriyayi iku, dipun
angeman lampah.*

Translation

The Tapa said again: "Repeatedly I give teachings if you get the blessings of the ancestors in your service, even more so if you are made an elder, or ordered to rule, let it spread order to be humble in behavior.

Don't be arrogant when you become a *prijaji*. Be patient with all friends, don't be harsh and greedy. Show it to be inherited by children and grandchildren, that prosperity later. Pay attention to my message.

If people rule arbitrarily, finally comrades would feel fear and hate. They will not be sincere later to the child and grandchild. Welfare is like a hanging cloth, if drawn by the owner, who has the power to prevent it.

So remember well. People who become *prijajis* should love behavior.

As described earlier, it is difficult to classify character education in *Suluk Pana Sasmita* according to the stages of the journey to human perfection. The stanzas quoted above are an integrated example of how closely related character education is in the *Shari'a* and *tariqat* stages.

If a servant has achieved success, never forget the bitter past. The apprentices of prospective servants, must be active in carrying out heavy and light work, they must not refuse it.

Let always be diligent and diligent, if you aspire to get the trust of an authority. Day and night should fulfill sacred obligations, serve God. Any intentions (dreams) will surely come true, if you ask Him with sincerity and hard work, never give up. Do not follow the will of Satan, always be in tune with the word of God's commandments. Furthermore, if you get the trust to be a leader, all orders should be careful. Be humble in word and deed. Do not be arrogant when you have become a *priyayi*.

The implementation of soul worship is to have a firm intention in the heart to pack all aspects of the soul, then tie it firmly to be directed to the goal to be achieved without letting go of what has been held at that time. Thus the three worlds (universe) rolled into one. Likewise, the big and small universes are rolled up and combined. It was there that the world shone brilliantly. So to deal with this amazing situation, let the feelings of the heart be thickened and strengthened not to be affected by what happened.

The whole of this worship emphasizes the purity of the body by using water tools, then the purity of the heart from the evil influence of lust and then discards it and replaces it with the main nature, and which emphasizes filling all aspects of the soul with remembrance of Allah while emptying it of anything other than Allah.

c. Appreciation of True Science

This spiritual state can be achieved by everyone who believes in God, who has good morals, is clean and honest. Some practices must be

practiced with mindfulness and firm determination. Seekers and devotees of true knowledge are obliged to do something useful for everyone and through the cleanliness of their hearts and actions. Copyright, taste, intention and work must be good, true, holy and intended for Mamayu Hayuning Bawono. *Ati Suci Jumbuhing Kawula Gusti*. The sacred heart is a harmonious relationship between *Kawula* and *Gusti*, *kejawen* is an asset of traditional Javanese people who try to understand and seek the meaning and nature of life that contains values.

In Javanese culture, symbolism is known, which is an ideology that uses symbols or symbols to guide human thinking towards understanding something more deeply. Humans use symbols as an introductory medium for communication between others and everything that humans do is a symbol of the next human action or character. Science is symbols from God, which are handed down to humans, and by humans these symbols are examined, proven and then converted into symbols that are easier to understand so that they can be accepted by other humans who have different grasping powers.

The development of Javanese culture is starting to be crushed by technological developments that affect the mindset and actions of Javanese people in life. So people began to think how to empirically prove the occult by using various methods without heeding the sacred element. In fact, sometimes belief loses its sacred element because it is used as an object of exploitation and research.

The habit of Javanese people who believe that everything is a symbol of the essence of life, such as the condition that a house must have four pillars which symbolize the four elements of the world, namely earth, water, fire, and air, all of which are believed to strengthen a good house. physically and mentally the occupants of the house. However, with the increasingly advanced construction technology, the existence of the pillar of the teacher is no longer a requirement for building a house.

With this analysis, it can be estimated how later the understanding of symbolism will shift from Javanese culture. But that symbolism will not be

affected by human life but human life that depends on symbolism. And until whenever the symbolism will continue to grow following the rotation of the trumpet.

C. Conclusion

1. The teachings of Samin surasentika teach about simple living in the truest sense, clean living, but also by performing various ceremonial activities. Ceremonial activities that increase the ability to concentrate by controlling oneself, and doing various samadhi exercises.

2. Samin Surasentika does not adhere to the ideology of 'Penitisan' but adheres to the ideology of 'manunggaling kawula gusti' or 'sangkan paraning dumadi' From these teachings it is clear that Sanin Surasentika is a "theist". Belief in God, which he called by the terms Gusti, Prince, Allah, Gusti Allah, is very strong, this can be seen in his teachings.

3. Copyright, taste, initiative and work must be good, true, holy and intended for mamayu hayuning bawono. Ati jumbuhing Kawula Gusti. The sacred heart is a harmonious relationship between Kawula and Gusti, kejawen is an asset of traditional Javanese people who try to understand and seek the meaning and nature of life that contains values.

4. Science is symbols from God, which are handed down to humans, and by humans these symbols are examined, proven and then converted into symbols that are easier to understand so that they can be accepted by other humans who have different grasping powers.

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The Iconic-Shape Shrine Architecture in Nusa Penida, Bali in Perspective of Pierre Bourdieu

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ABSTRACT

The architecture of *palinggih* 'Balinese shrine' is generally built based on the design of a sacred Hindu building according to the guidelines of traditional Balinese architecture, but different from a number of the iconic-shape shrines in Nusa Penida, Bali, which are the focus of this study. This study talks about the transformation of myths that are realized into the iconic shrine sacred buildings. In the course of time transformed again into a spiritual tourist attraction. This qualitative study with interpretive descriptive method underlies data analysis with Pierre Bourdieu's theory of generative structuralism. The results of the study show that the transformation of the iconic shrine architectural works occurs because of the mastery, placement, and conversion of capital that crosses individual and collective habitus in the realm of the local community of Nusa Penida. The socio-cultural practice is also influenced by their level of knowledge, reasoning, and experience of the architectural form of the shrine as a symbolic Hindu religious building.

Keywords: the iconic palinggih 'iconic-shape shrine', transformation, Nusa Penida

Introduction

The architectural works of sacred buildings, shrines, or worship altars are called *palinggih* in accordance with the Hindu Dharma Council of Indonesia (Parisada Hindu Dharma Indonesia) decision in the form of *tepas*, *tugu*, *bale*, *gedong*, *prasada*, *meru*, dan *padma* [1]. The form of the mainstream worship altar has become an individual and collective knowledge of the Hindu community in Bali and has been well established in the realm of temple architecture development.

The guidelines for the design of the shrine's architectural works refer to the architectural design standards of the sacred buildings of traditional Balinese architecture. Especially the design of the sacred building of worship (the

highest). The design guide is contained in the manuscripts of Asta Kosala Kosali, Asta Bumi, Asta Dewa, Dewa Tattwa, Sangkul Putih Kusumadewa, Anda Bhuwana, Janantaka, and others.

The architectural guidelines for the worship altar have developed and refined continuously since the ancient Balinese era to Middle/Majapahit Bali. The most advanced form developed in accordance with the development of religious concepts through the maharsi/bhagawanta or royal high priest and was standardized as a royal political decision or policy in every reign of the Balinese kings.

The architectural standard of the worship altar then became a guide in the tradition of building sacred buildings of worship for all Balinese people. However, different things related to the form of worship altar buildings also developed in

Nusa Penida, namely the form of iconographic worship altars. The island of Nusa Penida, which is separated from the mainland of the island of Bali, seems to be a geographical obstacle in developing a common ideology in the form of altar worship architecture in the mainstream tradition.

Traces of the existence of a number of iconographic worship altars can be found in a number of large temples in Nusa Penida. These temples i.e. Pura Puseh Meranting, Segara Ped Temple, Dalem Krangkeng Temple, Batu Medau Segara Temple, and Paluang Temple.

The forms of worship altars or iconography in a number of these temples were developed from knowledge of mythical stories. The strong mythological background that underlies the architectural formation of each worship altar is reflected in its iconography. This shows the dominant role of local elites in capturing and developing knowledge in myths to become an interesting worship altar to study. Likewise, it can be traced a number of transformations from mythology into sacred altars of worship and nowadays they are also transformed into spiritual tourist attractions. The form of transformation is through spiritual tourism packages or tirtayatra packages 'visits to holy places', both for Hindus and foreign tourists.

This background shows that there have been several transformations of knowledge that have been wrestled in the realm of the social life of the people of Nusa Penida. The architectural work of the iconographic worship altar in a socio-cultural perspective is a practice. The transformative practice begins with the mythological transformation in the habitus of the local people of Nusa Penida. Very strong community groups carry their values, norms, mystical and magical beliefs through iconic figures or objects. At first all of this can be understood as cultural capital (sacred knowledge and sacred architectural works of worship altars), then strengthens social and symbolic capital. The subsequent development of these capitals is also converted into economic capital. This socio-cultural practice is interesting to study, so that it can be understood the connection between the concepts that underlie the

occurrence of the practice in the perspective of Pierre Boudieu.

II. Method

Pierre Boudieu developed the theory of generative structuralism with several important concepts, namely habitus, capital, realm, and practice. The theoretical formulation is in the form of a formulation (habitus X capital) + realm = practice [2]. The way to read it is by placing habitus as a group of 'daily living habits' that have been integrated with values, norms, philosophy of life, and other ideological complexities. Habitus is then crossed with a number of capitals in the form of economic, cultural, social, and symbolic capital in a domain, it will produce or may not produce a socio-cultural practice. Economic capital involves material and financial wealth, cultural capital includes knowledge, certificates, and cultural codes, social capital in the form of social relations, colleagues, friendship, brotherhood, and symbolic capital includes nobility, descent, rank, position, and all forms of others symbolic respect [3][4].

Local actors or elites play a very important role in controlling, strengthening, playing with, or converting a certain amount of capital, especially cultural capital in the form of knowledge in myths on the basis of a mystical and magical storyline. The knowledge is captured and through discourse is disseminated in the middle of the social sphere according to their respective interests. Of course to fight for an ideology. The mystical and magical individual and collective habits of the Nusa Penida community have become a fertile ground for the development of the practice of transforming mythology into architectural works of iconic worship altars. The iconic forms can be in the form of human figures, fauna, natural objects, daily/profane objects and so on.

III. Results and Discussion

The architectural work of the sacred Hindu buildings in Bali is called the mostgih. Some of the types include tepas, monument, gedong, prasada, meru, padma, and bale. This is also

contained in the decision of the Hindu Dharma Council of Indonesia (Parisada Hindu Dharma Indonesia). In addition, there is also a trend in the design of the iconic shrine that is developing in Nusa Penida.

The iconography comes from myth. Myths are sacred stories that usually explain how the world and humans came to be as they are today. In a very broad sense, the term can refer to traditional stories. The study of myth is called mythology. Mythology can cover the story of the creation of the world to the origin of a nation or place [5]. Myth is similar to ideology because mythology will look like universal truths that are presented in the daily memory cycle of people's reasoning [6]. Knowledge in myth reveals the role of gods, giants, superhumans, divine animals, sacred plants, and natural objects that have superpowers. The figures of these divine beings inspired the artist to create his iconography. The iconography can be in the form of human figures (whether in full, face masks, or only parts of the genitals), fauna forms, personifications of gods and demons, as well as objects from the imaginary world, and everyday or profane objects, such as boats, cars, and others. The iconography becomes a means of worship, namely as an altar or complementing a shrine.

A number of shrines in several large temples in Nusa Penida include the iconography of *manusa kangkang* 'woman upholds', *ulam agung* 'big fish', *gomuka* crater 'buffalo-faced crater', *pedau* 'boat' and cars. The shrine's architectural works can be described as follows.

• **Padma Kangkang Iconographic Altar**

Padma Kangkang shrine located at Puseh Meranting Temple, Batukandik, Nusa Penida. This Padma is called Sanggar Agung, an altar of worship to Lord Surya, by the Batukandik village community. The stana or sari (head) is very simple, like a kind of stone throne, fused with the walls of the lotus building. The legs of the straddle man are made of a kind of pyramid from the arrangement of stones up to the waist. The attitude of the hands parallel to the shoulders supports up carrying the stand with the breasts made protruding. At the foot of the lotus is made simple without any seams or profile decorations

and is equipped with nine steps at the front of the building. The tepas bottom or foot of the lotus only consists of two stacks of stones.

Figure 1 shows the most unique architectural form. This attracted the attention of foreign artists and researchers, such as Walter Spies, Claire Holt, and WOJ Willem Frederik Stutterheim circa 1936, then Nieuwenkamp in 1937. Stutterheim, a Javanese linguist and archaeologist, provided a description of the Surya shrine. Stutterheim relates the pyramidal shape of this shrine to the Sukung Temple in Java, and tries to explain its uniqueness in terms of its position, namely the layout and orientation of the shrine. In addition, the name Meranting is also explained which reminds Pura Melanting in Jembrana regarding its relationship with the dharmayatra story of Danghyang Nirartha's 'holy journey' to Bali.



Nieuwenkamp, 1937



Dijkman, 2009 and I Made Geria, 1997

Fig.1. *Manusa Kangkang* 'Woman Uphold' Shrine Iconography
Source: I M. Suastika, 2001

Bali Archaeologist, AA Gde Bagus in his article concluding that the *Manusa Kangkang* relief shrine at Meranting Temple, is the *padmasana* for Dewa Surya's stana [7]. The results of I Made Suastika's research show that the Padma of Sanggar Tawang is a *padmasana* for worshiping Dewa Surya, the decorative figure of a bare-chested woman, the shape of the body of the pundek terraces or pyramids with the completeness of a number of statues as markers of prehistoric motifs, indicating that the *sambilgih* is a building in an advanced stage. from the perundagian and megalithic era traditions [8]

Adjacent to the Puseh Meranting temple, namely Dalem Batukandik Temple, there are three miniature lotus pieces with reliefs that highlight the genitals, breasts, and female genitals. In contrast to the lotus found in Puncak Mundi Temple, the shape and structure are almost the same, only the genitals are not found and have an orientation to Mount Raung in East Java [9]

The findings from previous research results the closest archival traces of iconographic shrine knowledge that are different from the development of the lotus shrine form in general that developed in mainland Bali. The Padma Shrine depicts the shape of an iconographic altar which is the development of a prehistoric era worship building in Nusa Penida [10][11][12][13]. That is, the architectural form of the shrine in Bourdieu's perspective shows the strong basis of prehistoric cultural capital that underlies the architectural concept. Individual and collective knowledge on the architectural design of worship buildings is still strong referring to the traditions of the prehistoric community of Nusa Penida. In particular, the shape of the terraced *punden* and the iconographic form of the female figure or the mother goddess of fertility.

This collective knowledge has been transformed into social capital and symbolic capital in understanding the mechanisms, tactics, strategies, or ways of setting up the *pradana-shakti* or feminine aspects in the pantheon of Hinduism's *istadewata*. Shrine, in this case, is understood as a symbolic representation of the *pradana*, feminine, motherland, or material aspects of the world. Periodically, these symbolic artifacts become a place for the rite of union with

the *purusha* or masculine aspects which are believed to have descended from the sky (*bapa akasa* 'father sky') or the spirit of divinity. The union of the mystical "copulation" of *pradana-purusha*, father sky-mother earth, is believed to be a cosmic marriage in tantric cosmogony. The result is fertility, prosperity, the serenity of the universe and everything in it. Thus, the concept of cosmic marriage as an absolute act of creation is repeated periodically in the cycle of a certain period of time. This cosmogony is also believed to be able to purify again from all forms of misfortune, avoid calamities, disasters, and plagues. Eliade asserts that the act of creation creates a path from the intangible to the tangible, or according to cosmological language from chaos to cosmos (order) [14]. Therefore, the concept of cosmogony was very important in the prehistoric era and the internalization of these values has enriched the capital and formed the collective habitus of the people of Nusa Penida.

B. Ulam Agung Iconographic Altar

Shrine with the icon of the *ulam agung* or the figure of a big fish is the main shrine at Pura Segara. Shrine for devotion to Baruna Gods. Segara Temple is located in the northern part close to the beach. This temple is one of four temples in the Penataran Dalem Ped Temple complex, Nusa Penida. Other temples include Taman Beji Temple, Ratu Gede Temple, and Penataran Dalem Ped Temple (layover of Puncak Mundi Temple).



Fig. 2. *Ulam Agung* Shrine Iconography
Source: I.P.G. Suyoga, 2020

The shrine with the iconography of the *ulam agung* shows a transformation of the shape of a large fish which is used as a shrine to symbolize

the god of the ocean ruler. Requests for safe seas and the acquisition of abundant fish catches are the main cult of worship of local fishermen at the shrine (I K. Nalon, interview July 2020). This shows a trajectory of individual and collective knowledge, in addition to ownership of the cultural, social, and symbolic capital of the people of Nusa Penida.

The iconography of the *ulam agung* or the figure of a big fish has become an individual and collective knowledge of the coastal communities of Nusa Penida. The cultural, social and symbolic capital in Bourdieu's terminology has been able to become a spiritual tourist attraction or *tirtayatra* to Nusa Penida. Thus, the increase in visits by the *pamedek* (Hindus who attend the temple), of course, has an economic impact on all components of the Nusa Penida community, from temple managers, crossing services, local transportation services, offering traders, lodging, and others. That is, in Bourdieu's perspective, the cultural, social, and symbolic capital contained in the temple has been converted or developed into economic capital.

C. Gomuka Crater Iconographic Altar

Dalem Krangkeng Temple is located in an area with the sacred area of Puncak Mundi Temple, Nusa Penida. This temple is located in Klumpu Village, precisely at the top of Mount Mundi which is the highest place on the island of Nusa Penida. This temple is located to the east of Puncak Mundi Temple, so it becomes a flow of prayer procession if you go to Puncak Mundi Temple. At Dalem Krangkeng Temple, it is dedicated to worshipping the Jogormanik Gods, the ruler of hell.

In this temple, there is a trench with the iconic Gomuka crater, as shown in Figure 3. This peak is related to the *nunas atma* procession or invoking the spirits of the dead who are believed to be still in torment as depicted by the iconic cow-headed crater. *Piodalan* 'temple festival' at this temple coincides with the Puncak Mundi Temple, namely on the Buda Umanis Prangbakat (Jro Mangku Gede I N. Sudipa, interview June 2020).



Fig. 3. Gomuka Crater Shrine Iconography
Source: I K. Nalon, 2020

The concept of constructing the iconic shrine of Gomuka Crater cannot be separated from the cultural capital that is collectively owned by the people of Nusa Penida. The cultural capital in Bourdieu's thinking is in the form of knowledge about the myths of the underworld. The setting of the story is still related to the epic Mahabharata section of the Shanti Parwa. The legend of Bima Swarga tells of when Bima was tasked with finding the spirits of his father and two mothers (Maharaja Pandu, Dewi Kunti, and Dewi Madri) to the realm of death. The realm of death is ruled by Jogormanik Gods. Bima's heroic action with the spirit guards took place in the Gomuka crater area.

The knowledge in the Bima Swarga myth is internalized in the inner depths of the people of Nusa Penida, including the local elite. The cultural and social capital is in symbiosis with symbolic capital strengthening the collective habitus, especially the mystical and magical habitus of Nusa Penida. Thus, these religious emotions are manifested into physical artifacts of the shrine's architecture. Shrine became a symbol dedicated to the worship of Lord Jogormanik.

Jogormanik Gods, the ruler of the spirit is believed to still punish guilty ancestral spirits at Dalem Krangkeng Temple. So, people who will ask for their ancestral spirits because of sanctions during their lifetime, will offer offerings at the shrine of Gomuka Crater, so that their ancestral spirits can be released from punishment (Jro Mangku Pura Dalem Krangkeng, interview June 2020).

D. Pedau Iconographic Altar

Pedau iconic shrine or boat is found at Segara Temple, part of the Batu Medau Temple complex located on the east coast of Suana Village, Nusa Penida. The existence of this temple is related to the concept of temple establishment based on the Dalem Nusa conception. The concept of Dalem Nusa is one of the conceptions that underlies the establishment of temples in Nusa Penida. The concept was inspired by the legend of the rulers of Nusa Penida, as described in the Babad Dalem Nusa.

The shape of the boat is reminiscent of a historical event of the attempt to conquer Bali by the ruler of Nusa named I Renggan, grandson of I Dukuh Jumpungan with a magic boat capable of splitting land or mountains. However, his attempt to split Mount Agung on the island of Bali was already known by Dewa Tohlangkir, so he was foiled first. I Renggan realized that he could not conquer Bali, so he decided to return to Nusa Penida.

When you reach the east side of the island, the boat will be moored, but the boat crashes into the mainland and splits Nusa Gede Island. While the end of the boat is still sticking to the beach. The end of the boat that still sticks out to the beach later became the Segara Temple. One of the parts of Batu Medau Temple. Batu Medau Temple comes from the word *pedau medah watu* (boat dissecting stone). Nusa Gede Island (Penida) was successfully split by the boat so that it broke into Nusa Lembongan Island and Nusa Cening (Nusa Ceningan Island) [15].



Fig. 4. Pedau 'Boat' Shrine Iconography

Source: I K. Nalon, 2020

Knowledge of the history of the ruling kings on the island of Nusa is a form of ownership of cultural and symbolic capital that strongly underlies the beliefs of the people of Nusa Penida. This knowledge becomes a cultural code and strengthens social relations between the people of Nusa Penida or in Bourdieu's language has expanded social capital.

The mystical and magical habits that thrive in the community further strengthen their belief in the truth of the legend. So, to commemorate this magical event, the practical construction of the Segara Temple architecture is equipped with a shrine with a boat iconography, as shown in Figure 4.

E. Car Iconographic Altar

The altar architecture with car iconography was built at Paluang Temple, Karangdawa. There are two altars with iconic VW Beetle (VW Frog) and Suzuki Jimny cars in this temple. At first the car-shape shrine was dedicated to symbolize the figure of Dong Oman or Dadong Nyoman who is believed to be the ancestor of the Karangdawa community. The figure full of compassion, based on the *sabda pramana* 'sacred knowledge through speech', was renamed Hyang Mami. The feminine figure of Hyang Mami was then paired with the masculine figure of Ida Ratu Gede Ngurah Sakti. The two gods through the process of osmosis (given understanding) in Hinduism are called Dewi Durga and Lord Shiva [16]



Fig. 5. Car-Shape Shrine Iconography

Source: I P.G. Suyoga, 2019

The two car-shape shrines, as shown in Figure 5, are in the jeroan or main mandala (inner space) of Pura Paluang. Renovations were carried out in

2003 and 2013 with the addition of a number of other shrines made in Balinese architectural style. The piodalan 'temple festival' day at Paluang Temple falls on Tumpek Klurut. The temple area is located on a hill covering an area of about 50 acres and many juet trees are overgrown, making it a habitat for monkeys (Jro Mangku Suar, interview August 2018).

The myth that underlies the construction of the car-shaped shrines reveals a magical event in the past, that there is a horseless carriage that shines brightly through village streets on certain nights. The luminous box can even fly and disappear at the temple's current location. This magical object in recent times has only been known as a car. Hyang Mami's vehicle. Hyang Mami is believed to routinely monitor the safety of villagers and protect the village area from the threat of negative energy. The residents of Karangdawa also agreed to build a shrine with the icon of a car to worship Hyang Mami [17].

The car as a new knowledge in the episteme of the people of Nusa Penida at that time was of course very special. The privilege of being able to fulfill the religious emotions of the local community to offer it as a vehicle for Hyang Mami, the main deity who is highly respected. Hyang Mami is believed to be a universal mother who looks after them day and night, like a mother's love in caring for her children (I N. Taman/Pak Permadi, interview August 2018).

The description shows how strong the influence of this knowledge is, it is even internalized into an ideology that drives social praxis. Belief in Hyang Mami in a car protects and grants life safety to the local community, in Bourdieu's terminology it is called symbolic capital, social capital, and cultural capital combined with mystical and magical habitus. The combination of the two in the realm of the struggle of the life of the Karangdawa community has formed a social practice. The social practice that occurs is the construction of the car-shape shrine architectural works.

The altar of worship is enlivened with periodic symbolic rituals (piodalan) to commemorate the mystical purification of the shrine (pemlaspas). In Eliade's view [18], this is what is called hierophany. The sacred object of worship or

shrine has a car-shape iconography as a container of divine power (Hyang Mami), thus distinguishing it from the shape of a car as a profane object.

IV. Conclusions

The reflections that can be drawn from some of the descriptions above lead to an understanding that the habitus of the people of Nusa Penida to build an iconic building is rooted in the development of architectural art in the prehistoric era. The iconographic forms of megalithic era figures were absorbed and slowly given meaning into the local theology of Nusa Penida, before undergoing the process of osmosis or being given Hindu understanding in the next period.

Cultural capital in the form of knowledge in myth, puranic, itihasa in puppet stories, and other Hindu literary traditions complements the transformative ideas of the most advanced forms developed. Individual and collective ownership of cultural capital is thus social capital, even strengthened to become a symbolic capital in the midst of the people of Nusa Penida who are geographically isolated from mainland Bali.

The combination of the three capitals with the strong mystical and magical habitus in the realm of the social struggles of the people of Nusa Penida, has resulted in the praxis of iconic architecture spread in a number of temples in Nusa Penida.

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The Mystical Elements in Kaba Cindua Mato: A Content Analysis Review

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ABSTRACT

The study of mystical elements in Kaba Cindua Mato is interesting to study because the understanding of culture that influences a literary work can be known by looking at the mystical elements used by the characters in the literary work. This departs from the understanding that each culture has its own characteristics related to their belief in mystical things. Kaba is one of the products of Minangkabau culture in the form of folklore, whose inheritance is carried out orally and from generation to generation. Kaba Cindua Mato is considered a prominent kaba because it tells the story of a queen called Bundo Kanduang, an extraordinary woman who became an icon of matriarchal culture in Minangkabau. Almost all stories related to the existence of Bundo Kanduang and her family in Pagaruyuang palace are influenced by mystical elements. This study seeks to explore the types of mystical elements that exist in kaba Cindua Mato and what cultures influence them. This research is a content analysis study with a literary anthropological approach. The findings of this study are that mystical elements found in Kaba Cindua Mato kaba can be divided into: mystical humans, mystical animals, mystical plants, mystical objects, mystical prayers, and mystical events. Meanwhile, the cultures that mostly influence the mystical elements of kaba Cindua mato are the original Minangkabau culture (animism and dynamism) beside Hindu-Budha's and Islamic culture .

Keywords: mystical elements, kaba minangkabau, culture

I. Introduction

Kaba, as a classic Minangkabau literary work, is a repository of information. In it can be found the values of society, which are a priceless cultural heritage. Kaba, as a product of Minangkabau literary works is a picture of the life that the Minangkabau people went through in the past with various characteristics and uniqueness. One of them relates to mystical stories that occur and are revealed in the kaba.

Kaba is one of the most popular forms of Minangkabau oral literature [1]. As a product of oral literature, kaba is conveyed orally by singing and sometimes accompanied by the saluang, or fiddle, musical instrument. Kaba stories are easily sung because the language style is in the form of rhythmic prose. Bakar [1] says that the rhythmic prose style is characterized by a distinctive marker feature. The sentence pattern consists of *gatra-gatra* with a relatively, fixed number of syllables. Usually, each *gatra* consists of eight syllables, sometimes eight or ten. It is the consistency of the number of syllables that allows

rhythm in the kaba language to emerge, just as the metre creates the rhythm of a song. Now the kaba has been recorded and can be enjoyed in printed form.

Junus [2] divides two groups of kaba, namely classical kaba and non-classical kaba. Classical kaba has a characteristic that the story is about a power struggle between two groups, takes place in the distant past and usually tells the story of a king's son and mystical powers. Non-classical kaba has a characteristic that the story is about a young boy who is initially poor but eventually becomes rich and donates his wealth to his family in the village.

Based on these groupings, the Cindua Mato kaba can be grouped into the classic Minangkabau kaba type. When viewed from its contents, this kaba can be grouped into the type of historical literature or historiography, because in it there is an element of history and is one of the main kaba which is the reference for the Minangkabau community.

The study of mystical elements in the Cindua Mato kaba is an attempt to see the phenomena of life in the past found in kaba stories related to the unseen world. Stories about occult events are

indeed interesting things to be told in literary works. In producing literary works related to mystical elements, the author is certainly influenced by various things, including his belief in the occult. An author who lives at a certain time is certainly influenced by environmental conditions, society, and culture at the time he writes or produces his work. To be able to understand deeply between the mystical elements in literary works and their supporting culture, of course it must also be understood the history of the culture that influences a literary work, especially in the field of mystical powers as seen from the characters in the story, such as Bundo Kandang, Cindua Mato, and Dang Tuanku.

The events that humans face in their lives as well as events that exist in nature and humans are many that have not been understood. Everything that is not understood is returned to the unseen with various forms of belief in humans, stars, and objects that are considered sacred or have mystical powers. Humans in their lives have faith in forces outside themselves or beyond the ability of their minds. It is called the highest power in human life which is called by various names, such as Ra, Zeus, Siva, Tian, Allah, and others. This belief gradually developed and then formed a mystical world inhabited by various mystical figures complete with depictions and myths that accompany these figures[3].

In kaba stories, mystical phenomena experienced by certain characters are considered as a prerequisite to become a great character. This from the point of view of cultural history can be described as a candidate for a great leader or king, or as Sufi figures who try to describe the religious ecstasy he experienced when he experienced the highest times in his spiritual level.

Since prehistoric times there have been religious developments. This development cannot be separated from the development of culture and life experience. Broadly speaking, there are four stages of culture that grew and developed in Indonesia, namely the prehistoric period (animism and dinamism), the Hindu-Buddhist period, the early and growing period of Islamic kingdoms, the colonial period, and the period of independent Indonesia. This stage also occurred in Minangkabau [3].

Mystical itself is defined as supernatural things that are unreachable by ordinary human

reason[4]. From this definition, it can be seen that mystical elements cannot be separated from mystical things, mystical knowledge, mystical powers, or mystical objects. In cultural anthropology, such magical powers have another term, namely "mana".

Similar words to "mana" are luck, spirit (Malay), kami (Japanese), shakti (India), and maniti (India). Mana is believed to be a powerful magical power or a secret inner energy. Mana has five characteristics, namely having energy, being invisible (occult), not having a fixed place, not necessarily good or evil, sometimes controllable, sometimes not. Extraordinary events, strange or mighty items, caused by mana[5].

This form of belief in spirits wandering around the neighborhood is known as animism. The form of animist belief is evenly distributed in various regions, it can be said that animism is a continuation of prehistoric times [6]. In addition, the belief in mystical powers forms an all-powerful belief or dynamism. This dynamism is the basis of magic, the practice of shamans and also the background for the proliferation of imaginary creativity around magic, immunity, amulets, and sorcery in classical literature. Fischer[7] states that the spirituality of our society in the past was strongly colored by belief in spirits. In addition, they also believe in mystical powers, which are found in amulets, sacred places, large trees, rivers, and other magical places. After Indian influence entered, the names of spirits such as gods and nymphs appeared. The arrival of Islam has replaced many of the names of these spirits, namely by angels, jinn, demons, and devils.

Islam also recognizes mystical stories. It can be classified into miracles, karamah, and magic. All three are extraordinary events that humans experience in their lives. What distinguishes it is only the object of the culprit. Miracles happen to a chosen human or in Islam known as the Prophet or Apostle. While karamah and magic can happen to ordinary humans. Karamah occurs to pious people who are close to their Lord, while magic is a knowledge obtained through jinn, which is used to commit crimes[5].

In Kaba Cindua Mato, certain characters who are considered lucky are endowed with a myriad of intelligences that are very high in nature and beyond the capabilities of ordinary humans.

These mystical things can be obtained through dreams which can be used as a sign of the appearance of a magical figure or magical object which is believed to have extraordinary power and magic[8]. From a cultural point of view, it is associated with the worship of ancestral spirits (ancestor worship is very likely known in prehistoric times. A leader of a settled settlement group is chosen based on the principle of being superior. A leader who is respected because of his advantages, for example having greatness or being cloth). Another advantage that must be shown in the group is being able to hold a feast of merit, a party that is offered to all its citizens, at least the offering party is held once in its lifetime, but if it is able it can be held repeatedly[3]. In the kaba which is currently being written, there are many stories related to mystical elements. These mystical stories can be used as an important source of data to understand more deeply about the mystical elements found in the Minangkabau community in the past and what culture influenced these mystical elements. This is what makes the writer interested in examining mystical elements in kaba, especially Cindua Mato kaba. In this paper, the analysis focuses on the analysis of mystical elements in Kaba Cindua Mato and the culture that influences it.

II. Methodology

The source of the research data is the Kaba Cindua Mato written by Syamsuddin St. Rajo Endah [2]. In general, this research uses a qualitative method. According to Moleong [9] the theoretical foundation of the qualitative method rests on phenomenology. Researchers try to understand the meaning of events and their relation to people in certain situations. What the phenomenologists emphasize is the subjective aspect of the behavior of the person being studied. Specifically, this research uses content analysis method. This method is characterized as a method of researching the symbolic meaning of messages. This means that the message has a double meaning and is open. Explicitly, the principle of implementing the content analysis method is interpretation. Beside that The method used in this study is the antropological literary

approach. Literary anthropology is a theory or literary study that examines the relationship between literature and culture, especially to observe how literature is used daily as a tool in social action.

III. Result and Discussion

The following describes the supernatural elements found in Kaba Cindua Mato. Kaba Cindua Mato has several figures including Cindua Mato, Bundo Kandung, Tuanku Rumanduang, Imbang Jayo, Tiang Bungkuak, Kambang Bandahari and Puti Ranit Jintan.

The characters analyzed are characters who have mystical powers or are related to mystical events. Certain objects, plants or animals that exhibit mystical elements are also included in this analysis.

A. Sinopsis Kaba Cindua Mato

On the evening of Thursday night Friday, Bundo Kandung dreamed about an old man with a long white beard who told Bundo Kandung to take an ivory coconut. The order was to split and eat the coconut with the Kambang Bandahari. Then, Bujang Selamat went to take the magic palm. After drinking the ivory coconut water, Bundo Kandung and Si Kambang became pregnant. Not long after, Bundo Kandung gave birth to a child and was named Sutan Rumanduang, while Kambang Bandahari gave birth to Cindua Mato. Both of them grew and developed into two powerful people. They live like brothers. Sutan Rumanduang is also called Dang Tuanku, the sovereign of the Minangkabau King. Dang Tuanku was then engaged to Puti Bungsu, the daughter of Rajo Mudo who became king of the Ngiang River, Bundo Kandung's sister. Meanwhile, Cindua Mato is engaged to Upiak Lenggo Geni, the daughter of Datuak Bandaharo, namely Tuan Titah on the Tarab River.

Due to the slander, Dang Tuanku's engagement with Puti Bungsu was decided by Rajo Mudo. This embarrassed Bundo Kandung and the entire Pagaruyung royal family. So, Cindua Mato was sent to get around and pick up Puti Bungsu to the Sikalawi realm in Nagari Sungai Ngiang. Cindua Mato was accompanied by the Gumarang and the

Binuang (a magic horse and buffalo). Various obstacles were encountered in the middle of the road (at Tambun Bone hill), but because of Cindua Mato's magic all obstacles and enemies on the way could be overcome. With the clues of the bandits that Cindua Mato had defeated, they continued their journey to the Ngiang River. On the Ngiang River, Cindua Mato met Rajo Mudo and Puti Bungsu. To Rajo Mudo, Cindua Mato told Dang Tuanku's condition who was suffering from puru (as was slandered), while Puti Bungsu gave Dang Tuanku's message so that Puti Bungsu immediately came to Pagaruyung. Puti Bungsu was actually reluctant to marry Imbang Jayo and still loves Dang Tuanku. Therefore, Puti Bungsu went with Cindua Mato.

In Padanggatiang, Puti Bungsu was left at Mr. Kadi's house. Meanwhile, the bases of the Basa Empat Balai (a council of ministers consisting of four dignitaries in the government system of the Pagaruyung Kingdom) were contacted and asked to come for talks to Padanggatiang, while Cindua Mato continued his journey to Pagaruyung to meet Bundo Kandung and Dang Tuanku. In the Basa Empat Balai negotiations, no resolution was reached: what was ordered by Cindua Mato was different, but what he did was different. Basa Empat Balai then sent one of the Basa Empat Balai asking for Bundo Kandung's willingness to come to court to give a final word. However, Bundo Kandung also handed over the case entirely to Basa Empat Balai. Finally, Basa Empat Balai asked Dang Tuanku and Cindua Mato to be brought to trial. In the Balai Tinggi trial there was a fierce debate, both between Basa Empat Balai and between Bundo Kandung and Dang Tuanku. Basa Empat Balai and Bundo Kandung blamed Cindua Mato for fleeing Puti Bungsu who had been married to Imbang Jayo. Cindua Mato had done other work than Bundo Kandung had ordered. But after Dang Tuanku explained that he had previously been slandered by people by saying that he had been exposed to nambi (kind of skin disease) and ulcers so that Puti Bungsu would be married to Imbang Jayo. Bundo Kandung understands this. However, Bundo Kandung still reminded that in this case the Pagaruyung side was held in the "eyes", while Imbang Jayo was held in the "upstream". If you grab your hand, it will hurt.

In the end, war is inevitable. Imbang Jayo sent his troops, but was defeated. Then Imbang Jayo came to Padang Gantiang. There, he met Basa Empat Balai who decided that Imbang Jayo was guilty of spreading slander about Dang Tuanku. He was sentenced to death. Imbang Jayo died at the hands of Basa Empat Balai.

After Imbang Jayo died, Dang Tuanku summoned Cindua Mato, who temporarily became the king of Indo Puro. However, not long after that, Tiang Bungkus (father of Imbang Jayo) came to take revenge and attacked Pagaruyung. It's incredibly powerful. In his fight with Cindua Mato no one lost and no one won. Considering the number of innocent people who fell victim, Cindua Mato declared surrender and devoted himself to the Bungkus Pillar. It's just a tactic. On one occasion when Cindua Mato massaged the legs of Tiang Bungkus, Cindua Mato managed to use a betel to find the Tiang Bungkus's weakness. Tiang Bungkus must be killed with a bent dagger which is located on a stooped pillar. This keris was taken by Cindua Mato and stabbed into the Tiang Bungkus. Tiang Bungkus died instantly.

After that, a big event was held. Puti Bungsu and Lenggo Geni were married to Dang Tuanku and Cindua Mato, respectively. Bundo Kandung and Dang Tuanku along with Puti Bungsu finally rose to the sky, to the white clouds. Previously Bundo Kandung had appointed Cindua Mato as King of Pagaruyung (Minangkabau).

B. Mystical Elements in Kaba Cindua Mato

The results of the analysis of the Cindua Mato kaba found around 30 quotations that indicated mystical elements. When viewed from its nature, the mystical elements found in the kaba can be grouped into six groups, namely: (1) mystical humans found in quotes 1, 2, 10, 22, 25, 26, 29, (2) mystical objects found in quotes 5, 12, 19, 20, 21, 27, 28, (3) mystical animals found in quote 6, (4) mystical plants found in quote 3, (5) mystical prayers found in quote 4, 8, 11, 13, 23, 24 and (6) mystical events found in quotes 9, 14, 15, 16, 30. Next the mystical elements will be explained as follows:

Kelapa Gading

Cindua Mato is a child born from the womb of Kambang Bandahari. Since the beginning of his birth, he has shown many elements of the occult. From the dream experienced by Bundo Kandung which told Bundo Kandung to drink coconut water with Kambang Bandahari, it has implied that the birth process was unusual, that is, it came from Ivory coconut water drunk by Kambang Bandahari[8]. After drinking coconut water, as instructed in Bundo Kandung's dream, Bundo Kandung and Kambang Bandahari became pregnant.

Kelapa Gading is a type of coconut whose skin is yellow like ivory [4]. Kelapa Gading in this kaba is described as a sacred ivory coconut.

The Binuang Buffalo

One day Cindua Mato received information from someone named Langkaneh Lalaik Tuo who said that Dang Tuanku's fiancé, Puti Bungsu, the son of Rajo Mudo's younger brother Bundo Kandung, would be married to Imbang Jayo. This news was then conveyed by Cindua Mato to Bundo Kandung. Bundo Kandung was furious. He then sent Cindua Mato to attend the wedding of Sutan Rajo Mudo's son while carrying the buffalo the Binuang.

The Binuang buffalo is a powerful buffalo belonging to Bundo Kandung. He is described as big, red-eyed, has very large horns, and runs very fast. He can distinguish between friends and foes. On his stomach and ears hang a kind of bee whose sting is deadly [10].

The Magical Object

The magical objects found in this Kaba are spears, dagger, and amulets. To carry out royal duties, Cindua Mato is equipped with magical objects, including a magic dagger and a magic spear. The dagger is very powerful and can find enemies. Even though the shadow of the person who was stabbed by the dagger, the person will die. Before leaving, Bundo Kandung entrusted the amulet to Cindua Mato which would later be placed in Puti Bungsu's bun [8].

Mysticism

The greatness and magic of Cindua Mato was seen on his way to Nagari Sungai Ngiang which had to pass through Tambun Tulang Hill. There Cindua Mato released the science of *siriah tanyo-tanyo* which is a kind of mysticism. With the science of *siriah tanyo-tanyo*, he was able to ask dead people who were only skulls that had been stacked on Tambun Tulang Hill. Cindua Mato asked about the cause of their death[8].

In addition to the science of asking questions, Cindua Mato also has the mysticism of Sikalumun prayer which is able to make him disappear from the enemy's sight. Another prayer is an imitation prayer that makes other people imitate every movement he makes[8]. In addition, the magic of Cindua mato was seen in very strange events and events by the people at that time. These include cooked animals coming back to life, uncooked rice, kitchen items colliding with each other, and sudden typhoons and thunderstorms accompanied by torrential downpours. People who are in a crowd party panic and run around in no direction.

In this condition, Cindua Mato remembered Bundo Kandung's message to attach a talisman to Puti Bungsu's bun. He met Puti Bungsu and conveyed Bundo Kandung's message.

Imbang Jayo suspects Cindua Mato as the cause of the riot at his party. He was very angry and declared war with Nagari Pagaruyuang with a large army. He felt very humiliated and humiliated. Imbang Jayo's younger brother, Ranit Jintan, gave a kind of magic mirror that could burn Pagaruyuang Country and its surrounding areas, such as Padanggantiang and Padangtarab

Bundo Kandung ordered Cindua Mato to deal with the attack by Imbang Jayo who used the fire mirror. Cindua Mato with his magic managed to shoot the mirror to pieces, and with the help of his magic dagger he faced Imbang Jayo with his soldiers. After Imbang Jayo died, Dang Tuanku summoned Cindua Mato, who was meanwhile the king of Indo Puro. However, not long after that, Imbang Jayo's father came with his troops to take revenge and attack Pagaruyuang. It's incredibly powerful. His mystical powers are described as someone who always wins in war, is powerful,

cannot be poisoned, and is not injured by a knife[8].

After Tiang Bungkuak had woken up, Cindua Mato invited Tiang Bungkuak to contest his policies with an agreement if Cindua Matowon, Nagari Sungai Ngiang was under his control. Tiang Bungkuak agreed, then the arena was opened which was attended by people from Nagari Sungai Ngiang and people from Nagari Sikalawi. In that fight, the Tiang Bungkuak lost. It was the Tiang Bungkuakdagger himself who took his life. Cindua mato's magic sword can't hurt the Tiang Bungkuak, because he is so powerful.

In the fight between Tiang Bungkuak and Cindua Mato, no one lost and no one won. Considering the number of innocent people who fell victim, Cindua Mato declared surrender and devoted himself to the Humpback Pillar. It's just a tactic. On one occasion when Cindua Mato massaged the legs of Tiang Bungkuak, Cindua Mato managed to use the science of *siriah tanyo-tanyo* to find the weakness of Tiang Bungkuak. Tiang Bungkuak must be killed with a bent dagger which is located on a stooped pillar.

After the death of Tiang Bungkuak, the people cheered. They felt free from a king who was cruel and cruel to his people. But on the other hand, Puti Ranit Jintan, the daughter of Tiang Bungkuak, Imbang Jayo's younger sister is very sad to lose her family. He is now alone, has no relatives and parents. He hated Cindua mato very much and cried all day and night. Cindua Mato heard the news and ordered the dubalangs to bring Puti Ranit Jintan to his presence. To get rid of a hard heart and hatred, Cindua Mato sprinkled a heart-softening fragrant oil on Puti Ranit Jintan, accompanied by kind words. Puti Ranit Jintan calmed down, angry and hateful hearts turned into love[8].

After Cindua Mato's victory, Dang Tuanku was married to Puti Bungsu, and Cindua Mato to Puti Lenggogeni by Bundo Kanduang by holding a big party. Bundo Kanduang also said that she would return to the eternal place.

Ascend to the Sky

After finishing the big event, Bundo Kanduang and Dang Tuanku and Puti Bungsu finally rose to the sky. Previously, Bundo Kanduang had

appointed Cindua Mato as King of Pagaruyung/Minangkabau[8].

Flying Ship

At that time, it was midday, the weather turned hot, visible from above the sky a flying boat, more and more clear, a very nice boat with beautiful carvings wearing yellow-blue mosquito nets, in front of which a flying eagle carved, behind it a dragon carving. The crowds were amazed, what the hell came from above the sky, all the villagers came out to see this strangeness. Not long after, the boat stopped in the yard, the boat was encrusted with diamond podi, Dang Tuanku immediately boarded, as did Bundo Kanduang and Puti Bungsu. Seeing this, Kambang cried a lot, sadly divorced from Bundo Kanduang[8].

C. Culture Supporting Mystical Elements in Kaba Cindua Mato

Further analysis of the supporting culture of the mystical elements found in the Cindua Mato kaba can be seen from the characteristics of the supporting culture found in the mystical elements. The culture that influences the story of Kaba Cindua Mato is the influence of Minangkabau culture, Hindu-Buddhist culture, and Islamic culture.

Summary, it can be explained that the original Minangkabau Culture which includes the following characteristics: (1) Animistic beliefs and dynamism are formless or personal, (2) All spirits or mystical powers are still obscured by myths and customs, (3) All knowledge is centered on ancestors, which can be obtained from dreams, fasting or seclusion (4) buffalo is considered a tattoo animal since prehistoric times (5) Belief or philosophy learns from nature, nature takambang becomes a teacher. [11].

While Hindu culture has the following characteristics: (1) Belief in spirits has been manifested in gods (2) The existence of the teachings of karma and incarnation (reincarnation) (3) There is a belief in certain religious rites or ceremonies (4) Animals are considered sacred (such as cows in India) (5) Human castes, (6) There is a real boundary

between humans, animals and plants, so that one can transform into the other [12].

Islamic culture itself has the following characteristics: (1) There is belief in God (monotheism) (2) There is belief in jinn, demons, angels, heaven, hell, and angels (3) Belief in miracles, karomah and magic (4) High respect for reason (5) The position of humans is higher than animals and plants[5].

Looking at the characteristics of each supporting culture, after analyzing the existing quotations, it turns out that almost all of them indicate that the mystical elements in the Cindua Mato kaba fulfill the characteristics of the Indigenous Minangkabau culture. This is evident from the absence of the names of gods or goddesses that indicate Hindu culture. All spirits or mystical powers are not obtained through investigation but are something that is still obscure and is only known as a legacy of knowledge from ancestors that must be passed down to the next generation, which is usually obtained from dreams or by seclusion. In the Cindua Mato kaba, this knowledge was obtained from the ancestors in this case through the dreams of Bundo Kandung. In addition, the existence of certain animals that are considered sacred, such as buffalo, is different from Hindu religious beliefs which consider cows to be sacred. The Binuang buffalo is never sanctified but is considered a Minangkabau symbol and a symbol of prosperity

In the content of the Cindua Mato kaba story, there are also no elements of the mystical elements of Islamic culture that involve belief in Allah, Prophets, jinn, angels, heaven and hell. Even if there is an element of Islam, it is not seen from the mystical element, but from the stories of the division of traditional institutions that assigned one of the figures to take care of the religious field, namely Mr. Kadhi in Padangantiang who knows syarak law [8]

In addition, the visible element of Islam is from the words of Bundo Kandung who thanked God for the release of Cindua Mato from the cruelty of the Bungkuak Pole [8].

From the supporting culture with its characteristics, it can be said that the mystical element in the Cindua Mato kaba is indeed a classic kaba whose story still maintains the original Minangkabau culture. The influence of

other cultures is still found but very little if not completely nul.

IV. Conclusion

In the analysis of "Mystical Elements in Kaba Cindua Mato" there are several conclusions which will be described as follows.

1. Most of the mystical elements found in literary works, almost 100% absorb elements of the original Minangkabau culture. This can be seen from the 30 quotes, all of which describe the characteristics of the supporting culture which is purely the original Minangkabau culture.
2. Elements of Islamic culture are found in the kaba, but in stories outside the mystical, with a very small percentag

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Lontar Bali Literacy: Preserving Local Traditions, Languages and Wisdom

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ABSTRACT

This paper is to find out the preservation of the Balinese Lontar manuscript through the digitization process in Bali. This paper uses a descriptive method. This paper will show that the lontar manuscripts are handed down every Saniscara Umanis Wuku Watugunung precisely during Saraswati Day, at that time the preservation and maintenance of the lontar manuscripts at Puri as a form of devotion to *Bhatara Kawitan* because they have bequeathed a source of knowledge in the form of the Balinese Lontar Manuscript. The preservation of the Balinese lontar is done by digitizing the lontar manuscript. The process of digitizing lontar manuscripts is usually carried out by the Balinese Language Extension Team. The purpose of digitizing the lontar manuscript is so that the original physical form of the lontar manuscript inherited from the Puri family can be preserved and the information contained in it can be saved.

Key words: lontar bali, digitalization, preserving local traditions

I. Introduction

This preservation is a process in an effort to protect library materials against damage and keep library materials intact. Preservation of library materials is very important if the library materials contain important information. The essence of preserving library materials is preserving the physical and original information of the collection. Preservation of the physical form of library materials is usually done to save space and save the original physical data by changing its shape for an effort to save the original physical library material from collection users by diverting the physical form of the collection. Collections of library materials include printed collections and non-printed collections. Printed collections are collections whose physical form is printed, printed collections such as books (textbooks, reference books, and physical books) and serial publications (newspapers, magazines, and reports). Non-printed collections are collections whose physical form is not in print, for example in the form of sound recordings, video recordings and pictures. In addition, there are examples of

printed collections known as Balinese ancestral cultural heritage, namely the collection of lontar manuscripts. The collection of lontar manuscripts is very vulnerable to damage and will gradually age. In preserving the lontar manuscripts, a special way is needed to take care of the manuscripts.

Preserving Balinese culture in the current era of globalization is very important, the current generation is required to keep up with technology that is developing faster. The preservation of the lontar manuscripts, which contain Balinese script and language as a part of Balinese culture, cannot be underestimated because in the lontar manuscripts, almost all the activities of the ancient Balinese people are presented and can be traced from the lontar records. The lontar manuscripts are very easily damaged if they are used incorrectly, so there is little opportunity for the wider community to directly utilize the lontar manuscripts physically. Technology in the current era of globalization is developing rapidly and of course it can be utilized, it is better if the lontar manuscripts are archived also using technological advances, namely by means of digitizing manuscripts. Digitization literacy is the process of changing the form from printed form

to non-printed form such as into digital form. The purpose of Literacy is to digitize lontar manuscripts so that the collection of lontar manuscripts can be utilized by the wider community and physically preserved lontar manuscripts. Literacy digitizing lontar manuscripts is done by transferring media contents of lontar manuscripts to other media collections using computer media as a storage area.

Lontar as a manuscript made of ental as a means of writing before the existence of paper in the past. Lontar also serves as information, documentation and evidence of records of important events that occurred in the past that are very important for the public to know. The lontar manuscript is part of the Indonesian manuscript which is the object of cultural promotion as stated in the Republic of Indonesia Law no. 5 of 2017 concerning the Advancement of Culture. Article 5 of the Law for the Advancement of Culture states that 10 objects of cultural promotion include: oral traditions, manuscripts, customs, rites, traditional knowledge, traditional technology, arts, languages, folk games, and traditional sports. The lontar manuscripts contain mantras, traditional medicine, science, songs (*kakawin*, *kidung*, *geguritan*), history and other things. Lontar manuscripts can be hundreds of years old and are very susceptible to damage. A special way is needed to preserve and care for the lontar manuscripts, so that the next generation can take advantage of the lontar manuscripts, therefore it is necessary to preserve the Balinese lontar manuscripts in an effort to save the ancestral cultural heritage so that it can be reused by people who need the information contained in the lontar manuscripts. with various stages so that the manuscript remains in good condition.

Based on the observations, the phenomenon that occurs in the lontar manuscripts is that they suffer some damage because the lontar manuscripts are hundreds of years old. Considering the lontar sheets as manuscripts derived from palm leaves, which has the risk of being easily damaged such as cracks and even breaking during its use, so it is necessary to preserve the lontar manuscripts that are good and accessible to the wider community without having to look at the physical form of the lontar manuscripts. There are

many lontars in Bali to maintain the information value and physical condition of the lontars, digitalization literacy activities are carried out.

II. Manuscript Preservation Purpose

Manuscripts need to be preserved so that they can be used by users and manuscripts containing important information do not just disappear.

Martoatmodjo (1993) expressed his opinion regarding the purpose of preserving manuscripts, namely: trying to keep ancient manuscripts durable so that they can be used longer and not quickly damaged, collections or library materials that are in good condition and cared for can attract users to take advantage of these library materials.

Based on the opinion above, it can be seen that the purpose of preserving the manuscript is to save the information value of the document so that it does not become extinct and can be used in the future.

III. Text Preservation Function in Manuscripts Text

Preservation in manuscripts needs to be done to preserve and save the text so that it can be used in the future. Purnomo (2010) expressed his opinion regarding the function of preserving the text in the manuscript, namely:

Preservation of the text in the manuscript is an effort to preserve the texts contained in it through making copies (backups) in other media, so that at least the contents of the manuscript can still be preserved even though if the physical manuscript is destroyed due to damage and disaster. There are several ways that can be done, namely:

- 1) Literacy digitizing manuscripts or documents can use the type of camera and scanner.
- 2) Recopying is an effort made so that the information content in an information can be saved and the information contained can be accessed even though its physical condition has been damaged or lost.
- 3) It is expected that people who cannot read scripts in Arabic and Javanese scripts can access and read a script.
- 4) Translated, translators of a text are needed so that people or information seekers can study a

text even though they cannot read the letters and literature written in a manuscript.

Based on the opinion above, it is known that the function of preserving the text in the manuscript is to copy the text contained in the manuscript or change the form as copied, digitized and translated in Literacy so that the contents contained in the text of the manuscript remain intact and can still be used in the future.

IV. Literacy of Digitizing the Balinese Lontar

Manuscript the lontar manuscript is an ancient manuscript which can now be called a manuscript. The lontar manuscript is a valuable and very important ancestral cultural heritage because in the manuscript there is knowledge and historical records of antiquity. Lontar is a means of writing in the past in Bali before the existence of paper. Lontar which became a means of writing was taken from the leaves of the palm tree. In Bali it is known as ental leaf.

The Balinese Lontar Manuscript is made from palm tree leaves which were used as a writing medium in his era. Lontar in Bali uses Balinese and Balinese script. The contents contained in the Balinese Lontar are about mantras, knowledge, traditional medicine, singing (kakawin and kidung), history, stories about religion, and about other things. In daily life, Balinese people are guided by the teachings contained in the lontar. The Balinese Lontar Manuscript is a document in handwritten form with an elongated writing field which usually has a size of 3 x 40 cm and is written from left to right.

Ida Pedanda Gede Tembau in (Bagus 1983) states that the writing instruments used for writing (copying lontar) are pengrupak or pengutik or sharp-edged knives pmlagbags , holding tools, tepesan.

Then there is an opinion about the type of grouping of the Balinese Lontar Manuscripts. Experts suggest the type of grouping of Balinese Lontar Manuscripts, Freiderich and Van Eck in (Soedarsono, 1985) stated that:

Freiderich and Van Eck (1929) in classifying Gedong Kirtya Singaraja lontars or grouping Old Javanese manuscripts as proposed by Th. Pigeaud

(1967). Friedrich and Van Eck divided it into 6 (six) lontar classifications, namely:

- 1) *Veda: veda, mantra, kalpasastra*
- 2) *Religion: palakerta, sasana, niti*
- 3) *Wariga: wariga, speech, kanda, usada*
- 4) *Itihasa: parwa, kakawin, kidung, geguritan*
- 5) *Chronicle: uncles, usana, uwug*
- 6) *Tantri: tantri, animals*

V. The Meaning of Literacy Digitizing Lontar Bali

The belief of Hindus in Bali on Saraswati Day is a day to commemorate the decline of knowledge which is celebrated every six months. Books and lontars are media for worship during Saraswati Day because books and lontars are symbols of places for storing knowledge. Therefore, the Hindu community on that day sent down books, lontar and other sacred literature to be given offerings of offerings Saraswati as a form of devotion to Sang Hyang Aji Saraswati as a manifestation of God as the creator and maintainer of knowledge.

Based on the results of interviews that the author conducted in several castles, it was found that the lontar manuscripts that were in the Puri were brought down from the storage area on Saraswati Day.



Picture of the Ceremonial Procession Asking for Permission to Ancestors for Preserving the Lontar Manuscripts of Puri Kauhan Ubud

(Source: Instagram of Puri Kauhan Ubud)

The process of digitizing the manuscripts of lontar manuscripts in the castle is usually as follows:

1. Previously, the digitized lontar manuscripts were cleaned first so that the resulting images were good.
2. After conservation, the lontar manuscripts are cataloged
3. Furthermore, the process of taking pictures by preparing Literacy tools for digitizing lontar manuscripts such as an SLR camera, tripod, black cloth as the basis for taking pictures of lontar manuscripts, lontar script codes and additional lights for lighting.
4. Then the lontar manuscript is opened from the pen and placed on a black cloth with the code in a flat position on the table.
5. Then taking pictures of the papyrus script using an SLR camera. After that, the lontar manuscript data is stored in the database and editing is carried out such as transliteration, for the translation of the language has not been carried out, it is still in an effort to translate the cover

VI. Conclusion

In the form of digitizing literacy to treat the lontar manuscript as knowledge by maintaining the physical script and the content of knowledge of the lontar manuscript. The process of digitizing the lontar manuscripts is first by cleaning the lontar manuscripts before digitizing literacy so that the resulting image is clearer, then the lontar manuscripts are opened from the pen and placed on a black cloth and coded, using simple devices such as cameras and support lamp.

In the policy of digitizing literacy, the working procedure of digitizing literacy needs to be prepared in writing based on the Indonesian National Library Guidelines, there are image quality for manuscripts and standards for taking pictures using predetermined digitization literacy

tools, this can be used as a guide for further digitizing literacy.

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Interpretation of Sacred Sites in Dark Tourism: Case Mataram Royal Tomb Complex in Kotagede, Yogyakarta, Indonesia

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ABSTRACT

There's a fine line that associates sacred sites with dark tourism, religious and pilgrimage tourism, thus encouraging people to do the sacred journeys based on their respective interpretations. This study aims to determine 1) the sacred aspects of dark tourism at the Mataram Royal Tomb Complex in Kotagede, Yogyakarta, and 2) the interpretation of the stakeholders regarding the sacredness of the complex. What meant by stakeholders in this study are *abdi dalem*, communities, pilgrims, and visitors/tourists. Furthermore, this study was conducted through a qualitative research method with a case study approach. The result shows that the cult of the figure of Panembahan Senopati is the center of the sacredness in the Complex of tombs. However, this has implications for stakeholders' interpretations concerning the royal tombs, the Mataram Gedhe Mosque, Banyan Tree, *Sendang Saliran*, and *Watu* (Stone) *Gilang*, *Gatheng*, and *Genthong*. In practice, *abdi dalem*, communities, and pilgrims put *Kejawen* culture in their rituals, while tourists tend to visit for travel, to acquire education, and to seek experience.

Keywords: *interpretation; sacred site; dark tourism; Mataram Royal Tomb; Kotagede; Yogyakarta*

I. INTRODUCTION

The study of "dark tourism" was first coined by Foley dan Lennon in 1996. They define "Dark Tourism" as "the presentation and consumption (by visitors) of real and commodified death and disaster sites". These sites are often referred to as places of symbolic and sacred consumption (Buhagiar, 2018; Toussaint & Decrop, 2013). Over the years, the sacred space has become the focus of discussion in various disciplines (Olsen, 2019), especially related to the overlapping of religious/sacred and tourism/secular spaces, which add to the complexity of sacred site management practices, especially where they have become multi-purpose in nature and function (Bremer, 2006; Olsen, 2006), among others as cultural (Pécsek, 2015) and religious tourism destinations (Collins-Kreiner & Kliot, 2000). According to Stone (2013), memorials and places of death (including tombs) of a religious and/or spiritual significance are perhaps not that far off from dark tourism. In a similar vein, Raine (2013) places a "pilgrim" in the "darker devotion". The pilgrim consists of people who visit "burial sites because of a personal

connection to the site, such as religious significance, or the grave of a personal hero" but "have no personal relationship with the deceased." Later, Wight & Victoria (2022) explore the nexus between religion, pilgrimage, and illicit tourism as dark-religious tourism. Religious tourism, called "faith tourism", is a form of tourism, in which faith-people travel individually or in groups for reasons related to religion or spirituality in their search for meaning. It can be under pilgrimages, missionary trips, fellowship holidays, crusades, conventions and rallies, monastery visits and guests, faith-based camps, or recreational purposes (Asi et al., 2015; Jongmeewasin, 2016).

In addition, Pilgrimage, as a part of religious tourism, is the act of moving from one place to another, often traveling through foreign lands: an ordered march of a group of people, usually with religious connotation. Sacred destinations and places of pilgrimage are associated with the mainstream faiths: Christianity, Islam, Hinduism, Buddhism, Judaism, and Sikhism. Nowadays, at least three hundred million pilgrims visit the world's major religious sites every year (Jongmeewasin, 2016)

Graburn (1977) characterizes tourism as a kind of ritual, pointing out that there is a parallel process in both formal pilgrimage and tourism that can be interpreted as a “sacred journey” (Sharma, 2019), which feeds both the explorer and the pilgrim that dwells within us all (Cousineau, 2012). Therefore, Alderman (2002) used the term ‘pilgrimage landscape’ to highlight the relationships between people and place, and while doing so stated that no place is intrinsically sacred.

Through sacred journeys, tourists enter sacred sites within the framework of dark tourism, for example following the Varanasi Ritual in India (Sharma, 2019), visiting the holy city of Jerusalem and the Bieszczady Mountains in Poland (Kociszewski, 2013), Trunyan Cemetery in Bali (Handayani et al., 2017), and Imogiri Cemetery in Indonesia (Entas et al., 2019).

The Mataram Royal Tomb Complex is one of the cultural, religious, and historical tourist destinations in Kotagede, Yogyakarta. According to the Decree of the Governor of the Special Region of Yogyakarta Number 186 of 2011, the tombs are included in Kotagede Cultural Heritage Area. Until now, the Mataram Royal Tomb Complex is still well-maintained by *abdi dalem juru kunci makam* from the Sultanate of Yogyakarta and Sunanate of Surakarta.

The Javanese people, especially those who live around the tombs, have “Javanese spirituality” called “*Kejawen*”. *Kejawen* is developed along with the religion of its followers rise the terminology of Hindu-*Kejawen*, Javanese-Buddhism, Christianity-*Kejawen*, and Islamic-*Kejawen*. *Kejawen* is a Hindu-Buddhist belief, and the concept tends to be mystical. The followers would continue to carry out Javanese culture and tradition which does not encounter the religion they embrace. Examples of this *kejawen* culture are rituals of *nyadran*, *mitoni*, *tedhak siten*, and *wetonan*. The “Islamic *Kejawen*” Muslims, although they occasionally pray, fast, or aspire to the *Hajj* pilgrimage, believe in the doctrine of Islamic faith, namely by acknowledging Allah SWT as their God and Prophet Muhammad SAW as “*Kanjeng Nabi*”. People who adhere to this syncretic Islam can be found in Yogyakarta and Surakarta

(Indonesia.go.id, 2018; Koentjaraningrat, 1980; Zamzami, 2018).

Interpretation is all about helping people to appreciate the importance of heritage (Atkinson et al., 2001) to make them understand the reasons for preserving and protecting heritage. In this case, the heritage is Mataram Royal Tomb Complex. An understanding of how the tombs are interpreted as sacred sites is important, which leads to the interpretation comprehended in how *abdi dalem*, communities, pilgrims, and visitors/tourists think and behave toward the sacredness of the tombs.

II. METHOD

In general, the objective of this paper is to discover the interpretation of the sacred sites in dark tourism at Mataram Royal Tomb Complex in Kotagede, in the following stages: *First*, the author will describe the tombs complex; *second*, the author will identify the sacred sites in dark tourism manifested in the area of the tomb complex, the cult of the figure of Panembahan Senopati, and the beliefs and traditions that exist there; *third*, the author will analyze the interpretation of the tombs from *abdi dalem*, communities, pilgrims and visitors/tourists perspectives.

This research is qualitative research with a case study approach. Creswell (2013) describes this approach as focusing on one or more cases over time through detailed and in-depth data collection involving multiple sources of information. These multiple data sources of information come in textual, visual, and audio file forms regarding the case or cases. The use of these sources results in triangulation which contributes to the validity of the researcher's research.

Primary data were collected through field observations and semi-structured interviews with the representative stakeholders on the spot, whereas secondary data regarding the concepts of sacred sites, dark tourism, interpretation, beliefs, culture, descriptions of the Mataram Royal Tomb Complex and others, were obtained from media such as the internet, social media, books, journals, and documents.

III. RESULT AND DISCUSSION

A. Overview: Mataram Royal Tomb Complex

The Decree of the Governor of the Special Region of Yogyakarta Number 186 of 2011 stated six cultural heritage areas in Yogyakarta, namely Kotagede, Palace (*Keraton*), Malioboro, Pakualaman, Kotabaru, and Imagiri. The Kotagede Cultural Conservation Area consists of 1) Core Zone 2) Buffer Zone 3) Potential Areas, both tangible and intangible, namely: a) Objects, buildings, structures, and sites of Mataram Kingdom heritage; b) Toponym of the village; c) Traditional Javanese houses, Kalang House (*Rumah Kalang*)¹, and Jengki House (*Rumah Jengki*)²; d) Yogyakarta Palace (*Keraton*) Yogyakarta; e) Traditions, customs, and arts; f) Culinary and crafts; and g) typical vegetation (Hadiyanta, 2015).

According to historical records, the name "Kotagede" derived from the word "*Kuta Gedhe*" which means big fort. Initially, *Kuta Gedhe* was surrounded by a large fort that surrounded an area of 2,028,000 m² (Pamardhi, 2005). A brief description of Kotagede, particularly Mataram Gedhe Mosque and the Royal Tombs, can be found in *Serat Centhini*, compiled during the reign of Paku Buwono V between 1820-1823 (Setiadi, 2021).

The history of Kotagede began when the founder of Islamic Mataram, Ki Ageng Pamanahan cleared out the Mentaok Forest for settlement. It is said that this area was awarded by Sultan Hadiwijaya, King of Pajang, to Ki Ageng Pemanahan for his success in defeating Arya Penangsang. After Pajang fell (one of which was due to a power struggle), Panembahan Senopati became the Duke of

Mataram. He desired to expand his power to the east and west. In 1587 the eastern region could be conquered, followed by Cirebon in 1595. Panembahan Senopati concentrated Mataram's power in Kotagede. In 1509, the Mataram Palace was established while the tomb complex was completed in 1867. The king died in 1601 and was buried in Kotagede, close to his father's tomb. The Islamic Mataram Kingdom then ruled and reached its greatest glory under the leadership of the 3rd king, Sultan Agung (grandson of Panembahan Senopati). In 1613, Sultan Agung relocated the center of the kingdom to Karta (near Plered), indicating the end of the Kotagede period as the center of the Islamic Mataram kingdom. The arrival of the Dutch in Java changed many aspects of life and began to disturb the sovereignty of Mataram by disrupting the existence of the king and initiating the Giyanti Agreement which divided Mataram into the Sultanate of Yogyakarta and Kasunanan of Surakarta on February 13, 1755 (Arif, 2013; Dinas Pariwisata Kota Yogyakarta, 2019; Nasution, 2002).

Besides being the capital and trading center in the era of the Islamic Mataram Kingdom, Kotagede has also been an enclave area (an area located in another government area or called "land of *mencil*"), namely the Kotagede of the Sultanate of Yogyakarta and the Kotagede of Kasunanan of Surakarta. In Kotagede, there is an inherited legacy that later became the sacred site of the two traditional rulers, namely the tomb of the founder of Mataram, Ngabei Loring Pasar Sutawijaya entitled Panembahan Senopati. This historical legacy is almost as old as the Mataram Kingdom itself, which is the "older brother" of the Imogiri Tomb in Yogyakarta. Even though since June 1, 1953, Kotagede has been included in the administration of Yogyakarta, the tombs are still cared for and managed by the *abdi dalem*

¹ The founders of Kalang House were famous and rich merchants from the Kalang group. Tourists can visit the Intro Living Museum, one of the Kalang Houses in Kotagede. The management of the museum is carried out by the Department of Culture Special Region of Yogyakarta. Kalang House is a unique architecture with a combination of Javanese architectural models (especially in spatial planning) and Indische models (especially in the arrangement of ornaments) (Widianingtias et al., 2019)

² Jengki architecture is an original architectural work by Indonesian architects. This architectural work hit Indonesia around the 1950-1960s. Its unique appearance makes it different from the previous Dutch colonial architecture. Jengki style houses are dominated by a combination of geometric shapes such as pentagons, split pentagons, and quadrilaterals (Susilo, 2009; Widayat, 2006)

juru kunci makam of the two regions. This is what makes the Mataram Royal Tomb Complex unique because there are *abdi dalem* of Surakarta palace who work and live in the Yogyakarta palace area (Dwiyanto, 2009; Pamardhi, 2005; Rohiman, 2017; Soekiman, 1993).

Relics or objects that can be found in the Complex of the Tombs are the Mataram Royal Tombs, Mataram Gedhe Mosque, drum (*Bedug*), tribune (*mimbar*), *Sendang Saliran*, banyan tree called *Wringin Sepuh*, and *Watu* (Stone) *Gilang*, *Gatheng* and *Genthong* (Nitinegoro, 2011). Others are traditional houses with Mataram Javanese architecture and the remains of the ruins of the fort.

B. Sacred Aspects in Dark Tourism at the Mataram Royal Tomb Complex in Kotagede

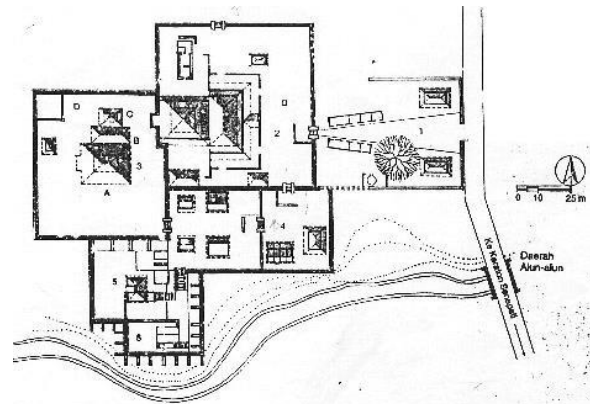
1. Sacredness in Tombs

Places in the complex of tombs often associated with sacred sites include:

a. Mataram Royal Tombs

For some Javanese, tombs are considered sacred (Soekiman, 1993). Some terms often associated with tombs are *petilasan*, *pepunden*, *pasareyan*, etc. (Marhamah, 2013). There's a lot of historical, genealogical, and ethnological information found in historical figures' tombs (Buhagiari, 2018).

The Mataram Royal Tomb Complex (also known as "*Sargedede*"), is a historical marker of the Islamic Mataram kingdom that once existed and developed in Kotagede. The complex is located about 100-meters from Legi Market Kotagede (*Pasar Legi Kotagede*), surrounded by large and sturdy walls. Before entering the tombs' area, visitors must pass three Paduraksa gates. These gates are characterized by Hindu cultural architecture, each of them has a thick wooden door with beautiful carvings. The tomb area is located to the south and southwest of the Gedhe Mosque, consisting of three areas, namely the first, second, and third yards or areas. The area is guarded by several *abdi dalem* wearing Javanese traditional attire (Pamardhi, 2005).



Note :

- | | |
|--------------|--|
| 1 Courtyard | 4 Duda Ward (Bangsal Duda) |
| 2 Mosque | 5 Tomb yard |
| 3 Tombs: | 6 Bathing ponds (<i>Sendang Saliran</i>) |
| A Prabayaksa | 7 Ki Mangir's tomb |
| B Witana | 8 Palace area |
| C Tajug | 9 Pemukiman |
| D Peleburan | |

Pic-1 Sketch of the Mataram Kotagede Complex
Source: Physical Planning Kotagede Environmental Conservation (Perencanaan Fisik Pelestarian lingkungan Kotagede), 1993 (Wastuty, 2008)

Originally, this tomb was the residence of the Mataram Kingdom's founder, Ki Ageng Pemanahan. The residence consists of three parts, namely: *Tajug* (for old figures), *Witana* or *Pringgitan* (for kings and princes), and *Prabayaksa* (for royal ancestors) (Arif, 2013). Besides Ki Ageng Pemanahan and Nyai Ageng Ngenis, the first King of Islamic Mataram, Panembahan Senopati (died in 1601), Nyai Ageng Mataram, Kyai Ageng Juru Mertani and Kyai Tumenggung Mayang are also buried here (Pamardhi, 2005), while the tomb of Ki Ageng Mangir, the son-in-law and the enemy of Panembahan Senopati located outside the complex (Masterbungkang, 2010).

The tomb of Panembahan Senopati is in Dondongan Village. The complex becomes a tourist attraction visited by many tourists and pilgrims (Supramono, 2009). Tourists are allowed to look around and have a discussion with *abdi dalem* concerning information about the tombs' area. Therefore, the pilgrims are allowed to go into the tombs in the third area. Here, pilgrims are demanded to wear traditional Javanese clothes (men wear *blangkon*, *surjan* and *jarik*, while women wear *kemben*) which

can be rented at the Secretariat Office or bring their own from home. This is intended to maintain the ancestral tradition sustainably. Visitors can make a pilgrimage to the tomb from 10.00 WIB to 17.00 WIB. After 17.00 WIB, the tomb's gate is closed. Visitors who have obtained written permission from the Yogyakarta Palace may enter the tombs area outside of operating hours, even at night. Taking pictures is prohibited in the tombs (Afifiyah, 2019; Hidayah, 2016).

b. **Mataram Gedhe Mosque**

The Mataram Gedhe Mosque is the oldest in Yogyakarta, most likely a development of the prior *langgar* or *surau* built by Ki Ageng Pemanahan. The mosque was built after the transition period from the Hindu-Buddhist era to Islam. Its construction was completed in 1589. Entering the courtyard of the mosque, visitors will find houses on the right and left of the road, referred to as "*dhondongan*", also known as "between two gates". These houses are partly inhabited by *abdi dalem*. At the end of the row is the Paduraksa gate. In front of it there are four wards and two *gandek* trees. According to *abdi dalem*, the seeds of *gandek* tree can cure disease. Among these *gandek* trees, the Panembahan Senopati's tomb doorway can be seen. Passing through the gate, visitors will find a "barrier wall" called "*kelir*". This mosque has a three-story *tajug* roof, teak logs beams pillar, and original Javanese construction. In the courtyard, there is a memorial monument of Jumenengan Pakubuwono X (1893-1939). On the porch (*pendapa*) there are paintings of the Kings of Mataram, spears, kris, and history books of the kings. The porch is used as a place to rest, enjoy the atmosphere, and chat. A pool separates the porch and the courtyard. (Arif, 2013; Sholihah, 2016; Supramono, 2009).

Inside the mosque, there is a bright yellow drum (*bedug*) called "Kyai Dhondhong" because the material for this drum comes from an area called *Dhondhong* in Kulon Progo. There are also detailed carvings in dark brown from wiggly wood tribune, given by the Duke of Palembang after Sultan Agung moved to Plered (Nitinegoro, 2011).

c. **Banyan Tree: *Wringin Sepuh***

The cult is not only presented to Panembahan Senopati but also two gigantic banyan trees in the first area of the tomb complex. The tree is said planted by Sunan Kalijaga. The trees are called "*Wringin Sepuh*" or Old Banyan tree, located in the north and south. Unfortunately, the north side banyan tree has fallen while on the south, it still stands sturdy and looks haunted. It is believed, if the tree in the south falls, may cause a horrifying flood because the tree roots are failed to withhold the water. Underside, there's a stone arrangement used to pull over and pray for every pilgrim's wish to be fulfilled. Pilgrims dedicate roses, *kantil* flowers, followed by burning myrrh (*dupa*), as offerings. Rituals are usually performed at night, day or evening (Nitinegoro, 2011; Supramono, 2009).

d. ***Sendang Saliran***

In the south of the Tomb of Panembahan Senopati there are two "*sendang*" namely the *Sendang Kakung* (for men) and *Sendang Putri* (for women). These royal bathing ponds are also known as "*saliran*" because it was undertaken by Ki Ageng Pemanahan and Panembahan Senopati himself. The water source is different. In *Sendang Kakung*, the water comes from the tomb complex, while the *Sendang Putri* comes from the banyan tree.

It is said that there was a white turtle named "Kyai *Dhudha*" kept in the ponds but now, only several fish and some 80-100 cm long catfishes can still be found swimming there. This catfish is believed to be a descendant of "Kyai *Trunolele*", the white catfish with black spots are relatively rare. The pilgrims and communities consider the water from *Sendang Saliran* sacred as well. They mostly take the sacred-water home because it is believed to be able to cure diseases. Many people use the water for bathing. (Dinas Pariwisata Kota Yogyakarta, 2019; Nitinegoro, 2011; Supramono, 2009).

e. ***Watu (Stone) Gilang, Gatheng and Genthong***

Although these stones are located outside the tomb complex, in several books and *abdi*

dalem's information, these relics remain as part of the complex. *Watu Gilang* is a solid black rectangle andesite rock. The stone is believed to be the throne of Panembahan Senopati. Local communities also believe that Panembahan Senopati used *Watu Gilang* to kill Ki Ageng Mangir or Wanabaya. *Watu Gatheng* is a whitish-yellow big round hole stone (like bowling ball). *Watu Genthong* is a stone similar to a big *genthong* (Margana, 2016; Nitinegoro, 2011).

2. The Cult of the Figure of Panembahan Senopati

Panembahan Senopati's charisma as a wise, knowledgeable, and powerful role model is still eternal up to now. He's becoming a Mataram Kingdom greatness symbol. Therefore, it is believed that Kliwon Friday and Kliwon Tuesday nights are the best time to pray and expect blessings from the king. They also believe that their prayer will be answered because Panembahan Senopati is considered as *wasilah* to deliver prayers directly to God. His Javanese philosophy "*Manunggaling Kawula Gusti*" was carried out in the tomb, and implemented through pilgrim ethics and procedures. The philosophy means perfection of life may be reached through *laku* (behavior or self-purifying), *tapa* (the embodiment of obedience and faith in God or Sang Hyang Widi), and *manembah* (worship to the cult of objects, people, or creatures that are considered to have more power as intermediaries). This philosophy delivers trust and legalizes the sacredness of Panembahan Senopati in the eyes of his followers and supporters. Mystical philosophy and other myths are deeply rooted in *kejawen* culture which provides subtle and *adiluhung* (noble values) for its adherents (Marhamah, 2013; Soesilo, 2000; Supramono, 2009).

3. Beliefs and Tradition

Here are some beliefs and rituals that are still carried out at the Kotagede Tomb:

- *Tirakat*, is a process of cleansing the soul by balancing the physical and spiritual life. The community and pilgrims perform *tirakat* by spending the night at the Panembahan

Senopati's tomb. They intonate the prayer from night until the sun rises, called "*ngebyar*" (Abadi, 2016). Pilgrims perform rituals using symbols believed to grant wishes. This condition put in the mystical and haunted feel around the tombs. After performing this ritual, the pilgrim takes sacred-water from *Sendang Saliran*, as required (Supramono, 2009).

- Tahlilan, is a tradition that is held annually on the first day of *Muharram* Month "*Malam Satu Suro*". This tradition is an acculturation and syncretization form that is still preserved now. People travel along to be part of this ritual (becoming the participants), seeking for a blessing (*ngalap berkah*). The symbols and stages of this activity are the preparation of *jenang panggul*, burning the myrrh, reciting *tawashul*; *tahlilan*, prayer, and *shalawat*, the last is the distribution of *jenang panggul* to all participants (Zahra, 2020).

- The *Nawu Sendang Seliran* tradition is inherited from the Islamic Mataram Kingdom which is carried out annually by the community around the tomb, dedicated to respect Panembahan Senopati and the royal family for the *sendang*. This is a cultural festival, containing a series of symbols, such as myths, language, art, history, and science. Philosophically, this tradition contains a symbolic meaning of cleanliness and holiness that must be maintained by every human being (Fajri, 2020).

C. Interpretation of the Mataram Royal Tomb Complex in Kotagede

Freeman Tilden (22 August 1883 – 13 May 1980) was known as the Father of Heritage Interpretation. Tilden is the first author to ever define the field of interpretation (Savedbynature.org, 2020). According to Tilden (1977), Interpretation is "an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information".

Interpretation is communicating what is important about a place, person, or event. The essence of interpretation provides visitors with an insight into what is special and how and why it is valued. It is a celebration of places and things, culture and nature, creativity and folklore, and the great successes and failures of our history. Interpretation is connected to sites and objects, works of art, or living things and it can happen anywhere; in parks, visitor centers, historic sites, city streets, museums, zoos or galleries, at special events or promotions, and in publications (Colquhoun, 2005).

Interpretation must be personal to the audience (user) (Tilden, 1977). In this case, the interpretation of the Mataram Royal Tombs in Kotagede, Yogyakarta, can be carried out by stakeholders who are directly involved in the preservation of the tomb, such as *abdi dalem*, communities, pilgrims, and visitors/tourists.

a. **Interpretation of *Abdi Dalem***

The preservation of Mataram Royal Tomb Complex is a historical relic that cannot be separated from the role of *abdi dalem*, who has carried out duties for generations (Arif, 2013). *Abdi dalem* is a civil apparatus serving as operatives in every organization formed by the Sultan, such as *pamong praja*, religious, courts, finance, and others. *Abdi dalem* is also an "agent of culture", and a role model for the community (kratonjogja.id, 2015; Pamardhi, 2005).

Abdi dalem juru kunci makam are mandated to preserve important royal heritage sites such as the kings' tombs, manage workers and serve visitors (Pamardhi, 2005). They serve the king sincerely. They are looking for a blessing, not money. Apart from being *abdi dalem*, they also have other jobs, such as trading, chicken breeding, pedicab drifting, civil servant, and lecturer (Arif, 2013). This shows that *abdi dalem* is not always identical to elderly and low educated people, but also people who have cultural insight, expertise, and high dedication to work (kratonjogja.id, 2015)

The religious life of *abdi dalem* of the Mataram Royal Tombs in some respects seems complicated. According to Mr. Slamet Parjono (R.T Puji Dipuro), besides guarding, caring for,

and preserving the relics in the tomb complex, *abdi dalem* is also obliged to pray for the ancestral spirits in the tomb (Arif, 2013). The religious life of *abdi dalem* is still heavily involved in ritual activities (following the customs at the Kotagede Tomb), so most of *abdi dalem* in conducting Islamic law is only limited to carrying out or aborting obligations (Thoyibah, 2005).

b. **Interpretation of the Communities**

Society is a living unit of people bound by customs (Koentjaraningrat, 1996). Since it was originally a kingdom or palace, the nuances of social stratification, such as the royals, the *abdi dalem*, and the *wong cilik*, are still perceived around the tombs. Along with the development of public awareness in thinking, this hierarchy began to be lessening. The religious life of the communities around Mataram Gedhe Mosque is different from other communities in general because of the tomb of Panembahan Senopati. Many of the *abdi dalem* come from the surrounding community. Like *abdi dalem*, communities have interpretations related to their religious life. This interpretation is associated with the cult of the figure of Panembahan Senopati, participating in ritual activities held at the tomb such as the "*Nawu Sendang Seliran*" tradition, *tahlilan*, and the "*Jenang Suran*" tradition in *Tirakat* ritual. The community also participated in the renovation of the tombs' complex destroyed by the 2006 earthquake (Arif, 2013; DetikNews, 2006; Supramono, 2009; Thoyibah, 2005)

Along with religious and spiritual reasons, the existence of the tomb also provides economic benefits for the people of Dondongan Village, such as providing food and drinks for visitors and selling silver crafts as local souvenirs (Supramono, 2009). Anurogo et al., (2017) mention that tourist attractions in the Kotagede Cultural Heritage area are related to cultural objects, traditions, crafts, and arts, summarized into four recommended routes, namely spiritual journey tour packages, hallway journey tour packages, architectural tour packages, and study tour packages. These tour packages are managed in a participatory manner by the surrounding community and can develop better

if gets direct attention from the government and stakeholders who are concerned with Kotagede tourist area management.

c. **Interpretation of the Pilgrims**

The term “pilgrim” relates to traveling for spiritual reasons (Rashid, 2018) or a sacred journey (Cousineau, 2012; Graburn, 1977). In general, they have deep thoughts about history, education, religion, and other aspects related to the religious destinations visited (Alderman, 2002).

Like *abdi dalem* and the communities, the pilgrims’ purpose at the tomb is to pray, perform rituals, and expect blessings. This pilgrimage ritual is a phenomenon that has occurred since ancient times and is still maintained today (Marhamah, 2013). Unfortunately, the rituals and pilgrimages conducted today are quite different from what happened in the past. At this time, many pilgrims were motivated by certain interests to achieve, such as winning the election (Supramono, 2009)

d. **Interpretation of the Visitors/Tourists**

One of the most debatable issues in discussing religious tourism is the distinction between tourists and pilgrims (Durán-Sánchez et al., 2018). In recent decades, traditional pilgrimage destinations have become multifunctional nature tourism sites (Kaufman, 2005) saluted by their religious beliefs and those who are interested in their historical heritage or architectural, cultural, or artistic values (Hughes et al., 2013). The culture and authenticity of a destination inspire tourists in making travel decisions. Tourists can also interpret cultural attractiveness in various ways (Boon Liat et al., 2020; Bozic et al., 2017).

Besides traveling and pilgrimages, tourists visit the tombs to gain spiritual experience (even not doing any rituals) and, in many cases, to prove

myths or stories (Sharpley & Sundaram, 2005). These hundreds of years old Royal Tomb Complex delivers the old, ancient, and mystical impression (Arif, 2013). Visitors who do not have the intention to pilgrim are allowed to enjoy the atmosphere, walk around, take pictures, and worship at Gedhe Mosque. The *abdi dalem* are also willing to help and provide information for visitors who desire to comprehend and appreciate more about the history and life of the Mataram nobles.

IV. CONCLUSION

Speaking about Kotagede seems inseparable from the history, religion, and customs of the Islamic Mataram Kingdom and the spirituality of Javanese (*kejawen*). The main attraction of sacred sites in dark tourism related to the existence of Mataram Royal Tomb Complex consists of Royal Tombs, Gedhe Mosque, *Sendang Saliran*, Banyan tree, and *Watu* (Stone) *Gilang*, *Gatheng* and *Genthong*. The tomb of Panembahan Senopati is the main site for religious and pilgrimage attractions. This related to the figure of the king as a charismatic, wise, and powerful person during his rule. People’s admiration leads to the belief that Panembahan Senopati is *wasilah*, by praying and conducting rituals in his tombs at certain times will gain lots of benefits such as blessings and quick answers to the prayer. The pilgrims also pray in the *Wringin Sepuh* tree by delivering offerings. According to Tilden (1977), interpretation is art, and the main purpose is how interpretation can provoke action. This may say, that how *abdi dalem*, the communities, the pilgrims, and visitors/pilgrims act according to their respective interpretation of the tombs. Different from tourists, *abdi dalem*, communities, and pilgrims are obliged to use *Kejawen* culture in their rituals, in some respect may impact their religious life.

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COSMOLOGY: PLACE AND TIME

in the context of Magic, Mysticism Social Reality

in Java and Bali

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Abstract

There are not many studies that discuss how Balinese culture actually developed because there is a strong influence from Javanese culture. Although historical records reveal that the development of Balinese civilization and culture can be traced back to Java in and other regions such as India and China. It seems that external influences strengthened the previously existing Balinese traditions as well as weakened them. This study will focus its attention on how the dynamics of Balinese magic and mysticism developed in Java and gradually changed to the practice of spirituality and religiosity of Hinduism in Java, and also in Bali. Past records show that magic and mystics seem to have an effect on social reality in modern Balinese culture as it is today.

Keywords: Javanese culture, Balinese culture, magic, mystical and social realities.

1. Introduction

Balinese culture cannot be separated from the issue of adat which is local wisdom that is rich in local spiritual values and religion which comes from outside (Simposium Internasional Filsafat Indonesia. 2019). When discussing modern or postmodern Balinese culture today, of course, the discussion cannot be separated from local traditions that developed in Bali and have not received external influences. Many local influences were absorbed into Balinese Hinduism which is the majority religion of Balinese people to this day.

Hinduism first originated from India and spread to Kutai Kalimantan, to West Java, it seems to

have reached a new peak of development when Hinduism developed in Central Java and then in East Java. It is not surprising that what developed when the cultural peak was reached in Central Java and East Java underwent several developments when other influences came in. Traditions and culture developed locally and moved towards a new center of development in Bali, which continues to this day.

Classical historical records mention several examples of how the concepts of magic, and mysticism, which developed initially in Java, experienced rapid development and eventually contributed to the development of Balinese tradition and culture (Dibia, 2012). This can be seen from the existence of a cosmological concept related to space and time which has similarities between Javanese and Balinese

cultures (Lombard, 2014). How the form, function and meaning of the concept of cosmology in relation to magic, mysticism and social movement in Javanese and Balinese culture from a historical perspective today will be seen from the following description. First, what is the form of the concept of magic, and second, what is the function of it. Third is related to the meaning of cosmology, magic, mysticism as social movements which contain strong local wisdom and have been influenced by Hinduism since classical times to the present day.

This discussion can offer a better understanding of cosmology which has similarities between Javanese and Balinese culture. Cosmology offers an understanding of magic, mysticism and social movements which are believed to be strong among communities that retain classical traditions.

2. Methodology

The approach used in this paper is a historical approach that focuses on the classical historical approach. This approach has received little attention among modern Indonesian historians.

The data was collected by compiling historical data that can be traced from the writings of historical observers both from within Indonesia and from outside. For this reason, historical data heuristics are carried out, followed by criticism of the sources that have been collected, followed by historical interpretation and finally historical writing related to Javanese and Balinese cosmology: magic, mysticism and social movements which are believed in Javanese and Balinese cultural life to this day.

3. Theoretical Framework

Concepts of Cosmology, Place and Time

Traditions related to spiritual values about the world of cosmology seem to spread in people's lives both in Asia and Indonesia. Cosmology is a concept about how people view the world around them. Space or place is a field or area where people live their daily lives.

Humans form their own conceptions based on historical backgrounds and migrations that have taken place over quite a long time. Time is an atmosphere or condition that starts in the morning, afternoon, evening and night and humans interpret their time course based on spiritual values that have been believed for generations. Humans historically determined time or circumstances to carry out an activity, such as going to sea or going to the fields and religious rituals which were not based on clock measurement but based on the movement of the sun. They had their own perspective and they could determine whether it was a good day or a bad day "*ala ayuning dewasa*" (Bangbang Gde Rawi, 2016). When people want to start a job, for example when starting to build a house, a roof, going to an area, planting, or other activities. agriculture, religion, medicine, marriage, death and so on, time is a factor in doing so.

In the context of Javanese and Balinese culture, the perception of spiritual values is evident in communities. Magic, mystical values and social realities develop in society. The belief that the cosmos has magic or mysticism in the reality of social life can be seen in the concept of mandalas. The direction of the winds is in one case in point, where the north wind is represented by Lord Vishnu, in the northeast of Iswara, in the east of

Sangkara, in the south by Brahma, in the west by Mahadewa and in the middle is God Shiva. In Hindu belief the highest deity is Sada Shiva or Parama Shiva. For example, the concept of a heavenly universe such as Besakih Temple, Batur, Batukaru, Lempuyang, Tanah Lot, Rambut Siwi, Andakasa, Goa Lawah and Pulaki Temple. In fact, the existence of such beliefs is used as a sign that a situation will come that may have a good impact on people's lives. These symbols of magic, mysticism and social movements can be seen in the development of every society. This belief in symbolic values can be seen in Java and Bali (Woodward, 2017).

4. Cosmology, Place and Time in the Context of Magic, Mysticism and Social Reality

4.1 Concept of Cosmology (Cosmology)

For societies and cultures that have been influenced by India or Hinduization and China or the influence of Buddhism, the tread appears to believe in the existence of important concepts related to upper and lower classes. The relationship between the top and bottom is often associated with the relationship between the position of man and God, man and man and man and creature below which in Bali is known as *butha kala* or *alam butha kala*. The concept of Brahma *atma aikyam*, that humans actually reflect God's attributes such as doing good, being fair, being honest, and so on. Humans in life in the world are expected to be able to maintain harmonious relations with God, with one another and with the creatures that are considered to be under them.

The Javanese and the Balinese people, who are predominantly Hindu, generally believe that there is a close relationship between nature above,

nature in the middle and nature below. This is seen when a religious ritual takes the form of offerings of water, fire and flowers (Budiono Herusantoso, 2019). In this context, Hinduism is very strong with the concept of water so that Hinduism in Bali is known as the religion of water or the religion of Tirtha. In the practice of religious rituals, the Balinese people adjust according to their level of ability in carrying out religious rituals. This offering is carried out during a religious ritual called *Panca Yadnya* which consists of *Dewa Yadnya* (Nengah Bawa Atmaja, 2017: 249). The following are five groups of *yadnya* performed in Bali. *Dewa Yadnya* is a ceremony to God / *Ida Sanghyang Widhi Wasa* as well as to the gods and goddesses as a manifestation or holy light from Him.

Rsi Yadnya relates to religious rituals carried out in connection with the presence of people who are considered holy or holy people such as priests, *pinandita*, *bagawanta*, *mpu*, stakeholders and so on.

Pitrayadnya is a religious ceremony performed for those who have died such as cremation (which comes from the word *ngaba*, which means to bring, measure, and *nyegara gunung*), which is a ritual after the corpse or body of the deceased is returned to the *mahabutha* element consisting of water, fire, land, the soul or the person who died will be made in the form of *atma sarira* which consists of offerings or flowers which will later be brought to certain temples called *Sad Kahyangan* Temples such as Besakih, Batur, Batukaru, Lempuyang, Tanah Lot, Rambut Temples. Siwi, Andakasa, Goa Lawah and Pulaki Temple. After the event is over, the *atma sarira* along with the water such or *tirtha* requested at each temple is brought back to their respective homes which is then buried in their respective religious shrines and this can be seen in the *Manusa Yadnya* ceremony. The *Manusa Yadnya* is a religious ritual related to the circulation of life from the time of carrying a baby, growing up or

cutting teeth, marriage, cremation or cremation to measuring.

Butha Kala is a religious ritual carried out for prayer requests to the creatures below so that human life is not disturbed and finds a way of peace.

The World Above (Upperworld)

Therefore, it is not surprising that there is a belief in the community that if you are going to hold a religious ritual (Dewa Yadnya) then first the Mecaru or Butha Yadnya ceremony will be carried out. and it is associated with the abstract world (unseen world). This means that before the ritual, the god of yadnya will ask for a blessing by giving offerings or caru to the creatures who are believed to be below so as not to interfere with the god's yadnya event that will be carried out.

World in the Middle (Middleworld)

In Hindu religious beliefs in Bali there is a relationship between the human aspect and God. In Bali, for example, there is a belief that humans who behave well are called *mepeawak gods*, while if they behave poorly they are known (*mepeawak butha*), and if they behave like humans, they are known as *mepeawak manusa*. In the Javanese concept, *ngewongke wong* means humanizing humans. This is associated with the concept of scale (seen world). The relationship between humans should be maintained in this context, namely humans are equal before God. This concept is closely related to human dignity.

The World Below (Underworld)

The world below is generally associated with beings called the blind associated with the concept of *niskala* (unseen world). In this regard, the existence of magic, especially black magic and mysticism, is associated with the underworld.

In ancient times there were many things related to life problems, death was associated with the world of magic, so the role of shamans or balian (traditional healers) became important. Much literature about the abstract world is studied in manuscripts containing scriptures or scripts or mantras held by priests, pedandas, and other stakeholders and are held as guidelines in treating someone. Not everyone can easily learn things that smell like magic and mysticism. Therefore, there is the term *oyo wera*, meaning that if we are not physically and spiritually prepared, we should not proceed with learning these mantras. Therefore, it is necessary to prepare a good attitude and mentality to be ready to learn and practice the teachings contained in it.

4.2 Concept of Space (Space)

Kaja and Kelod Concept

The concept of kaja and kelod in macro according to Javanese or Balinese cosmology has an important meaning for Balinese society and culture. Kaja means pointing towards the mountain. The mountain is believed to be the sacred place of the gods and goddesses who reside in heaven. While the sea is an area that leads to the south. This is related to the Javanese tradition of linking the southern region as the territory of Nyai Roro Kidul who came from the south coast. Until now, the worship of the goddess Roro Kidul is believed in by the Javanese people; the effects of this worship are also developing in Bali.

Kangin and Kauh concept

On a micro basis, the spatial layout of Balinese society also leads to the direction of the rising of the cardinal points. Where the east is interpreted as containing the holy direction and the opposite is the west direction. In the residential pattern of Balinese houses, it was also found that the north

is a place for sacred buildings while the middle part is used as a residence or bed and in the south as a place for the kitchen and bathroom.

Thus, according to historical records, ancient Balinese royal layout also had its beginnings in the Uara around the Pakerisan river where archaeological remains of the royal history of King Udayana can be found heading to the middle, namely Samuan Tiga Temple and finally towards the beach on the coast where the Masecti Temple was built. So in this context there is a relationship between mountains and the sea which has actually been known since prehistoric times into ancient Bali until now. The elementary concept of division into two relative groups has given rise to the concept that there will be a third group that can occupy both positions in both parties of a binary pair. The third party in an unpretentious way of thinking is considered to be a group between those who have the characteristics of both parties, but are not mixed, but separated from each other in different circumstances. Thus, the idea of a series of three arises in Balinese culture, for example, for example Shiva / sadasiwa / paramasiwa.

4.3 The Concept of Time

Day and Night Concept (*Peteng and Lemah*)

The Balinese know the concept of peteng or dark and lemah (noon or day). The concept of peteng or dark has an important meaning for Balinese people who adhere to Hinduism. The peteng or dark is connected with the magic realms (Ardhana, I Ketut and I Wayan Suka Yasa 2020, Suka Yasa, 2020, see also: Codjim,2009.). As a comparison the story of Calonarang performance in Bali that is held in the night rather than in the day or noon (Ardhana, 2015 see also Gottowik, 2015). Likewise, the binary opposition in Bali

applies absolute as well as relative. There is a third aspect, for example, known as tengai tepet where people are not allowed or should respect the tengai tepet time which is believed to be used by the bhataras Kala who is better known as the child bethara Shiva. The concept of tengai tepet also has the same meaning as the concept of Sandi Kala, where when there is respect for Bhataras Kala, all work is stopped for a moment.

5. Commodification of Indian, Javanese and Balinese Cultures: Sustainability and Change

Balinese society and culture are able to accommodate between cultures originating from India to become a force in Balinese culture. In India, for example, it is believed that a mountain is a symbol of Mount Mahameru. As the place of the gods in India. Likewise, the ability of local Javanese and Balinese cultures, for example, also occurs in the accommodation of these cultures. There is Mount Semeru in Java and Mount Agung in Bali. Mount Agung as the highest mountain in Bali is even believed to be a fragment of Mount Mahameru in India as told in myths such as Tantu Pagelaran, Babad Pasek, and the existence of Besakih temple as the highest temple in Bali (Stuart-Fox, 2010: 1, see also Nengah Bawa Atmadja2017: 253).

It should be noted that often these religious rituals are also associated with political issues. Nengah Bawa Atmadja noted that when the elections were held in Bali, the tirtha yatra ritual was also carried out. At that time, the package of candidates for regent and deputy regent of Karangasem Wayan Sudirtha and Made Sumiati performed tirtha yatra of the five temples, namely Pura Lempuyang, Pura Silayukti, Pura Goa Lawah, Pura Andakasa and Pura Besakih. It was also mentioned that this activity was delivered by 11 sulinggih. It was stated that the aim was to ask

for their blessing and to show their commitment to serve or ngayah which was witnessed by God, in addition to the desire for power in humans (Nengah Bawa Atmadja referring to Radar Bali 5 August 2015). (Nengah Bawa Atmaja, 2017: 250.

Cultural relations between Javanese and Balinese cultures are still very strong. It is mentioned that in the past that Muslims prayed in the field or yard of the Prambanan temple. This shows the harmony and social and cultural balances amongst the people in the region (Asry, 2013). It seems that they did not destroy the Hindu religious sites in Java particularly in Central Java. They can live side by side and both the Javanese and Balinese culture have been rooted in such a long time of history (Ardhana, et al. 2021, see also: Ardhana, et al. 2017) It can be seen by the existence of the terms candrasangkala. This candrasangkala is usually made as a memorial, for example when a sacred building or temple is erected. This candrasangkala is also well known to the Balinese people, whose origins from the term candrasakala originally came from Java. Likewise at the level of the sociology of religion, for example. This looks like the introduction of the concept of menyama braya. Menyama braya comes from the word nyama which means brothers, equals or similarities that can be raised not only as a local issue, but also national and universal or global issue. Menyama Bali, menyama Muslim or Islam menyama Christian Menyama China and so on. This needs to be appreciated when a success raises local wisdom not only at the level of national wisdom but also global or universal wisdom. This is understandable because the basics of Hindu teachings are based on the similarity of *Tat Twam Asi* which means I am you and you are me. Where *Vasudhaiva Kutumbakam* can be interpreted as one family from all over the world, or the whole world is one family which is the basics of understanding human dignity.

6. Conclusion

From this description it can be concluded that there is a strong relationship between Javanese and Balinese culture. Javanese culture has its local wisdom as well as Balinese culture. It appears that Javanese culture which first received the influence of Hinduism seems to have played an important role in relation to the formation of Balinese culture today. However, it should be noted that what previously developed in Javanese culture as a result of the development of modernization and globalization, are still continuing and there are some changes that can still be seen today. It can be said that there are many similarities between the concepts of cosmology, magic and mysticism which assess the long historical relationship from classical history to modern history. This can be seen clearly when we look at the aspects of cultural traditions that are developing today, which have some similarities and differences but substantially have the same meaning as seen in the concepts of magic, mysticism and the ongoing social movement. In the concept of cosmology, for example, the existence of a spiritual relationship between the concepts of north and south, as well as between east and west has a spiritual meaning as can be seen in the development of classical Javanese society and culture in the past. Likewise, it can be seen in the problem of mysticism being spoiled by belief in magic or supernatural powers towards something or goods in the form of kris, spears and so on, it seems that they are still strong in Javanese community and cultural traditions in palaces or past closeness centers even though they adhere not to Hinduism but Islam. Some forms of religious buildings, for example in temples, mosques for example, have strong links between Hindu and Islamic traditions, for example, the use of candrasangkala in the building.

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Modernity of the Balinese Traditional Kebaya Industry

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Abstract

Kebaya is not only a typical Indonesian women's dress, but in Bali it is a sacred dress in every ceremony which includes worship to God. Kebaya evolved along with the evolution of Indonesian culture. If previously the kebaya was a national classic, contemporary urban women narrate the kebaya as a manifestation of multiple identities that reflect other identities in the form of gender, class, multiculturalism and deeper personal identity. The essence of kebaya as a religious dress shifts in terms of design and materials. The modification trend is due to the encouragement of information technology and as an effect of a concept called globalization. Of course, this influence is used by industry players in creating kebaya designs that are not typical of Bali and Balinese women are slowly forgetting the ethics of dress. The emergence of kebaya trends posted on social media accounts with external designs such as Paris, Italy designs that seem sexy to the point of embracing foreigners as kebaya models. This phenomenon will certainly create consumerism behavior in which Balinese women become inferior parties who are under the control of trends created by superior parties. This study aims to understand the extent to which the influence of the modern kebaya industry has on the existence of the kebaya as a sacred dress for worship. The analysis technique was carried out using a descriptive-qualitative method using consumerism and simulacra analysis from Jean Baudrillard and the theory of hegemony from Antonio Gramsci.

Keywords: *Consumersm, Kebaya Industry, Kebaya, Modernity*

Introduction

Talking about clothes is no longer limited to talking about objects that cover the body, even though a body without clothes is open. Technically, the human body requires clothing to protect against air and other environmental factors that can affect body health, but ethically clothing is a symbol of human civilization. The more civilized humans, the more ethical clothing used. In the post-modern era, clothing is used as an effective communication tool -to represent a

person's personality in his social, cultural and identity environment - how the wearer communicates himself and relations with society³. Conditionally, humans themselves are now able to decide whether to wear appropriate or inappropriate clothing, which are appropriate to wear or inappropriate, all of which are the fruit of the culture that humans receive in life. At least there are various modes of clothing that are adapted to the situation and conditions of the wearer, for example casual clothes, formal uniforms, mourning clothes, party clothes, to clothes

³ Trismaya, Nita. (2018). Kebaya Dan Perempuan: Sebuah Narasi Tentang Identitas. Jurnal seniropa. Vol. 6 No. 2 hal 151-159.

for

worship

Apart from being a cultural display, clothing is also a representation of the national identity of a country, even a religion so that the wearer of clothing can show national and cultural identity just by wearing it⁴. In Indonesia, batik clothing, for example, becomes a national identity that will be worn by delegates at international scale events. By wearing batik at the event, we are indirectly introducing that batik belongs to Indonesia and is the identity of the Indonesian nation. Apart from the state, clothing is also the identity of a custom and religion. For example in Bali, wearing a kebaya is not only a cultural identity but also a religious identity. The Balinese Hindu community wears a special kebaya especially when carrying out sacred ceremonies at the temple. Quoted from the official website of the provincial government of Bali, concerning the stipulation of the Governor's Regulation Regarding the Day of Wearing Balinese Traditional Clothing Number 79 of 2018. That every Thursday, Purnama and Tilem, government agencies, schools and the private sector are required to wear Balinese traditional clothing. The traditional clothing referred to is at least in the form of a kebaya, kamen and shawl (senteng) for women and a headband (udeng), clothes, kampuh, shawl and kamen for men.

The development of kebaya in Indonesia began in the 15th century, before that, ancient Javanese women only wore long cloth, woven or kemben to cover their bodies. In the 16th century, the kebaya was officially worn by the royal family. Historically, the

influence of the use of kebaya in Indonesia is related to the clothes worn by women during the Ming empire in China in the 13th century. This influence then spread along with the spread of the Chinese population to various mainlands in Indonesia including Malacca, Sumatra, Sulawesi, Java to Bali⁵. Kebaya fashion models are now very varied following the changing times and even kebaya has penetrated into industries with massive production which are linked to the economic sector. The kebaya business is growing rapidly in Bali because almost all religious activities and ceremonies in Bali use kebaya for women.

The use of kebaya as an attribute of Hinduism seems to exist only in Bali. However, kebaya is not Hindu clothing, because it is not only used by Hindus. It is the same with language, that the Balinese language is not only intended for Hinduism. For example, Christians with Balinese ethnicity who live in the area of Dalung, Badung, Bali use the Balinese language in sermons and poetry in singing spiritual hymns in church. Hindus in Java, Kalimantan and even in India do not wear Balinese kebaya, udeng or kamben. In Java, for example, male Hindus wear a blangkon as an attribute worn on the head rather than the udeng, although Balinese and Javanese Hindus both visit the temple to pray⁶.

⁴ Barnard, Malcom. 2007. Fashion sebagai komunikasi: Cara mengomunikasikan identitas sosial, seksual, kelas dan gender. Yogyakarta: Jalasutra

⁵ Pentasari, Ria. 2007. Chic in Kebaya. Jakarta: Erlangga Group

⁶ Mashad, Dhurorudin. 2014. Muslim Bali Mencari Kembali Harmoni Yang Hilang. Jakarta: Pustaka Al-kautsar



Pict 1. The use of the classic kebaya by R.A Kartini and family in the 1900s. Source: Tropenmuseum, part of the National Museum of World Cultures, CC BY-SA 3.0

Various factors have influenced the trend of using the Kebaya as a sacred clothing for Hindu worship. We often encounter these modifications when fashion trends also develop. The modification trend is due to the encouragement of information technology and as an effect of a concept called globalization. Of course, this influence is utilized by business people in creating kebaya designs that are not typical of Bali and Balinese women are slowly forgetting the ethics of dress. The emergence of kebaya trends posted on social media accounts with external designs such as Parisian, Italian designs and so on has even embraced foreigners as kebaya models. The existence of this modification trend certainly does not only affect dress ethics but also raises consumerism behavior where people are influenced to buy the latest kebaya models.

Basic Theory and Research Methods

The research conducted by the author is a qualitative-descriptive research with literature review and examines the phenomenon of kebaya modification whose influence is spread through social media in

particular. The use of a qualitative descriptive method, refers to the existence of awareness of the unique nature and social reality and world of human behavior itself regarding the influence of kebaya modifications, especially in Bali. The article is a development of a scientific paper by Dewa Ayu Sri Suasmini entitled "Kebaya as Clothing for Temples in Representation of Contemporary Women in the City of Denpasar". This paper reveals social problems based on the cultural studies framework using post-modern theory. This research in particular examines the hegemony of the kebaya modification trend towards consumerism behavior where society becomes the object of hegemonic subordination over the kebaya modification phenomenon. This paper will use the theoretical basis or framework of Jean Baudrillard and Antonio Gramsci.

1. Simulacra Jean Baudrillard

Quoted from the writings of Jean Baudrillard (1981), simulacra according to Baudrillard is a simulation theory to explain signs, symbols or images that appear in reality but there is no reference to the truth of the existence of these signs. Simulation creates signs, symbols and images then become part of the reality that is captured by human interpretation. Baudrillard stated that what is shown in the mass media is an interaction that ignores the real reality. Advertisements display perfect results so that humans easily receive information and are tempted to imitate what is presented in the advertisement, then this will have an impact on people's consumer behavior where people will be directed to act (get, buy attributes) to imitate. Advertising is a simulacra model that is easiest to explain because advertising communication is realistic communication and is easily accepted by the public. Simulacra is intended to place people under control in an indirect way, namely to deceive and believe that the simulation is the real reality so that people

become dependent on the simulation and even create behaviors that place people as victims. The people who witness will follow the style of communication which is actually all manipulation. Therefore what is produced in this reality is an artificial state and a simulation result falsity (hyper-reality). Broader access to advertisements makes advertisements accessible to all layers⁷.

Advertisements never present absolute truths, instead everything is a simulation. Simulacra forms an image without reference which Baudrillard hereinafter refers to as a simulacrum. Simulacrum is a stage of image formation that has absolutely no relation to reality. As an easy-to-understand example, Baudrillard uses Disney to describe the application of simulacra where Disney is present in the real human world but in it is only a game of illusions and imagination, fiction, imaginary, fantasy which successfully influences the subconscious mind of the human who witnesses it⁸. Simulation society is a form of identity character of contemporary society which is always complicated with signs, symbols and images as reproduction and production in a theory which he calls simulacra theory. Essentially, humans are not present in the presence of actual reality but are always led to think imaginary and delusional in seeing the space where the simulation works⁹.

2. Hegemony of Antonio Gramsci

Antonio Gramsci defines hegemony as a consensual intellectual and moral leadership. In leadership, there are implications for conscious obedience by someone for someone. Power is built not through coercion, violence or coercion, but power is built through control and consensus. The creation of hegemony itself requires a "historical bloc" where there is a reciprocal relationship between the political, ethical, and ideological areas and the economic area. Hegemony is created through practices of consent and submission. In order to subdue and win the approval of other groups, a group must be able to create historical blocks that function so that ideas become a universal worldview. A group is able to subdue and win approval from other groups by way of importation. The Historical Block is an alliance of various aspects and social forces where these forces are united politically in a single device called hegemonic ideas. For Gramsci, an idea will only find its transformative momentum if it becomes an ideology. Ideas themselves are not born spontaneously, there must be a center of information, irradiation, persuasion and dissemination. The conclusion is that to create and produce hegemony, a group needs an ideology that has a material basis and is driven by an intellectual who produces knowledge and gives legitimacy to the order built by social forces. Intellectuals who are able to move the historical bloc with their ideas, then the resulting ideology becomes a universal view¹⁰.

⁷ Baudrillard, Jean. 2010. *Simulacra and Simulations* (1981) London: Routledge

⁹ Baudrillard, Jean. 2010. *Simulacra and Simulations* (1981) London: Routledge

⁸ Wert, William F. Van (1995) *Disney World and Posthistory*. Jstor. 187

¹⁰ Sugiono, Muhadi. 2006. "Kritik Antonio Gramsci terhadap Pembangunan Dunia Ketiga". *Pustaka Pelajar*: Yogyakarta. hal 4

Gramsci argues that everyone is an intellectual, but not everyone has an intellectual function, especially in society. But within the existing powers, there is contestation and attempts to become a hegemon. For this reason, Gramsci saw that the hegemonic status of social power would be largely determined by its ability to win social wars. Social war is a process of cultural transformation that destroys certain hegemonic. Destroying the hegemonic can be done by creating conditions where the hegemonic crisis occurs so as to pave the way for social change¹¹.

“a class is dominant in two ways, that is, it is leading and dominant. one should not count solely on the power and material force which such a position gives in order to exercise political leadership or hegemony” (Gramsci, 1929: 41 via Fusaro, 2011)

In a more developed elaboration of sentences, hegemony contains two things:

1. Presupposes that the "hegemonic class" considers the interests of the class and group where the "hegemony" is exercised. some balance between the hegemonic class and the subaltern class is implied where the hegemonic class will be forced to make some sacrifices that are against the interests of its company.

2. Hegemony includes economic leadership as well as ethical-political leadership. This requires that the hegemonic class be a class that lies at one of the two fundamental poles in the relations of production ¹² .

¹¹ Ibid

¹² Ramos, Valeriano. 1982. The Concepts of Ideology, Hegemony, and Organic Intellectuals in Gramsci's Marxism. Theoretical Review No27.

<https://www.marxists.org/history/erol/ncm-7/tr-gramsci.htm>.

Previously, the use of the term hegemony was limited to the relationship between the proletariat and other groups. In contrast to Gramsci, who applies the concept of hegemony more broadly or higher for the supreme power of one group in every social relationship. According to Gramsci, there are 3 levels of hegemony, namely: total hegemony, declining hegemony and minimum hegemony ¹³ .

1. Total (integral) hegemony is characterized by mass alliances that are close to total in which society shows a strong degree of moral and intellectual unity. The relationship that is created between the government and those who are governed is not colored by antagonism and contradiction both ethically and socially.

2. Declining hegemony (decadent) is characterized by the presence of hidden potential for conflict or potential for disintegration. In other words, even though the existing system has achieved its goals and met the needs, the mentality of the masses is not in line with the dominant thinking.

3. Minimum hegemony, marked by the existence of ideological unity between economic, social, political and intellectual elites which is in line with the reluctance of any mass intervention in the life of the state. In this hegemony, the hegemonic group does

¹³ Strinati, Dominic (2010). *Popular Culture Pengantar Menuju Teori Budaya Populer*. Jogjakarta: Ar-Ruzz Media. hlm. 254.

not want to adjust to the aspirations and interests of other classes in society¹⁴.

Discussion

Kebaya as a Balinese Hindu Religious Clothing Entity

A review of previous literature shows that there is a correlation between the history of ancient textiles and religion and culture. The traditional clothes of Hindus in Bali in the past were the influence of local animist practices related to the area. The clothing consists of kamen, shawl, corset, kebaya. Religion then forms the identity of the kebaya dress to yellow and white as the most prominent identical colors. The social system of Balinese society which is based on Hinduism has influenced art and its functions. This relationship creates a strong structure in Balinese traditional ceremonial dress. The importance of religion in the life of Balinese Hindus, ceremonial clothing is made using a philosophy that requires meaning through its history. Religion forms rules about how its people cover their bodies with clothes and give meaning to these clothes. The philosophy of traditional Balinese clothing comes from the teachings of God Sang Hyang Widhi who is believed to provide peace, life and shade for Hindus. Wearing traditional clothes is the same as obedience to Sang Hyang Widhi¹⁵.

Balinese Hinduism has traditional clothing with a basis consisting of tops: kebaya, udeng headdress (for men), payas ornaments (for women), scarves, and kamben. Ida Ayu Made Diastini, as part of the Bali Provincial Cultural Office, revealed the meaning and philosophy of using traditional Balinese clothing. Traditional clothing serves to wrap the body in the

embodiment of Bguana Alit. In women's clothing, the kebaya creates elegance and purity which functions to cover the body but still gives off an aura of elegance. The kebaya rules that are used that can be used are the Kartini motif which is still considered polite, especially if it is used on Thursdays, Purnama and Tilem as kebaya days according to Bali Governor Regulations. The scarf is placed on the stomach to control emotions. It is believed that the stomach is the center of emotions, so it must be tied. For men, udeng, for example, symbolizes Ongkara. In addition to sharing meaning, the use of Balinese traditional clothing also aims to strengthen commitment to customs, arts, traditions, culture and religion in Bali. Ida Ayu Made Diastini further revealed that the use of Balinese traditional clothing is to preserve local products by encouraging and utilizing local Balinese fashion products and industries. However, it is a contemporary fact that kebaya with local products even uses foreign names and foreign models in promoting local kebaya. This was done to increase the interest of the people who tend to react more towards western elements.

Quoted from Bali Express (2017), Ida Pedanda Gde Manara Putra continued that the basic concept of Balinese traditional clothing applies the Tri Angga concept. (Dewa Angga, Manusa Angga and Butha Angga). First, Tri Angga's clothing concept is Dewa Angga's clothing concept with attributes starting from the neck to the head. For men, the attire of Dewa Angga is the udeng worn on the head. Second, Manusa Angga with the attributes used on the middle part of the body starting from the navel to the neck which consists of clothes, kebaya and

¹⁴ Siswati, Endah (2017) Anatomi Teori Hegemoni Antonio Gramsci. Jurnal Translitera. Vol 5 No 1. hal 11-33

¹⁵Langi, K.-C., & Park, S. (2017). An Analysis of the Characteristics of Balinese Costume : - Focus on the Legong Dance Costume - . *Journal of the Korean Society of Costume*. The Korea Society of Costume.

scarves or handkerchiefs. Third, Butha Angga with attributes used on the lower part of the body starting from the navel to the feet consisting of kamen cloth, or kamber. Furthermore, Ida Pedanda Gde Manara Putra also explained that Balinese traditional clothing for ceremonies must be ethical, polite and reflect the peace of the Hindu Dharma community. The use of baju kebaya also has rules, namely with long sleeves up to the wrist.

Kebaya Modification As The Influence Of Globalization

Kebaya commodities circulating in society today are very diverse. Kebaya modifications are made to meet people's lifestyles. The kebaya, which should be a sacred traditional clothing for worship, is now a dress to show one's lifestyle. For example, we often find kebaya with short sleeves and transparent materials that sell well in the market, especially the online market. Of course short sleeves and transparent fabrics are outside the circle of rules for using the recommended kebaya. Expression is of course free to do as high as human creativity is able to express the art they have, but keep in mind that in pouring expression on religious clothing, of course, you must pay attention to the ethics of clothing. Worship is the same as interacting with God so the clothes we wear are certainly good clothes. Especially if the worship already has a dress code.

The rise of kebaya modifications that we encounter, not without reason. Globalization is certainly the cause of the trend of modification of sacred prayer clothing in Bali. Furthermore, on online shopping platforms, you can easily find kebaya motifs combined with foreign motifs such as semi-Italian kebaya, French kebaya

and even the models used for display pictures are foreigners who don't even understand the function of the kebaya they use. What is displayed in kebaya advertisements with foreign elements is a simulacra. Only to implement that the kebaya would be more appropriate if used by foreign women and those who wear the kebaya will appear to have a face like the model. The image formed from the advertisement with the foreign model is that by wearing the kebaya, it will resemble the model. The use of foreign words in the kebaya motif also affects the prestige of the person wearing it.

Postmodern kebaya clothing is influenced by foreign elements which make women prioritize appearance, prestige, and prestige rather than the ethics of prayer. Globalization easily affects socio-cultural changes in society, especially in this paper, namely the Balinese people. The influence of globalization initially formed the image of a beauty standard which was then adopted. Furthermore, it inspires women to look homo-minimalist, namely the appearance of a postmodern minimalist human¹⁶. Immediately, religious ceremonies became a fashion event that competed with each other in highlighting the use of the most popular clothing. This of course transcends cultural boundaries. When the aesthetic value is put forward more than the ethical value of dress, the sacred nature is reduced. Likewise when wearing a kebaya who pays more attention to aesthetics, so that the main purpose that should only be for worship shifts to being a place to represent oneself.

¹⁶ Suasmini, I Dewa Ayu Sri Suasmini. (2017). Kebaya Sebagai Busana Ke Pura Dalam Representasi Perempuan Kontemporer Di Kota Denpasar. MUDRA

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Pict 2. Kebaya with Italian Fresya motif. Source: <https://nitrajaya.co.id/product/kebaya-italy-fresia/>



Pict 3. Kebaya display with foreign female models. Source: Instagram @diditukangkebaya

Consumerism as an Impact of Modified Hegemony

The value of consumerism consists of

¹⁷ Soedjatmiko, Haryanto. (2008). *Saya Berbelanja Maka Saya Ada: Ketika Konsumsi Dan Desain Menjadi Gaya Hidup konsumerisme*. Yogyakarta: Jalasutra

First, as a manifestation of satisfying the need for identity and meaning, instilling hope through an ideal image that humans are consumers who can never be satisfied. Second, as a social and economic function. The difference with consumption, consumerism is a way of life, a person's way of life in economic action, while consumption is an act, an action or a reflection of visible action. Consumption is an extension of consumerism. Consumerism becomes an ideology because it is able to rule over people's minds. Consumerism traps humans in an unconscious consumption culture ¹⁷. This condition is the most appropriate to represent the condition of Balinese women in kebaya modifications with western elements. they feel dissatisfied with only the classic model so that they are trapped in consumerism behavior.

The actors behind the consumerist behavior are the actors of capitalism who easily dominate the minds of consumers. Humans seem to be led to celebrate the desire to have prestige so that they are unconsciously hegemonied and carried away by the desires of kebaya manufacturers. Kebaya producers have control over the desires of kebaya consumers. This condition causes people to want to continue to consume the kebaya model that is constructed by producers as the currently popular kebaya. According to Pillian (2011), desires will always be produced in more forms than before so that these desires will never be fulfilled. The machine of capitalist desires not only satisfies the needs of desires but also produces them. If you want to hang the capitalist, the capitalist will sell you the rope.

The production of this desire then causes a consumptive culture which only prioritizes symbolic elements to mark prestige, image, social status and self-esteem¹⁸. This means that people do not only buy goods but also have to buy the advertised image as a commodity.

The world of consumerism turns image ideas into a necessity, while all of them become a truth. In a society that has been contaminated with consumerism, all commodities have cultural and functional values that are no longer a question of finances but satisfaction. The success of kebaya manufacturers in influencing women with western-style jargon makes women feel obliged to have the latest models and trends. This hegemony makes society a marginal party that continues to be exploited by the behavior of consumerism created by capitalists. This condition is supported by an ironic man who knows he is being swept away by consumerism but still allows himself to be swept away in an illusory, false and fake environment for the sake of the desire to exist, to be different and prestigious.

Conclusion

Clothing that originally had a function to cover the body from the environment, temperature and as a manifestation of civilized humanity, now clothing has experienced a shift in meaning as a representation of human self in a social environment. Clothing is often the object of endless creativity. Popular models continue to be produced by capitalist actors. This triggers consumerism behavior that continues without stopping. This creativity even touches the most crucial areas such as religion. Clothing with modifications has touched the kebaya as a religious dress in

Bali. Of course this obscures the ethical value of clothing, especially when it is used to interact with God. Globalization removes the boundaries of the kebaya ethic. The modifications made by incorporating western elements are considered creative on the one hand because they increase the selling effect but on the other hand they create relentless consumerism.

Kebaya as a traditional dress and prayer in Bali is now undergoing a change towards postmodern where the classic kebaya is no longer the main choice. Modern kebayas with western elements color the choice of Balinese women's kebaya. This kebaya is actually far more attractive, artistic and aesthetic than the classic kebaya which is a rule that originates from religious beliefs. The emergence of manufacturers who continue to create desire machines and are supported by the ironic character of humans makes this pattern like a vicious circle that can't be broken. Consumers continue to be victims even though they realize that they have been hegemony by producers. Simulations, images, illusions produced by advertisements with foreign models make consumers interested as if wearing the kebaya will have a physique that resembles the model. Even though the producers only create simulacra effects that are far from the existing reality.

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“DOGS (*Canis lupus familiaris*)” in the meaning of preservation of *PLASMA NUTFAH* and Balinese Culture

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ABSTRACT

The universe consists of the Atmosphere (air), Lithosphere (solid matter), Hydrosphere (liquid matter) and Biosphere (living things/living matter). Components interact with each other and cannot be separated in forming a harmonious ecosystem. If one component is disturbed, it will automatically interfere with the other components. Bali Island is one of the ecosystems that has a unique culture in maintaining environmental harmony. One of these cultures is to preserve the local Balinese dogs. Kintamani Dog is a typical Balinese dog (*Plasma Nutfah*/source of genetic material) which is resistant to disease and loyal to its master. Besides having these characters, this local dog is often used as a means/material for religious ceremonies (preservation properties). The threat of extinction of local dogs emerged when Bali was attacked by the Rabies outbreak. Not only killing purebred dogs but also attacking local dogs. Bali will always need dogs as long as religious ceremonies are still carried out by the community. The solution is to tighten the entry of purebred dogs to Bali Island. Elimination of local dogs requires strict selection so as not to kill all local dogs. For dog's owner, both purebred and local dogs, are required to vaccinate their pets.

Keywords: Dogs, Elimination, plasma nutfah

I. Introduction

The balance of the universe/ecosystem depends on its constituent components. These components consist of: Atmosphere (air component), Lithosphere (solid/soil component), Hydrosphere (liquid/water component) and Biosphere (living component). The four components that make up the universe are interrelated and influence each other. So if one component changes, it will affect the other components. Humans as part of living things are part of the components of the Biosphere. Humans play an important role in maintaining the balance of the ecosystem/universe. Humans with the power of reason manage the resources that exist in nature to meet their needs. Bagawad Gita IX.10 states that “*Maya ‘ dhyaksena prakritih suyate sacaracaram hetuna ‘ nena kaunteya jagad wipariwartate*” which means: This universe is under the supervision of Pekerti-Ku, made everything that moves and that which does not move, Oh Kuntiputra, with this the world revolves.

Bali Island is one of the ecosystems with four components making up the ecosystem. Atmosphere, Lithosphere, Hydrosphere and Biosphere affect the lives of humans who inhabit the island of Bali. The customs and culture adopted by the Balinese people always prioritize the importance of maintaining air, water, soil and living things. As stated in Bagawad Gita III.6: “*Etadyonini bhutani sarwani ‘ty upadharaya, aham kritnasya jagatah prabhawah pralayas tatha*”. Meaning: Know that all creatures come from this *garba*, I am the origin and smelting of this universe. Since ancient times, Balinese people have been accustomed to keeping animals. One of them is keeping a dog. This is also related to the pattern of agriculture in the community. The function of dogs is to protect agricultural products from predators. Keeping the house when the farmer goes to the fields or to the fields. The implementation of the *yadnya* ceremony, especially the *Bhuta Yadnya* ceremony, uses dogs as ceremonial materials.

Based on this study, the problem can be formulated: How the relationship between dogs

(*Canis lupus familiaris*) in terms of *germplasm* preservation and its relation to Balinese culture. This is based on a literature review to find a solution so that the source of *germplasm* does not become extinct.

II. DOG” (*Canis lupus familiaris*) and Bali Culture

Dog Systems (*Canis lupus familiaris*)

Kingdom: Animalia

Phylum: Chordata

Class: Mammals

Order: Carnivora

Family: Canidae

Genus: *Canis*

Species: *Canis lupus*

Subspecies: *Canis lupus familiaris*

Anonymous (2020) states that dogs (*Canis lupus familiaris*) are descended from one or more populations of wild wolves (*Canis lupus*). So it can be said that the ancestor of the dog is the Wolf. So that dogs can crossbreed with wolves. Dogs have been domesticated since the end of the Upper Paleolithic era which is the transition between the Pleistocene and Holocene epochs, between 17,000 to 14,000 years ago. The oldest dog fossils are two cranium bones from Russia and a lower jaw from Germany from 13,000 to 17,000 years ago. The smallest dog fossil from the Natufia cultural heritage caves from the Mesolithic era. Furthermore, it is mentioned that domestic dogs or dogs (*Canis lupus familiaris*) are mammals that have experienced domestication from wolves since 15,000 years ago. Dogs have developed into hundreds of breeds with a wide variety of variations.

Dogs are social animals just like humans. The closeness of dog behavior patterns with humans makes dogs able to be trained, invite to play, live with humans, and invite to socialize with other

humans and dogs. Dogs have a unique position in inter-species relationships. The loyalty and devotion that dogs display is very similar to the human concept of love and friendship. Although it is a dog's natural instinct as a group animal, dog owners value their dog's loyalty and devotion and consider them to be members of their own family. Pet dogs are often given the same surname as the owner's name. On the other hand, dogs consider humans as members of their group. Dogs only slightly distinguish the position of the owner with his fellow dogs who are still in the same group, and often do not even distinguish them at all (Anonymous, 2020).

Once dogs were thought to be chromatic, so they could be called color blind by human standards. However, subsequent research has shown that dogs can see some colors, although not in the way humans can see. For dogs, color is a subliminal signal that is captured to distinguish the shape of overlapping objects, and not the color of objects that dogs can immediately distinguish. According to research, dogs can see various shades of yellow, purple or violet, ultra violet. The lens of the dog's eye is flatter than the lens of the human eye, so dogs can see less detail than humans. In contrast, dog eyes are more sensitive to light and movement than human eyes. Some purebred dogs have a field of view up to 270°. In comparison, humans only have a 180° field of view. The field of view of a purebred dog with a wide head and both eyes in front is actually almost the same as a human's, only about 180°. Anonymous (2020).

Dogs can hear low-frequency sounds from 16 Hz to 70 KHz. This wide range of frequencies is quite good, but still less than cat hearing. In addition, dogs can move their ears so they can quickly determine the location of the actual sound source. More than 18 muscles in the earlobe allow dogs to tilt, twist, tuck, or straighten the earlobe. Dogs are able to determine the source of sound faster than humans, and can hear sounds that are four times farther away than humans can hear. Dogs with naturally shaped earlobes (upright like a wolf's earlobe) usually have better hearing than

dogs with fallen earlobes as is found in many domesticated species. Anonymous (2020).

Dogs have nearly 220 million olfactory cells that are sensitive to odors. The area is about the width of a handkerchief, very broad when compared to the olfactory cells of humans. For comparison, humans only have 5 million olfactory cells that occupy the width of a postage stamp. Some types of purebred dogs are even deliberately bred to give birth to puppies with a better sense of smell. The mechanism for gathering information in the dog's brain based on the scent particles it sniffs is not yet clearly understood. According to research results, dogs can distinguish two types of odors: odor particles in the air that spread from people or objects, and odor particles on the ground that can still be detected after some time. The characteristics of the two types of odor particles appear to be quite different. Odor particles in the air are easily removed, but may be very clear and not mixed with other odors, while odor particles in the soil are relatively more permanent. Anonymous (2020).

Puja (2019) stated that the molecular characterization of Kintamani dogs plays an important role in determining breed status and preventing the decline in purity due to crossbreeding with other dog breeds. Kintamani dogs are very popular in Bali and it is believed to have originated from Kintamani, Bangli, but its origin is still unclear. Microsatellites are repeating nucleotide sequences that are randomly distributed in vertebrate genes. These microsatellite loci have been known to be highly polymorphic, due to the variability in the number of repeating nucleotides. Microsatellites are the main allele markers that can be used for gene mapping, population genetics and individual identification as well as tools to reveal animal genetic characters. In this study, the genetic characteristics of Kintamani dogs were revealed using microsatellite.

III. Dog Breeding in Bali Culture

The island of Bali is an ecosystem consisting of various living things. The balance of the ecosystem must be maintained for the sake of sustainability and continuity of life. In every living thing contains hereditary traits called genetic traits. This trait will be passed down to their descendants or to the next generation. Wattimena and Ansori (1992) stated that germplasm is a substance in every living thing as a hereditary trait that can be assembled to create superior types or new cultivars. In the 5th Trisandya stanza it is stated: *Om ksmasva mam mahadeva, sarvapranī hitankara, mam moca sarva papebyah, palayasva sada siva*, which means: please forgive the servant of Sanghyang Widhit, who gives salvation to all beings, free me from all sins, protect me, Oh Sanghyang Widhi.

One of the living creatures that have been kept in Bali from the past is the dog. The most famous is the Kintamani dog. Puja in Amrulloh (2016) states that the Kintamani dog is a local dog that lives in the mountains of Sukawana Village, Kintamani District, Bangli Regency, Bali Province. Kintamani dog is one of Indonesia's *germplasm* that has the potential to be developed for commercial purposes, because it has an attractive appearance. As the first breed of dog belonging to Indonesia, it needs to be preserved. Furthermore, it was also mentioned that the Kintamani dog has many advantages including: attractive appearance with beautiful fur, not fierce characteristics, very loyal to its owner, and is a smart dog because it is easy to train so it is very good as an agility dog. Based on these advantages, Kintamani dog is very suitable as a pet.

Balinese people are very close with various kinds of religious ceremonies. The religious ceremonies include the ceremonies of *Dewa Yadnya*, *Rsi Yadnya*, *Pitra Yadnya*, *Bhuta Yadnya* and *Manusa Yadnya*. In one of the *Bhuta Yadnya* ceremonies, dogs are used. This ceremony is called *Caru* which means: good, beautiful, harmonious. *Mecaru* means: to harmonize. *Caru Panca Sanak* is *caru Panca Sato plus 1 asu bang*

bungkem (dogs that are red on the body, but the muzzle of the mouth and tail are black) stationed in the Southwest. The symbol of Sang Bhuta Jingga under the rule of Lord Rudra. The power of this caru reaches 10 years. There is a myth in Besakih Temple (the biggest temple on the island of Bali) that at certain times in the courtyard of Besakih temple there will be dogs in large numbers, more than usual. The dogs never disturb the harmony of nature because the presence of the dog is believed to be the design of Ida Bhatara at Besakih Temple. Balinese people also know a special day to celebrate animals including dogs. The day is called Tumpek Kandang / Tumpek Uye which falls on Saturday Kliwon Wuju Uye. On that day, people carry out a ceremony to ask Sang Hyang Rare Angon to protect and provide safety for all animals or livestock.

IV. Rabies

Bali is not spared from rabies that attacks dogs. Rabies attacks both purebred and local Balinese dogs. Rabies is an infectious disease of the central nervous system caused by the rabies virus. This disease is zoonotic, meaning it can be transmitted from animals to humans. The rabies virus is transmitted to humans through animal bites, for example by dogs, cats, monkeys, raccoons, and bats. Rabies is also known as mad dog disease. Rabies is not a new disease in the history of human civilization. Written records of the behavior of dogs suddenly becoming ferocious are found in the Mesopotamian Code written 4000 years ago as well as in the Babylonian Code Eshunna written in 2300 BC. Democritus in 500 BC also wrote down the characteristics of the disease symptoms resembling rabies.

Bali Post, March 13, 2010 stated that local Balinese dogs were eliminated, even though, said Artana (a Village Chief of Pesedahan, Manggis), it was a purebred or non-local dog that was first suspected of bringing the rabies virus to Bali. The proof is, since ancient times in Bali there was no rabies and only recently was it infected and immediately became an epidemic. "We ask that the elimination of dogs should not be discriminatory, they should be selective and those

suspected of being sick should be killed," he said. Artana said local dogs in Bali are kept with many benefits. In addition to house guards, it is also widely used for caru animals. Even in Pesedahan, dogs are often used by gardeners. Dogs repel monkeys, so the monkeys are more limited to coming down from the forest in the hills of Tenganan and destroying farmers' gardens. It is the hope of the bendesa or the village chief of Pakraman in Karangasem not to arbitrarily destroy the dog, his party confirmed. It is said that the bang bungkem (reddish fur) dog with a black muzzle is still kept. As long as their health is maintained, and not allowed to go wild.

After infection, the virus will enter through the nerves to the spinal cord and brain and replicate there. Furthermore, the virus will move again through the nerves to non-neural tissues, such as the salivary glands and into the saliva. Infected animals can experience wild/malignant rabies or benign/quiet rabies. In wild/malignant rabies, the infected animal looks fierce, aggressive, bites and swallows all kinds of things, saliva continues to drip, wails nervously and then becomes paralyzed and dies. In benign/quiet rabies, infected animals experience local paralysis or complete paralysis, like to hide in dark places, experience seizures and difficulty breathing, and show agitation. Symptoms of rabies usually begin to appear within 30-50 days after infection. The incubation period of the virus until disease appears is 10-14 days in dogs but can be up to 9 months in humans.

V. Conclusion

Balinese people who are very close to traditional culture cannot be separated from the need for dogs. Dogs are needed as a means of ceremony, especially in the Bhuta Yadnya ceremony, namely the mecaru ceremony. In general, the dogs used are local dogs. Efforts are needed to maintain the presence of local dogs, especially from rabies. For this reason, it is necessary to control purebred dogs that enter the island of Bali. Bali will always need dogs as long as religious ceremonies are still carried out by the community. The solution is to tighten the entry of purebred dogs to the island of Bali. Elimination

of local dogs requires strict selection so as not to muzzle all local dogs. Every dog's owner, both purebred and local dogs, must vaccinate their

pets. As the ultimate goal is harmony between humans and their environment.

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The Myths of *Danu Bulian*: Source of Knowledge for Conservation of Lake Buyan, Pancasari, Sukasada, Buleleng, Bali

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ABSTRACT

This study talks about knowledge in the myth of *danu bulian* as individual and collective knowledge of local communities who live around the conservation area of Lake Buyan, Pancasari, Buleleng. The values, norms, and belief systems of the people in these myths have driven a socio-eco-religious practice that supports the lake conservation program. This study is a qualitative study with an interpretive descriptive approach. The analysis of data and information is based on Pierre Bourdieu's theory of generative structuralism and other theoretical conceptions that are used eclectically. The results of the study show that a number of knowledge in the context of preserving the ecology of the lake are wrapped in the form of mythical and magic stories. The mythology becomes the episteme of the Pancasari community which underlies the way of thinking, speaking, and behave towards the sacred area of temples and the conservation radius of Lake Buyan. The socio-religious approach in an effort to preserve the conservation area of Lake Buyan is under pressure in various aspects of life. The struggles in the realm of today's life are categorized into conservative, progressive, and adaptive groups. The mechanism of compromise and normalization is an adaptive and solution option for the middle way of sustainable conservation.

Keywords: myth, Buyan lake, lake conservation, sustainable

Introduction

Myths in general contain mythical, mystical, and magical knowledge that have a special space in the traditions of agrarian societies. A number of myths developed in daily life underlie social praxis and become colorful local wisdom. Myths are a vehicle for conveying effective ideological ideas in the era of agriculture. Cultural capital in the form of knowledge covers all aspects of the life of the agricultural community, including the people who live around the lake area.

The harmonious living interaction of the settlers of the lake area is also built not only on the *palemahan* 'ecosystem' aspect, but also the *pawongan* 'humanism' aspect, and the *parhyangan* 'divinity' aspect. The Buyan community, for example, as part of the *tri-*

social capital, symbolic capital, economic capital, and has even become the individual and collective habitus of the settlers in the Buyan Lake area. These habits and capital

danu socio-cultural area (Lake Buyan, Tamblingan, and Beratan), has the same eco-religious nuanced mythology. The historical journey, geographical proximity, and the equivalence of cultural codes underlie the mythological similarities that are believed to be true.

Discourse in the mythology of the dragon gombang and dragon rakrik, forbidden wood, sacred forest, and others are forms of articulated discourse. This articulation drives social practice, which underlies the mindset, perception, and behavior of the people living in the Buyan Lake area. The articulation of local wisdom has grown and developed as a concept of daily life which has become a form of body training from an early age. The form of body discipline through this knowledge has become cultural capital,

have become a kind of ecological ideology that has implications for the preservation of the Lake Ecosystem and real efforts to

conserve resources in the Buyan Lake conservation area.

Along with the development of market ideology, which has also touched various aspects of the daily life of the people living in the Buyan Lake area, it is inevitable that it will also have an effect on increasing pressure on the previously established ecological ideology. A number of struggles between these socio-eco-religious and current market ideologies are interesting to examine in this study. That is, by placing it as a conventional view, progressive, and adaptive compromise of the local community. Especially in maintaining sustainability and efforts to preserve the continuity of the function of Lake Buyan in a sustainable manner.

II. Method

This study is a qualitative research with descriptive analysis. Primary data was collected through interviews with a number of purposively competent informants, namely the *Jro Mangku* (assistant priest of Pura Ulun Danu Bulian), *Bendesa Adat* (Headmen of Pancasari traditional village), *Prebeker* (Headman of Pancasari Village), Headmen of Bumdes Panca Giri Kencana, *Kelian* (Headman of Banjar), Officers/Forest ranger, Farmers, Fishermen, and Visitors (tourists and temple visitors). Secondary data was extracted from various sources of literature, journals, and mass media news. These data were then analyzed with the theory of generative structuralism from Pierre Bourdieu.

The theory of generative structuralism from Pierre Bourdieu covers several important concepts, namely habitus, capital, realm, and practice. The theoretical idea is inspired by the generative formulation, namely crosses. The formulation is as follows: (Habitus X Capital) + Realm = Practice [1]. The way to read the theoretical formulation in the context of the humanities is to place habitus as a group of 'daily living habits' that have been integrated into belief systems, religion, values, norms, philosophy of life, and other ideological complexities. Furthermore, habitus is crossed with four capitals, namely economic, cultural,

social, and symbolic capital in a realm (place or social space), it will produce or may not produce a socio-cultural practice. Economic capital concerns material and financial wealth, cultural capital includes knowledge, diplomas, Economic capital involves material and financial wealth, cultural capital includes knowledge, certificates, and cultural codes, social capital in the form of social relations, colleagues, friendships, brotherhood, and symbolic capital includes nobility, descent, rank, position, and all forms of other symbolic respect [2][3].

The local elites, especially those who live in the Lake Buyan area, play a very important role in controlling, strengthening, playing with, or converting a number of these capitals, especially symbolic capital and cultural capital in the form of knowledge in myths based on a mystical and magical storyline in setting the lake waters and the environmental area around the lake. This knowledge is captured and disseminated through discourse in the social sphere according to their respective interests, of course to fight for an ideology. Thus, the ideological idea can refer to the pro-environment or conversely to the current market ideology. The individual and collective habits of the people who settle in the Buyan Lake area, which still have strong mystical and magical values, have become a fertile ground for the development of mythological transformation practices in an effort to preserve and preserve the Buyan Lake area. A number of his struggles with the bearers of market ideology are described in this study.

III. Results and Discussion

Lake Buyan or in its ancient designation called Danu Bulian is geographically located at 8°14'9" – 8°7'9" South Latitude and 115°5'18" – 115°11'20" East Longitude and administratively belongs to the Wanagiri Village area and Pancasari Village, Sukasada District, Buleleng Regency. Lake Buyan does not have a river as either an inlet or an outlet, so it is only filled with springs that are around it or from the rainwater layer in the catchment

area. Thus, Lake Buyan belongs to the characteristics of a confined basin lake [4].

Buyan Lake is one of three lakes that are located close together, so it is known as *tri danu*. Two other lakes in the vicinity, namely Beratan and Tamblingan. In addition to the term *tri danu*, the term “twin lakes” or *dwi danu* is also popular to refer to Lake Buyan and Tamblingan which are located next to each other. The existence of *tri danu* is a source of raw water for springs on the island of Bali. In addition, *tri danu* also has ecological, economic, social and cultural functions.

Ecological functions are related to the function of lakes as habitats for organisms, as well as controlling soil balance and microclimate. Social functions, among others, as an open space where people can do social interaction. While the cultural function is related to the function of the lake as a sacred area in accordance with the concept of the hierarchical sanctity of regional space in the Hindu tradition called *tri mandala* (main, middle, and lowest space). The concept of *tri mandala* places Buyan Lake in the main position of the *mandala* because it is located upstream, which is the most sacred area as a sacred place (the center of offerings). The economic function of Lake Buyan is related to the function of the lake as a source of water for irrigation of several *subaks* in Bali, fisheries, local and international tourism [5].

Communities around Lake Buyan have used the land around the lake as seasonal agricultural land, especially horticulture, including livestock and fisheries. The sustainable use of pesticides in the Buyan Lake area does not rule out the possibility of causing bioaccumulation which is then accompanied by bio magnification which of course will have a negative impact on the lake [6]. The use of multi-sectors and activities around the lake area cause the condition of the lake ecosystem to experience increasingly severe degradation. Exploitation of lakes as uncontrolled natural resources can cause various problems, such as pollution, damage to natural resources, loss of natural resources,

which results in a decrease in environmental quality.

Declining water quality can be caused by sediment content originating from erosion or the content of materials or compounds from industrial and agricultural waste. The increasing need for the use of natural resources causes the pattern of natural resource management to be carried out excessively, so that it has an impact on the disruption of the balance of the water system and the ability of land production, marked by increased erosion, sedimentation and enrichment of aquatic nutrients, especially Nitrogen and Phosphate [7].

The Buyan Lake area of Bali is reported to have been degraded. Bali Natural Resources Conservation Center (2012) stated that Buyan Lake has lost 10% of its initial area and has silted up to 10% of its initial depth. The Provincial Government of Bali in 2015 stated that Lake Buyan was experiencing degradation in the form of eutrophication/silting, pollution of hazardous chemicals/heavy metals from agro-industrial activities, decreased water level, and reduced fishing communities [8].

Various problems in Buyan Lake are the result of anthropogenic factors such as the conversion of land for agricultural activities and development on the lake's borders. The conversion of agricultural land to non-agricultural use. Changes in the agricultural sector which was originally an annual crop to become an annual crop agriculture. This greatly affects the resistance to rainwater overflow, the root absorption system, and the speed of the lake sedimentation rate. That is, increasing the potential for silting and nutrient enrichment of lake waters due to leaching by erosion. The characteristics of Lake Buyan are in the form of a confined basin that does not have an outlet so that all waste that enters the lake will accumulate continuously and affect the quality of the lake water [9].

This statement is in accordance with the results of research on the condition of Lake Buyan reported by Purnama, that Lake Buyan has experienced quite high environmental

degradation, which is caused by changes in land use into residential and agricultural areas, pollution of chemicals both from waste household and agriculture [10]. Furthermore, Suyasa et al. also reported that the water of Lake Buyan was polluted with Phosphorus with a content of 4.353 mg/L – 5.936 mg/L and sulfide with a content of 0.302 mg/L – 0.960 mg/L, as well as the BOD content which had exceeded the class III water quality standard. Governor of Bali in 2016. The BOD content that exceeds the standard limit indicates that the organic load from garbage and waste has polluted the waters of Lake Buyan [11].

The description above directs an understanding of the importance of the function of Lake Buyan for the life of the Balinese people, both ecologically, economically, socially and culturally. However, on the other hand, it undergoes degradation which reduces the four functions. Strategic efforts should be made to obtain the concept of conservation and the most appropriate control pattern with empirical conditions. The focus of this study explores the local cultural praxis, namely from the people who live around the waters of Lake Buyan. Especially regarding the conservation knowledge contained in a number of Danu Bulian myths.

Myth of Danu Bulian

Myths are sacred stories that usually explain how the world and humans came to be as they are today. In a very broad sense, the term can refer to traditional stories. The study of myth is understood by the term mythology. Mythology can cover the story of the creation of the world to the origin of a nation [12]. Myth is similar to ideology because mythology will look like universal truths that are presented in the daily memory cycle of people's reasoning [13].

Thus, the mythology in this study is specifically extracted from the myths that become the collective knowledge of the settlers in the Buyan Lake area. Several myths related to environmental conservation efforts in the Buyan Lake area, namely (1) *kayu*

larangan 'forbidden wood', (2) dragon gombang and dragon rakrik, (3) *duwe* animal, and (4) *soan kuning* and *soan besi*. One by one described as follows.

1. *Kayu Larangan* 'Wood of Prohibition' Myth

The myth of the *kayu larangan* 'forbidden wood' reveals the local community's belief in the prohibition of cutting down trees which are forbidden wood or timber protected by the kingdom. If you want to cut a tree, you must get permission from the traditional village. Violators who cut indiscriminately without the knowledge of the customary village or violate the tradition of prohibited wood as protected wood will be cursed by the ancestors and may be subject to customary sanctions.

The inscriptions found in the lake area in Bali mostly mention that the 10th to 12th century Balinese kings were concerned with saving forests and lakes. These two areas are well understood to have an important position to underlie Balinese civilization. The Prasasti Bali I and II, inscription manuscripts found in the villages on the edge of the lake, clearly written the rules for land use around the lake, even the people of the ancient Balinese era had land division or zoning. In detail, the inscription made of copper is written on the division of land. There are farmlands, grass fields for fodder, and land for planting timber for building materials. In addition, it also mentions the area for breeding, horse crossing, and the amount of tax imposed. They know that certain types of grass for animal feed can overwhelm certain tree roots. The trees around the lake will gradually dry up if the same area is planted with grass which has a very high water absorption capacity [14].

If placed on Bourdieu's thinking, their knowledge of the characteristics of land, plants, and animals shows the strong ownership of cultural capital. This knowledge is still held firmly and passed down to the present generation. Only wood that is dead or fallen alone can be taken from the forest. It also still has to be informed by the traditional village administrator or forest officer who is called *jaga wana* 'forest guard' and *jaga*

teleng 'lake guard'. *Jaga wana* is in charge of protecting the forest around the temple in the *luhuring capah* 'sublime area' around Lake Buyan and Tamblingan. While *jaga teleng* is in charge of maintaining and caring for the waters of the lake. These officers are still part of the social praxis in the *Adat Catur Desa* of Dalem Tamblingan Village, namely Munduk, Gobleg, Gesing, and Uma Jero (Bendesa Pancasari, interview 5 July 2022). The presence of the *jaga wana*, *jaga teleng*, and the social system that is still in effect is a form of social capital in Bourdieu's thought.

The cultural capital and social capital have been transformed into symbolic capital, because their existence is not merely a myth with mystical and magical nuances. However, it becomes a form of social body discipline. Its existence is obeyed and respected, like an ideology that underlies the collective actions of the settlers in the Buyan Lake area. The ownership of cultural, social, and symbolic capital is a real practice for local communities in preserving forests and lakes. They really understand its existence as a source of life or economic capital.

0. The Dragon Gombang and Dragon Rakrik Myth

The myth of the dragon gombang and the dragon rukrik are popular folk tales in the *tri danu* area, because the setting of the story concerns the existence of sites in Lake Beratan, Buyan, and Tamblingan. The myth of the dragon gombang and the dragon rakrik tells of two powerful dragons that live in the lake area. The two of them often fight about their supernatural powers for years, resulting in the destruction of the surrounding environment and suffering other living beings. Both have great supernatural powers so that the fight is balanced, no one loses or wins.

After nature was badly damaged, the gods who resided in Pucak Mangu and Pucak Sangkur feared for the continuity of nature in the future. The two gods descended from the sky into the midst of the battle of the two dragons. Dewa Pucak Mangu subtly then asked the location of the magic points of the two dragons. They were asked to tell the truth

if they wanted to be the winner in the duel. Then each dragon showed his magic in front of the gods. Naga Gombang claims that his power is in the *cadik kekolongan* (vocal cord), while Naga Rakrik says that his power is located at the tip of his tail. After hearing the location of each magical power, the dragons attacked each other again. Naga Gombang managed to peck at the tip of Naga Rakrik's tail, while the vocal cords on Naga Gombang's neck were successfully bitten by Naga Rakrik. The two dragons finally collapsed.

When he saw Naga Gombang being seriously injured and Naga Rakrik's corpse lying on Lake Beratan, Dewa Pucak Mangu ordered Naga Gombang to perform austerities in the *sapta patala* (seventh layer of the lower realms). Before heading to the hermitage Naga Gombang met his wife and told her what happened. At the end of the story, he advised that if Naga Gombang wanted to meet him, he would move his body, then the whole world would vibrate or earthquake, so his wife was advised to hug the *sendi* (based joint of the building pillar) and say alive!, alive! Naga Gombang then said goodbye and headed for the hermitage. After passing through the yellow *soan* on the west edge of Lake Buyan, to the southwest enter the cave to *sapta patala*. The *soan* is in the form of a water flow basin below the surface of the lake and where the Naga Gombang hermitage is now being built the Goa Naga Loka Temple (Bendesa Pancasari, interview 5 July 2022).

The mythology of the story of Naga Gombang and Naga Rakrik is the knowledge of the local community about the existence of mountains with their forests (Pucak Mangu and Pucak Sangkur), water (lakes and *soan*), land, and their natural phenomena. The local wisdom shows the ownership of cultural capital, social capital, and symbolic capital in the terminology of Bourdieu's thought.

The three capitals complement the mystical and magical habitus of the local community. The meeting of capital with mystical and magical habitus in the realm or the life struggle of the people living in the lake area

has supported the occurrence of social practices. In this case the collective praxis respects and maintains the functions of mountains, forests, lakes, *soans*, and lands for a harmonious life with other creatures.

0. *Duwe* Animal Myth

The myth of the *duwe* animal tells of the existence of a number of fauna that live in the waters of Lake Buyan, such as the *ulam agung* ‘big fish’, crocodiles, and dragons. The appearance of a number of *duwe* animals is unpredictable, only from time to time, and can only be seen by certain people. The existence of the *duwe* animal is highly trusted by the local community, so they are obedient not to carelessly say rude, spit, pee, or defecate in the lake waters. If it is violated, it will be fatal for the life of the perpetrator (Bendesa Pancasari, interview 5 July 2022).

The myth of the *duwe* animal is a source of individual and collective knowledge of the settler community in the Buyan Lake area. The ownership of cultural capital in the form of local wisdom has become a guide and control of community behavior towards lake waters. This also includes social capital, and symbolic capital which is reinforced by the strong conservation ideology behind the mythical packaging. Mystical and magical habits that are still strong internalized in each individual, have accumulated cumulatively collaborated with cultural, social, and symbolic capital. The combination has formed a collective practice of preserving water resources in the waters of Lake Buyan with all its biodiversity.

0. *Soan Kuning* and *Soan Besi* Myth

Soan is the local people’s designation for the body of water flow below the surface of the lake. There are two large *soans* that flow from the shores of Lake Buyan, namely the *soan kuning* and the *soan besi*. The *soan kuning* stream is yellow located on the west edge, while the *soan besi* is black located on the east side of Buyan Lake.

The myth of *soan kuning* is closely related to the journey of Naga Gombang to his hermitage in Goa Naga Loka. Likewise, *soan*

besi is often associated with the passage of the magical *duwe* animal. This is what causes the two *soans* to be sacred and keep their sanctity. The uniqueness of the fish and plants that live in the *soan kuning* water stream is yellow in color, while those that live in the *soan besi* are black in color. If the *soan* is *cerocoban* ‘polluted’, then a *pakelem* ceremony must be carried out with white ducks and other offerings (Bendesa Pancasari; Jro Mangku Pura Ulun Danu Bulian interview 5 July 2022).

The myths of the two *soans* are individual and collective knowledge of the settler community in the Buyan Lake area or what Bourdieu’s calls cultural capital. Cultural capital that has a very strong symbolic value. It is this symbolic capital that shapes perceptions and directs social behavior. Cultural, social, and symbolic capital have complemented the collective habitus of the local community. This is what drives community practices to try to keep themselves from throwing waste, garbage, urine or activities that will pollute the lake waters.

B. *Sites, Temple Architecture and Rites*

The Buyan Lake area is in accordance with its position in the main mandala of the island of Bali, being a sacred area and locus for the construction of physical artifacts of temple architecture. A number of sites and temples in the Buyan Lake conservation area, namely Ulun Danu Bulian Temple, Luwur Sari Temple, Gunung Anyar Temple, Tajun Temple, Beji Yeh Mas Temple, Soan Kuning Spring, Soan Besi Spring, and the Meringgit Stone Site (Bendesa Pancasari; Jro Mangku Ulun Danu Bulian, interview 5 July 2022).

Symbolic rites in the form of offerings of worship are carried out daily and periodically at sites and temples scattered in the forest area and the shores of the waters of Lake Buyan. Rituals are performed individually or in community groups (temple organization and traditional village members), spiritual groups performing *tirtayatra* ‘holy journey’, local governments, and provincial governments.

Periodic rituals include *aci piodalan* once every 210 day cycle, *aci pakelem*

mancawarna (a year), *aci pakelem utamaning urama* (five years), *nangluk merana* (during the plague), *ngaturang suwinih* (post-harvest), *mapag toya* (early planting season), *wana kertih* (forest ceremony), *danu kertih* (lake ceremony), and *tawur agung panca balikrama*. This *tawur agung* (great nature ceremony) refers to the lontar Purana Bhuana Bangsul which states that *catur danu* (Batur, Beratan, Buyan, and Tamblingan) is the upstream or center of Balinese life. The *panca balikrama* ceremony was held at Lake Beratan on June 16, 2011, with the aim of invoking the prosperity of the universe (Bendesa Pancasari, interview 5 July 2022).

C. *Today's Struggle*

The struggle in the realm of today's life outlines three patterns of thought and perspectives, namely conservative, progressive, and adaptive. *First*, the conservative point of view is promoted by a strong society based on ecological ideology. The structure of their meaning of Lake Buyan as the source of life "*amerta*" is closely guarded with a strong belief in the myths of *Danu Bulian*. Existence in the sense of the function of Buyan Lake is maintained so that it is sustainable in *adat* or traditional way based on knowledge in the mythical packaging of *Danu Bulian*.

Traditional legal rules in traditional villages, namely *awig-awig*, especially *pawos palemahan* 'environmental section' are also carried out obediently collectively and individually by traditional villagers. Traditional rules as local wisdom are also respected by non-Hindu settlers in the Buyan Lake area.

Utilization of the waters of Lake Buyan is limited to controlled domestic needs and religious activities. The existence of Lake Buyan with all its resources is seen as ownership of cultural capital, social capital, and symbolic capital. Its conversion into economic capital or exploitation is very limited, supervision is very tight considering its status as part of a conservation area under the Natural Resources Conservation Center (BKSDA). So, the prominent praxis of the

community in understanding the function of the lake refers to the socio-religious-ecological pattern.

Second, a progressive perspective places the community more in carrying out the fulfillment of temporary needs or the needs of daily life as the main orientation. They carry or are more driven by market ideology. The structure of their meaning of Buyan Lake is more of a natural resource that can be utilized maximum.

Excess development or utilization to support the needs of the agricultural industry, tourism services, and trade in horticultural products that are potential and growing rapidly in the Bedugul area. Lake Buyan is placed as a source of fulfilling life welfare and material wealth or in Bourdieu's view it is converted into economic capital. Thus, the community praxis understands the main function of Lake Buyan only on the socio-economic pattern.

Third, adaptive perspective. This society's point of view is based on the ideology of sustainability "*ajeg/steady*". The mechanism of compromise and normalization is an adaptive and solution option for the middle way of sustaining the preservation of the function of Buyan Lake. Efforts have been made with several superior programs, such as revitalization and strengthening of local wisdom based on mythology which has proven successful in maintaining the existence of the lake during the traditional era. Rereading is absolutely necessary to reveal new meanings that are relevant to the millennial era.

The symbolic rituals that are periodically carried out in the Buyan Lake area are balanced with concrete actions through conservation actions for the lake and its surroundings. The replanting of coffee trees on community-owned coastal forest agricultural lands, as the trend of increasing market demand returns. The planting of coffee trees is combined with superior advocates who will later become shade trees for the coffee plants under them (Bendesa Pancasari, interview 5 July 2022).

Trends in the development of camping ground rental areas has also indirectly hardened the land. Land processing activities will gradually decrease compared to horticultural agriculture which requires loose land. Loose land is relatively more prone to erosion during the rainy season which results in siltation and eutrophication 'silting' of the lake.

Thus, in this third mindset, namely the adaptive perspective, the ideological foundation of sustainability "ajeg" is the most important. In order to preserve the function of Lake Buyan, it is understood that the lake as a natural resource can be utilized optimally below the quality standard threshold. Exploitation of land in buffer zones for agricultural, residential and other supporting functions within the limits of their carrying capacity.

The rehabilitation program, normalization of the area and waters of Lake Buyan is carried out in conjunction with an integrated domestic and agricultural waste treatment program. Participatory pattern and synergy of all components of society and government (cross sectors/agencies) according to the roles of each lake stakeholder. That is, there is a compromise between socio-economic-ecological as a pattern of community praxis. That matter, this will gradually encourage the achievement of the quality standards set by the BKSDA and of course the sustainability of Buyan Lake in the future.

IV. Conclusions

The conservation knowledge contained in a number of *Danu Balian* myths has become cultural capital, social capital, and symbolic capital. The three capitals have been converted into economic capital by the settlers in the Buyan Lake area. In the traditional era, ownership of capital synergized with their habitus and social struggles and formed a praxis that prioritized socio-religious-ecology. A very different thing happens in the perspective of a progressive society with market ideology. The praxis that occurs is only in the socio-economic pattern in understanding the function of Lake Buyan.

The struggle in the realm of today's life, broadly speaking, there are three ideological-based mindsets and perspectives, namely conservative, progressive, and adaptive. The three perspectives are based on the ideology of ecology, market ideology and the ideology of sustainability "ajeg". The mechanism of compromise and normalization is an adaptive and solution option for the middle way of sustainable conservation of Buyan Lake's function. Community praxis occurs in a socio-economic-ecological pattern.

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Development Potential and Marketing Strategy of Manuaba Waterfall as a Spiritual Tourist Attraction in the Village of Kenderan in Gianyar

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ABSTRACT

The tourism industry has now become an extraordinary global phenomenon (Wijaya et.all., 2021). At the beginning of 2020 the Covid-19 pandemic hit the world, the tourism industry was devastated. The tourism industry, which was hit hard by the Covid-19 pandemic, must be restored through the right marketing strategy to improve the community's economy. Tourism marketing is very complex, compared to the marketing of goods produced by manufacturing companies. Tourism marketing is a management process that coordinates companies that are members of the tourism service industry to provide services and communications with the aim of satisfying the desires of tourists in the local, regional, national or international scope. Manuaba waterfall is a natural tourist attraction, which is currently visited by tourists with the aim of carrying out spiritual tourism activities. In the marketing of services/hospitality, it is known that there are 8 P's of marketing. The marketing mix in hospitality consists of: product, price, place, promotion, people, packaging, programming and partnerships (Morrison, 2010;351). The purpose of this study is to increase the attractiveness of spiritual tourism in Manuaba waterfall and determine the right marketing strategy for Manuaba waterfall. The theories in this study are the 8 P's theory, the 4A theory and the Tourism Area Life-Cycle (TALC) theory. This study uses qualitative methods through in-depth interviews with relevant stakeholders/policy makers and academics. From spiritual tourism potential, Manuaba waterfall has natural beauty and mystical aura that makes people who visit feel calm, comfortable and connected to God. From the 4A analysis, we can see that the Manuaba waterfall is starting to develop into a spiritual tourist attraction. Manuaba waterfall currently based on TALC (tourism area life cycle) is in exploration. At this stage there is a high level of interaction between the community and tourists. The position of Manuaba waterfall, which is currently in an exploration position, should be introduced, especially as a spiritual tourism attraction through marketing promotions.

Keywords: *spiritual tourism, 8 P's, 4A, tourism area life cycle.*

I. Introduction

The tourism industry has now become an extraordinary global phenomenon (Wijaya *et.all.*, 2021). At the beginning of 2020 the Covid-19 pandemic hit the world, the tourism industry was devastated. Bali is one of the areas that relies on the tourism industry as the main support for the community's economy. Now the world has entered the new normal era. Tourism development in the new normal era is carried out by the government through the Ministry of

The tourism industry, which was slumped by the Covid-19 pandemic, must be restored through the right marketing strategy to improve the economy of people who depend on the tourism industry. Marketing strategy is a management that is

Tourism and Creative Economy (Kemendikbud) by conducting safaris to villages and inviting people to enjoy the beauty and nature of the countryside with CHSE (Cleanliness, Health, Safety, Environment) as a tourism tagline after the Covid19 pandemic. or so-called tourism in the new normal era. Tourism in the new normal era is an agenda that aims to prevent and control Covid-19 for people in public places and facilities to prevent new epicenters or clusters during the pandemic. In addition, the long-term goal is to build the trust of the people who travel to various tourist destinations in Indonesia (Falah, 2021; Hermawan, 2021; Putra *et.all.*, 2021, Republika, 2020). structured to accelerate the solution of marketing problems and make strategic decisions (Suryadana dan Octavia, 2015: 21). Marketing is the function that has the greatest contact with the external environment, whereas

the company has only limited control over the external environment. Therefore marketing plays an important role in strategy development. In the context of strategy formulation, marketing has two dimensions, namely the current dimension and the future dimension (Fandy,2006:6).

Tourism marketing is very complex in nature, compared to the marketing of goods produced by manufacturing companies. Tourism marketing is a management process that coordinates companies that are members of the tourism service industry to provide services and communications with the aim of satisfying the desires of tourists in the local, regional, national or international scope. The marketing mix in hospitality consists of: product, price, place, promotion, people, packaging, programming, and partnerships (Morrison, 2010;351). The marketing mix is used to achieve company goals, especially the tourism service industry and to satisfy the desires of tourists. Marketing mix tools in the new normal era are of course applied under different conditions, adjusting to the conditions of the Covid-19 pandemic at a destination.

In an effort to meet the needs of visiting tourists, a tourist destination must meet four elements of the tourism industry, namely attractiveness, accessibility, amenities, and ancillary), (Ningtiyas *et al.*, 2021). Attraction is a potential main attraction owned by a tourist destination that can attract tourists to visit (Kusmalinda *et al.*, 2019). Accessibility is the ease of access for tourists to reach a tourist destination, which includes safety, comfort, and the time required (Nabila dan Widiyastuti, 2018). Amenities are all forms of facilities that

meditation. The number of tourists visiting Manuaba waterfall in 2019 to 2022 is 500 people, for the number of tourists who carry out spiritual tourism activities as many as 100.

Tourism development is a concept that continues to develop (Suryaningsih dan Suryawan, 2016). The concept of the tourism area life cycle or better known as the tourism area life cycle is a concept that has the carrying capacity to see the condition of tourism in an area. This concept will show that a tourist area always shows changes from time to time, be it changes that have

that support the needs of tourists when visiting a tourist destination, such as accommodation (residence), places to eat and drink, entertainment venues, and shopping areas (Khotimah dan Wilopo, 2017). Ancillary is an additional service by travel organizers such as tour guides, ticket bookings, travel agencies, and the availability of an information center (Utama dan Bagus, 2016).

Manuaba waterfall is a natural tourist attraction, which is currently visited by tourists with the aim of carrying out spiritual tourism activities. Spirituality is a belief and religion that has long and in the future become one of the main factors for carrying out tourism activities. Spiritual tourism is the "result" of religious/religious tourism whose activities include: Yoga, Ayurveda, Meditation, Cultural Activity, religious activity, Melchers (2006). Spiritual tourism activities carried out by spiritual organizations, not only attract religious tourists, but also non-religious visitors who have different desires and have preferences with respect to their own lives and satisfaction (Susanti *et al*, 2019). Spiritual tourism is an exclusive form of tourism, with religion as the driving force. Therefore, it can be said that spiritual tourism is one of the oldest forms of tourism along with the history of religion in the world. The product of spiritual tourism is dominated by experience; especially the spiritual experience and also the personal experience of religiosity (Darsana, 2022). Spiritual tourism activities that have developed in Manuaba waterfall which are followed by tourists are

increased or changes that have decreased. With good management, tourism plays a role in empowering scarce resources so that the tourism life cycle can be extended to be sustainable (Theobald, 2004). Theory Tourism Area Life-Cycle is a concept that is applied or used in the development of a tourist area (Susanti *et al*, 2019).

Manuaba waterfall currently based on TALC (tourism area life cycle) is in exploration. Exploration is the stage of introducing new tourism products, visitors or tourists begin to

arrive in small numbers. Tourists who initially only visited to see the natural beauty of Manuaba waterfall felt a mystical, calm and comfortable atmosphere that aroused tourists' spiritual desires such as meditation. In order for this Manuaba waterfall spiritual tourism product to hit its target, there must be a more integrated and structured marketing system, Manuaba waterfall will become better known. Therefore, researchers will examine spiritual tourism products owned by Manuaba waterfall so that they can attract tourists and carry out spiritual tourism activities in Manuaba waterfall. This study aims to determine how the potential of Manuaba Waterfall as a spiritual attraction and marketing strategy of Manuaba Waterfall. The benefits of this research are to increase the attractiveness of spiritual tourism in Manuaba waterfall and determine the right marketing strategy for Manuaba waterfall.

II. Research Method

This study uses a qualitative descriptive method because researchers want to know the potential of Manuaba waterfall as a spiritual attraction and the right marketing strategy for Manuaba Waterfall. Data collection techniques in this study through observation, interviews and documentation. The main instruments in this study include, observation guidelines, which are written observations to find data about those related to nature, magic and mysticism to find out the potential of the Manuaba waterfall and determine the right marketing strategy for the Manuaba waterfall that has an impact on the community in Kenderan Tourism Village. The interview guide is in the form of a list of questions to find data about the potential of the Manuaba waterfall DTW as a spiritual tourism object and the marketing strategy of Manuaba waterfall. The informants interviewed in this study were the Chair of the Tourism Awareness Group (Pokdarwis), the Head of Kenderan Village, the government (Head of the Gianyar Regency Tourism Office), Penglingsir Puri Manuaba, environmental activists, local entrepreneurs in the Kenderan Tourism Village, researchers/academics and tourists. In this study, researchers used data validity techniques through triangulation.

III. Research Result

Manuaba waterfall is a natural tourist attraction that has developed and is well known to tourists both domestic and foreign with the number of tourist visits in 2019-2022 around 500 people. After the pandemic period, when entering the new normal era, there were some tourists who had done spiritual activities at the Manuaba waterfall such as meditation activities. Manuaba waterfall is located in Kenderan Tourism Village, Tegallalang District, Gianyar Regency, Bali Province. Kenderan Village is located at 115.28955 East Longitude/-8.455958 South Latitude which has an area of about 7.18 km² and is located at an altitude of approximately 600 meters above sea level. Kenderan Village has a relatively flat land surface/landscape. Kenderan village has a tropical climate with a minimum temperature of 220 C and a maximum of 280 C, with an average humidity of above 80%. Kenderan Village has a strategic location and is very accessible in terms of communication and coordination, especially with the sub-district and district government levels. The Kenderan Village area is led by a Perbekel and consists of 10 official banjars and 3 traditional villages, each banjar led by a Kelian Banjar Dinas. The Banjar Dinas in Kenderan Village are Banjar Dlod Blungbang, Banjar Pande, Banjar Tangkas, Banjar Tengah, Banjar Triwangsa, Banjar Gunaksa, Banjar Pinjul, Banjar Dukuh, Banjar Kenderan, and Banjar Kepitu. As for the traditional village itself, Kenderan Village has 3 villages, namely the Dlod Blungbang Traditional Village, the Manuaba Traditional Village, and the Kenderan Traditional Village (Jadesta.kemenparekraf).

Figure 1. Manuaba Waterfall

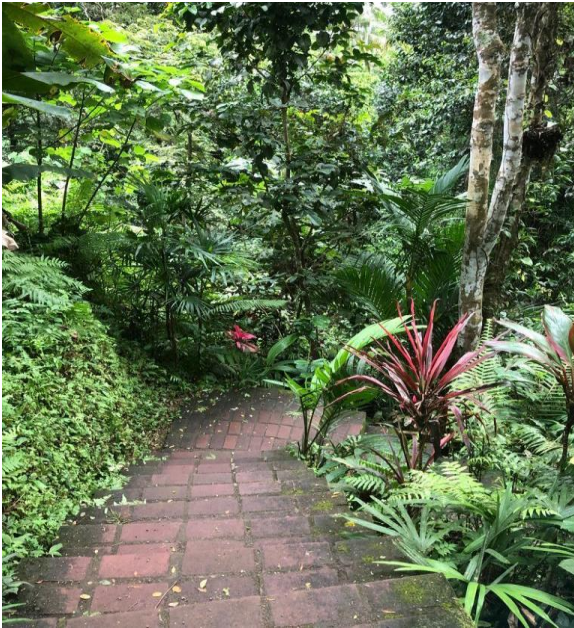


From the potential for spiritual tourism, Manuaba waterfall has natural beauty and an aura of mysticism that makes tourists who visit feel calm, comfortable and connected to God. From the 4A analysis according to Butler (1980) we can know that the Manuaba waterfall began to develop into a spiritual tourist attraction through descriptive analysis as follows: attraction is a natural tourist attraction such as a stunning waterfall view which is the main attraction to increase tourist visits. Spiritual tourism attraction that can be done is meditation by focusing on God with a mystical atmosphere because the place is hidden so that tourists who meditate feel comfortable. In addition to meditating, tourists can do worship because there is a mixture of seven holy springs called tirta. The seven tirtas consist of Tirta Sangku, Tirta Sudamala, Tirta Connect Dawa, Tirta Bulan, Tirta Dadapan, Tirta Gringsing and Tirta Lindung Wesi. The surrounding community believes that doing cultivating will purify the body and spirit. Foreign tourists are also interested in doing spiritual purification activities using holy water because they believe they will get peace of mind. In terms of accessibility, access to DTW Manuaba waterfall is not in accordance with comfort and safety standards. For accessibility porkdarwis together with the local community carry out mutual cooperation

activities to clean the environment for easy access for tourists to Manuaba waterfall. Tourists who carry out tourism activities are expected to stay longer in Kendran Tourism Village to try various tourist attractions, especially the Manuaba waterfall. Tourists who travel in the village of Kenderan Tourism need comfort facilities (amenities) such as villas, homestays, resorts, restaurants, cafes, and minimarts, so that the length of stay of tourists is longer. Ancillary is an additional institutional support and service. This additional service is an organization or group that is aware of tourism, such as a tourism-aware group that provides a clearer understanding of this tourism. Ancillary system (institutional role) is needed in developing a tourist attraction.

Figure 2 Application of 4A in Manuaba Waterfall





Although Manuaba waterfall has the potential to be developed as a spiritual tourist attraction, without being supported by strong institutions it will be difficult to develop and tourists do not know about the existence of Manuaba waterfall. For now, the institutions that help introduce, promote and manage are porkdarwis and Puri Manuaba Retreat. Porkdarwis and Puri Manuaba Retreat have tried to introduce, promote and manage the Manuaba waterfall but the results have not been maximized. For this reason, it is necessary to carry out TALC (tourism area life cycle). Based on observations and interviews with existing stakeholders (Chairman of the Tourism Awareness Group (Pokdarwis), Head of Kenderan Village, Penglingsir Puri Manuaba, environmental activists, local entrepreneurs in the Tourism Village of Kenderan, researchers/academics and tourists), that the current position of the Manuaba waterfall is based on TALC (tourism area life cycle) is in an exploration position. Exploration is the stage of introducing new tourism products, visitors or tourists begin to arrive in small numbers. This stage is related to discovery, which is a place as a new tourism potential found by tourists, tourism actors and the government. Usually the number of visitors is small, tourists are attracted to unpolluted and quiet areas, the location is difficult to reach but is of interest to a small number of tourists. At this stage there is a high level of interaction between the community and tourists. The position of Manuaba waterfall, which is currently in the exploration position,

should be introduced, especially as a spiritual tourism attraction through marketing promotions.

Figure 3 Tourists Visiting Manuaba Waterfall



Based on the results of interviews, researchers with one of the speakers in Kenderan Village said that it was true that there were problems related to the marketing system of the Kenderan Tourism Village such as the product: Manuaba waterfall, which has a tourism product with a calm and unspoiled natural atmosphere which is the main attraction for tourists in the new normal era. Manuaba waterfall is unique compared to other waterfall tours, namely a mixture of seven holy springs called tirta. The seven tirtas consist of Tirta Sangku, Tirta Sudamala, Tirta Connect Dawa, Tirta Bulan, Tirta Dadapan, Tirta Gringsing and Tirta Lindung Wesi. However, the facilities near Manuaba Waterfall are inadequate for visiting tourists, price: currently tourists visiting Manuaba Waterfall have not been charged. There should be a price agreement between the land owner and the village to provide better service quality to tourists to maintain and care for the existing facilities at the Manuaba waterfall, place: Manuaba waterfall has natural beauty that will be a privilege for tourists. The natural atmosphere is calm, quiet and beautiful,

making Manuaba waterfall a private tourist spot (more freedom to enjoy the beauty of Manuaba waterfall). However, Manuaba waterfall has a hidden place and there are no clear directions to tourist sites, promotion: Manuaba waterfall does not yet have a clear promotion system consisting of a website, is not registered on trip advisor and does not have a supporting social media account so that it does not have the right promotion, people: stakeholders in Manuaba waterfall to synergize and collaborate in realizing effective and targeted marketing, packaging: Manuaba waterfall must be arranged better so that it has an exclusive appearance, referring to its target, namely foreign tourists, programming: The community through the Traditional Village, Pokdarwis and local entrepreneurs jointly designed the Manuaba waterfall tour package as a spiritual tourism attraction, partnership: In promoting the Manuaba waterfall as a spiritual tourist attraction, it is necessary to have a partnership from the tourism service industry that supports the development of the Manuaba waterfall such as the Association Of The Indonesian Tours and Travel Agencies (ASITA), the Indonesian Hotel and Restaurant Association (PHRI), the Travel Bureau (BPW).

Figure 4 Photo Interview with Resource Person



IV. Conclusion

Manuaba waterfall has spiritual tourism potential such as natural beauty and an aura of mysticism that makes visiting tourists feel calm, supported by strong institutions it will be difficult to develop and tourists do not know the existence of the Manuaba waterfall.comfortable and connected to the creator. Manuaba waterfall is currently in the exploration stage. Exploration is the stage of introducing new tourism products, visitors or tourists begin to arrive in small numbers. In order for this Manuaba waterfall spiritual tourism product to hit its target, there must be a more integrated and structured marketing system, Manuaba waterfall will become better known as a spiritual tourism attraction, but without being

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Potential and Development of Telaga Waja Holy Water as a Religious Tourism Attraction in Kenderan Tourism Village, Gianyar Regency

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ABSTRACT

This study aims to determine the potential of Religious Tourism in Bali, especially in the tourist village of Kenderan, Gianyar Regency by identifying the potential of Religious Tourism Holy Water Telaga Waja by involving stakeholders in the development of Religious Tourism, and finding forms of potential development of Religious Tourism in Bali as part of adaptation to Alternative Tourism in the new normal era. This study used descriptive qualitative method. Data collection was carried out by in-depth interviews, making observations with local communities, stakeholders/policy makers and academics in the tourism sector. The theory used in this research is the theory of change, the theory of tourism area life cycle (TALC), and the theory of participation. This study uses a SWOT analysis tool to determine the strengths, weakness, opportunity, and threats. The alternative strategy that will be used is to improve the image of tourism objects so that they can compete with other tourism objects, improve cleanliness and maintenance of existing facilities, add tourism support facilities/facilities that are still lacking, realize tourism development by the government, increase tourism environmental quality of tourist areas, and carry out effective promotional activities. Based on the results of the study, the suggestions that can be submitted are as follows The government should fix facilities that can provide comfort to tourists, such as place for ordering, toilets, trash cans, and parking lots and maintaining the sustainability and cleanliness around the Telaga Waja fishing area in order to create health and save the environment from damage.

Keyword: Religious Tourism, Alternative Tourism, Holy Water, SWOT

I. Background

The development of the tourism world in Bali has undergone very rapid changes after Covid19. The island of Bali as one of the favorite tourist destinations, has exotic natural beauty, enchanting beaches, with all kinds of unique customs, culture and sacredness as well as the friendliness of its inhabitants to the attention of the International World. Bali is not only rich in natural mining products, forests and so on, thus placing the tourism sector as the main priority. Therefore, it is undeniable that the role of the tourism sector in Bali is very dominant and affects various aspects of people's lives both from the economic, social, cultural, and natural environment aspects in addition to other sectors that have also been optimally supported.

According to data from the Central Statistics Agency (BPS) for the Province of

Bali, foreign tourists (tourists) visiting Bali in 2022, have experienced a drastic increase, still in the new normal era. Foreign tourists

(tourists) who came directly to Bali Province in June 2022 were recorded as 181,625 visits. , up

57.10 percent compared to the previous month's period of 115,611 visits. For that period, the origin of the foreign tourists who mostly came to Bali was still dominated by foreign tourists of Australian, Chinese, Japanese, British and Indian nationality. With an average length of stay at five-star hotels with long-term duration that puts forward the concept of nomadic tourism (work from everywhere). As a tourist destination, all the needs for facilities and infrastructure to support the tourism industry such as hotels, inns,

Choosing the object of research in the Kenderan Tourism Village, which is located in the Tegalalang District, Gianyar Regency is one of the tourist villages that has an unspoiled environment with natural scenery in the form of vast stretches of rice fields and hills that are still beautiful without a human touch. With fresh air and a cool climate, Kenderan Village offers a lot of religious tourism, such as the Griya Sakti Temple which can be opened to the Hindu community in general. In addition to beautiful

natural scenery, Kenderan has a uniqueness, namely abundant springs, both in the form of purified springs (holly water), which is famous for the Penglukatan Pura Beji Telaga Waja related to this, The current direction of tourism development also supports the religious tourism program where this cultivating tour is part of the advantages possessed by the local village. As stated by Pastor Ida Pandita Mpu Jaya Brahmananda (Prof Pitana), Melukat as a spiritual tour he explained:

“Melukat can be seen from two sides. The first is a religious activity for Hindus, and the second is a spiritual tour that can be done by anyone. Especially for the first side, he continued, the Melukat ritual is self-purification for Hindus. According to Wikipedia melukat is a spiritual cleansing ceremony of the mind and soul in humans. This ceremony is carried out from generation to generation by Hindus to this day. Purification spiritually means removing the dirty influence / klesa in oneself. This tradition is often carried out at Beji Temple, Waje Kenderan Lake, Gianyar, Bali, Indonesia. Melukat comes from the word sulukat, namely su which means good and lukat which means purification. The Melukat ceremony is led by a ruler. Offerings such as prascita and bayuan are prepared by giving spells. The person who will be ceremonially will be enchanted first by the holder. After the incantation process is complete, the person to be ceremonious is watered. With the creativity of the Balinese people, this new tourism trend is combined with the original Balinese traditions so that the Melukat ritual tourism is formed. According to him, actually not only melukat, but rather the religious tourism offered by tourism in Kenderan Village, not only cleaning oneself with holy water, but also part of a trip to some sacred or unique places. He added that the melukat ritual tourism trend itself has been popular among tourists since the last five years.

In addition, according to the Head of Kenderan Village, Mr. Dewa, it was said that as a tourist village, Kenderan does not yet have good infrastructure, especially from the place of worship, which is an icon or religious tourism activity that has elements of sacred language, spirituality, and religion which are

In addition to several springs in nature which are used as places to melukat for tourists, there are also some tourists who go directly to several priests in their homes.

(<https://travel.kompas.com/read/2021/12/15/180500527/melukat-tradition-umat-hindu-di-bali-dan-wisata-spiritual->)

The development of tourism in the village of Kenderan is quite rapid, this is known by the many accommodation facilities in Kenderan. Several large villas that already exist, such as Dedari Kryamaha, Vrindawan, Kayangan, Kendran and Tri Upasedana Villa, besides that, there are already many tourist objects with the concept of hidden places that are often visited by foreign tourists and need further development. The results of the interview with the Stakeholder who served at Beji Telaga Waje Temple stated that the cursing must be carried out without a single thread and must not be violated, if violated it will be seriously affected. Bliu added that the philosophy of melukat without clothes means that we are born naked and die too, besides that holy water that touches our bodies is more pervasive and its blessings are felt by the creator.

Based on the results of the interview with the Chairperson of Pokdarwis, Mr. Dumia, it was said that as a tourist village he was proud of the problems faced by the undeveloped place of worship as an attraction for tourist destinations, because not many know about it and only a few local residents carry out religious tours. This results in tourists visiting and staying at Kenderan not having a special impression of the tourist attractions offered, so the length of stay is very short. The existence of problems related to the welfare of the community and the need for the Kenderan Tourism Village to have more attractive tourist attractions for tourists by utilizing existing natural resources,

the characteristics of Kenderan. This results in tourists visiting and staying at Kenderan not having a special impression of the tourist attractions offered, so the length of stay is very short. Bliu added that another problem was the lack of synergy between Pokdarwis and the community in terms of tourism

development, it was proven that not many people outside the village knew about the place of worship.

1.2 Problem Formulation

Based on this background, the problems in this study are formulated as follows:

1. How is the potential mapping and development of Telaga Waja Holy Water as a Religious Tourism Attraction in the Kenderan Tourism Village, Gianyar Regency?

2. What is the strategy for developing Telaga Waja Holy Water as a Religious Tourism Attraction in the Kenderan Tourism Village, Gianyar Regency?

1.3 Research Objectives

The objectives to be achieved from the potential and development of Telaga Waja Holy Water as a Religious Tourism Attraction in the Kenderan Tourism Village, Gianyar Regency, are:

1. To identify the potential mapping and development of Telaga Waja Holy Water as a Religious Tourism Attraction in Kenderan Tourism Village, Gianyar Regency.

2. To formulate a strategy for developing the Holy Water of Telaga Waja as a Religious Tourism Attraction in the Tourism Village of Kenderan, Gianyar Regency.

1.4. Benefits of research

This research can provide several benefits as follows:

1. Policy formulation

For related agencies, especially the Gianyar Regency Tourism Office, this research can be taken into consideration/input in determining a policy related to the development of Telaga Waja Holy Water as a Religious Tourism Attraction in the Kenderan Tourism Village, Gianyar Regency.

2. Science

The results of this study can be used as a reference in the form of publication of research results. Which contributes to the science of tourism, especially in solving problems related to the strategy for developing places of worship, as well as increasing insight in the field of tourism, especially the development of religious tourism attraction which is a trend in the new normal era and providing new concepts to realize sustainable tourism development.

community-based through community empowerment and natural resources potential.

3. Society

The results of this study are expected to contribute ideas to the community to be able to develop alternative tourism in this case special interest tourism, namely religious tourism through the potential for mental health and spirituality that involves local communities, so that later they can participate and gain contributions/benefits from the development of alternative tourism, especially wellness tourism. sustainably.

Study Of Literature, Concept, Theory, And Research Models

2.1 Literature review

2.1.1 Religious Tourism

According to the Big Indonesian Dictionary is traveling together to expand knowledge (Petroningsih, 2005: 640). Travel is also known as travel. Tourism is a journey carried out by one or more people with the aim of getting pleasure and the purpose of knowing something, it can also be related to sports activities, health, religion, and other tourism purposes.

Tourism is a phenomenon of travel activities carried out by a person or group of people to a place to fulfill their needs and desires, where the trip is not done to look for a job or a living, besides that these activities are supported by various kinds of facilities that exist in the destination area. according to the needs and desires (Ridwan, 2012: 1-2). Tourism is often associated with religion, history, customs, beliefs of people or groups in society.

In general, tourism is an activity to travel with the aim of getting pleasure, satisfaction and knowledge. So, religious tourism is a journey undertaken to improve religious practice so that the desired da'wah strategy will be felt by the whole community. Religious tourism as part of da'wah activities must be able to offer tourism both in religious and general tourist objects and attractions, able to arouse public awareness of the awareness of religious adherents (Fathoni, 2007: 3). There are also those who define religious tourism as the temporary and short-term movement of

people to destinations outside the places where they usually live and work and their activities during their stay in those destinations in order to visit religious places (Chaliq, 2011: 59).

Tourism is a phenomenon of travel activities carried out by a person or group of people to a place to fulfill their needs and desires, where the trip is not done to look for a job or a living, besides that these activities are supported by various kinds of facilities that exist in the destination area. according to the needs and desires (Ridwan, 2012: 1-2). Tourism is often associated with religion, history, customs, beliefs of people or groups in society.

2.2 Research Concept

2.2.1 Religious Tourism Development Strategy

According to Marpaung (2000), strategy is a process of determining the value of choices and making decisions in the use of resources that creates a commitment for the organization concerned to actions that lead to the future. In determining a suitable and appropriate strategy, it must begin by identifying, analyzing the opportunities and risks that exist in the environment. Because the situation and environmental conditions are always changing or dynamic, the strategy used must be appropriate, so that what is the goal of the company can be achieved as much as possible, especially in religious tourism-based development. According to Tjiptono (1997:3) the concept of strategy can be defined into two different perspectives, namely: 1) from what the organization wants to do, and 2) from the perspective of what the organization ultimately does. From the first perspective, strategy can be defined as a program to define and achieve goals and implement the program. Meanwhile, based on the second perspective, strategy is defined as a response pattern or organizational response to the environment over time.

2.2.2 Sustainable Tourism Development (Sustainable Tourism)

The development of community-based nature tourism is part of alternative tourism, of course, is closely related to sustainable tourism development, because the purpose of developing alternative tourism is to be able to

carry out sustainable tourism development. In 1987, the World Commission on Environment and Development, commonly known as the Brundtland commission (name of the chairman of the commission), argued that the current environment and development were unsustainable and that new actions were needed. which ensures the sustainability of the world for the future. What is meant by "sustainable tourism" is to bring together the needs of tourists and tourist destinations (DTW) in an effort to save and provide opportunities to become even more attractive in the future. This is a consideration as an invitation from the government so that all existing resources can be utilized for economic, social and aesthetic purposes that can be used as an attraction by maintaining the integrity of cultural diversity supported by living systems.

Sustainable tourism should (ILO, 2012):

1. Utilizing environmental resources which are key elements in optimal tourism development, maintaining important ecological processes and helping to conserve natural heritage and biodiversity.

2. Respect the socio-cultural authenticity of the host community, preserve artificial heritage and contemporary cultural life, traditional values, and contribute to intercultural understanding and tolerance.

3. Ensure long-term operations, which provide equitable distribution of socio-economic benefits to all stakeholders, including stable employment and opportunities for the host community to generate income and social services, and contribute to poverty alleviation.

Community empowerment in the development of wellness tourism based on the potential for health and spirituality in the Kenderan Tourism Village in this study can be said to be a tourism activity that can realize sustainable tourism development, seen from these indicators. With the development of wellness tourism based on the potential of natural resources, it is hoped that it will improve the welfare of the local community through the active participation of the community based on the principles of community based tourism (CBT) and the

protection of cultural heritage assets of the local community and the preservation of environmental sustainability which is managed harmoniously so that they continuously become beneficiaries are not victims of tourism development.

2.3 Theoretical basis

The grand theory used in this research is the Tourism Area Life-Cycle Theory (TALC) which is used to analyze and solve the first problem in the research, which is related to mapping the potential of Telaga Waja Holy Water as a Religious Tourism Attraction in the Tourism Village of Kenderan, Gianyar Regency. By understanding the theory of the life cycle of tourism products, policy holders (Government, Community and Entrepreneurs) can understand where the position of the Kenderan Tourism Village is, this can be seen through data on tourist visits within a certain period of time and how the development of its tourist attraction. By knowing these data, policy holders, especially the people who are members of the tourism awareness group (Pokdarwis) are expected to be able to map the potential for health and spirituality in the development of wellness tourism,

2.3.1 Theory Tourism Area Life-Cycle /TALC

Theory Tourism Area Life-Cycle is a concept that is applied or used in the development of a tourist area. This framework is a natural plot but was only researched in the early 1980s by Butler. Butler's Tourism Area Life-Cycle theory (1980) was applied to the Life-Cycle of Tourism Product by Butler in 1996 (Getz, 1992: 753). The basic idea of Butler's (1980) tourist area life cycle is that the starting destination is generally unknown and visitors initially come in small numbers because they are limited by supportive factors such as accessibility, facilities and local knowledge. TALC theory explains the development of tourism destinations into six stages of development. The first stage is exploration (exploration), 2) the involvement stage (involvement),

The tourist area has become a small tourist attraction visited on a day or weekend, some facilities have been changed in form and function. At this stage, efforts are needed from

the government to rejuvenate/rejuvenate. At this stage, it is necessary to consider changing the use of tourism areas, seeking new markets, creating new market channels, and repositioning tourist attractions to other forms. Tourism Area Life-Cycle (TALC), has a major impact on tourism life, the development of the tourism industry is strongly influenced by TALC.

2.4 Model Study

The following model describes the framework of thinking, theoretical framework and concepts used as a guide for analysis. The research begins with the condition of tourism in Gianyar Regency in the new normal era. To restore Bali's tourism, the government has begun to direct the development of tourism activities in the open with the aim of improving the fitness of tourists. Policy makers must begin to improve by providing tourism development solutions that focus on quality tourism, one of which is taking opportunities in the development of religious tourism. Religious tourism activities are developed in accordance with the potential of natural resources owned by the Kenderan tourism village, especially the potential of holy water as a new icon for tourist villages.

Research Methods

3.1 Room Scope of Research

This type of research is a qualitative research supported by quantitative data through the use of qualitative descriptive data analysis technique analysis which is a research that emphasizes the observation of phenomena and requires sharp instincts from researchers, who can examine problems regarding the potential and development of religious tourism in Telaga Waje holy water and how formulate strategies and programs for its development.

3.2 Location and Time Study

This research was conducted at the Kenderan Tourism Village, Tegalalang District, Gianyar Regency, the Kenderan Tourism Village was officially designated as a tourist village by the Gianyar Regency government, based on the Gianyar Regent's Decree Number 429/E02/Hukum/2017. In general, Kenderan Village has natural resources in the form of

land, Holly Water (holy water) is very beautiful, complementing the beauty of Kenderan Village. The potential of natural resources in the tourism village of Kenderan is very strategic to be studied in the development of religious tourism.

3.3 Types and Sources of Data

3.3.1 Data Type

1. Qualitative data

Qualitative data is data in the form of sentences, words or pictures (Sugiyono, 2011). Data in the form of relevant information in this study such as: an overview of the potential of the Kenderan Tourism Village. The natural environment in the form of natural resources and the behavior of people's lives that support the development of tourism in Gianyar Regency. Activities carried out such as natural and cultural activities.

2. Quantitative Data

Quantitative data is data in the form of numbers, or qualitative data that is scored (scoring) (Sugiyono, 2014). Data that can be calculated in the form of numbers such as: population, number of tourist visits, number of facilities in the form of accommodation, and springs.

3.3.2 Data source

The data used in this study consisted of two sources, namely:

1. Primary data sources are: data obtained directly from key informants and respondents. This data is also called actual data, so that the research results are not easily doubted, including: informants and objects observed, through retrieval of documentation and in-depth direct interviews with informants: Head of Tourism Awareness Group (Pokdarwis), Village Head (perbekel) Kenderan, Penglingsir Puri Manuaba, environmental activist, local entrepreneur in Kenderan Tourism Village, government (Head of Gianyar Tourism Office), researchers/academics, tourists.

2. Secondary data sources are: data that has been written or processed by another person or an institution (data that is already available). This data is also referred to as supporting data to complete the research

results, including: various types of documents such as books, magazines, archives and decrees (SK) for the formation of the Tourism Awareness Group and the profile of the Kenderan Tourism Village.

3.4 Techniques for Determining Informants and Respondents

3.4.1 Determination of Informants

Informants in this study were determined by purposive sampling method. According to Sugiyono (2014) purposive sampling is: a technique for sampling data sources with certain considerations. The criteria used to determine the sources are as follows:

1. Have in-depth knowledge of tourism and tourism data.
2. Knowing and understanding the general condition of the research location/area (Kenderan Tourism Village, especially the natural resources in Kenderan.
3. Have an understanding of religious tourism development policies.

Informants in this study are:

1. The government consists of: Head of the Gianyar Regency Tourism Office.
2. The community consists of: Head of the Tourism Awareness Group (Pokdarwis), Village Head (perbekel) Kenderan, Bendesa Adat.
3. Tourism entrepreneur (Puri party).
4. Researcher/academic
5. Stakeholders (religious leaders)

3.4.2 Technique Resource Determination

The natural resource persons for this research are experts/experts. Respondents were selected according to the needs in this study, with the following criteria:

1. Competent experts in alternative tourism
2. Knowing the existence of the Kenderan Tourism Village in Tegalalang District, Gianyar Regency.
3. Knowing about Telaga Waja Penglukatan well
4. Understanding religious tourism activities

3.5 Data collection technique

Data validity for the accountability of scientific essays is very necessary, for that data collection techniques will be carried out in various stages such as:

1. Observation

Observation is a way to conduct an assessment by conducting direct and systematic observations. The data obtained in the observations were recorded in an observation note. Recording activities in this case are part of the observation activities (Nurancana and Sunartana, 1992). The observation stage was carried out with initial observations in the Kenderan Tourism Village.

2. Interview (interview)

Interview is a way of collecting data used to obtain information directly from the source. Interviews are used if you want to know things from the informant in more depth. Sugiyono (2014), states that interviews are used as a technique to find problems that must be investigated, and if researchers want to know things from more in-depth informants and the number of informants is small. This data collection technique is based on self-reports or self-reports, or at least on personal knowledge and/or beliefs.

3. Interview guidelines are used to interview informants who will provide data according to the research objectives. Information or data regarding the history of tourism development and to find out community activities related to community-based tourism development in the development of religious tourism, which need to be interviewed are: the head of the tourism awareness group (Pokdarwis), village heads, tourism actors (puri manuaba), tourists who are visiting the research area, local entrepreneurs, policy makers in the community and academics. Likewise, to obtain information on government policies in relation to tourism development, interviews were conducted with the Gianyar Regency Government.

4. Documentation

Document studies are carried out by collecting secondary data which is used as a theoretical basis and as a guide for conducting research. Documents are important records of events or activities that have passed. Documents can be in the form of writing, pictures or monumental works of someone. Document studies are complementary to the use of observation and interview methods in qualitative research.

3.6 Data Collection Instruments

The data collection instrument used was an in-depth interview guide containing a list of questions to informants to obtain data in the discussion of the first problem formulation. To obtain data in the discussion of the problem formulation, the two data collection instruments used were a list of questions in the form of draft in-depth interviews with stakeholders related to sacred language, spirituality, and religion in the development of religious tourism that had an impact on the community in the Kenderan Tourism Village, Gianyar Regency.

3.7 Technique Data analysis

Data analysis techniques used in this study include:

3.7.1 Qualitative Analysis

Qualitative analysis is a method used to examine objects that cannot be measured by numbers, exact measurements are carried out by interpreting verbal data collected through observations, interviews, including free interviews and in-depth interviews related to sacred language, spirituality, and religion in the development of community-based religious tourism in the Kenderan Tourism Village, Gianyar Regency.

3.7.2 SWOT Matrix Analysis

SWOT analysis (Strengths, Weaknesses, Opportunities, Threats) is a strategic planning analysis method used to monitor and evaluate the internal and external environment of a business objective. Various possible SO, ST, WO, and WT strategies with IFAS and EFAS tables. The SO strategy, states that all strengths are used to take advantage of opportunities as much as possible, the ST strategy, states that using all the strengths they have to overcome threats. WO, states that taking advantage of existing opportunities by minimizing existing weaknesses. WT, stated that trying to minimize existing weaknesses and avoid threats.

Potential And Development Of Holy Water As A Religious Tourism Attraction In Kenderan Village, Gianyar Regency

4.1 History of Waja Lake

Telaga Waja Temple is a very ancient and sacred pathirtan. According to information from the Antiquities Service, Telaga Waja Temple is 1,000 years old. It was built in the 10th century AD as the center of the sacred hermitage of the Kasogatan Buddhist monks. The original ancient name of Telaga Waja Temple was Talaga Dwaja. This is known from the classic Nagarakretagama manuscript written by Mpu Prapanca in the 13th century AD. It is written that on the island of Bali there is an important Kasogatan Buddhist hermitage center called Talaga Dwaja. The stamp or seal is a symbol shaped like the doorstep of an ancient wooden house. If we visit Telaga Waja Temple we can still see in one of the niches a relief seal with a symbol shaped like a doorstep. From here we can know how important the position of Telaga Waja Temple was in ancient times, even to the point that it was published in the Nagarakretagama classic script written on the island of Java. In the Dharma Yoga Samadhi ejection there is a hint to do melukat bathing for 7 times at this pathirtan Telaga Waja. The goal is to cleanse all the mala [self-defilement] and widen the path of enlightenment. Apart from Nagarakretagama, there are also other old texts that contain the Telaga Waja Temple. In the Bulian Inscription, it is stated that if you frequently bathe in the pathirtan Telaga Waja which is about 1000 years old, it will be useful for healing the body, healing the mind and getting prosperity. So Telaga Waja Temple is a sacred temple which was built in the 10th century AD [already 1000 years old],

4.2 Results of Analysis and Discussion

4.2.1 Potential and Development of Holy Water as a Religious Tourism Attraction in Kenderan Village, Gianyar Regency.

Tourism potential is everything that is found in a tourist destination and is an attraction so that people want to come to visit the place (Mariotti in Yoeti, 1996:172). According to Pedit (1999) in the book of Tourism Science, tourism potential is anything that can be developed into a tourist attraction. From this understanding, it can be concluded that tourism potential is everything that is part of natural, cultural and man-made wealth that

has a certain uniqueness that becomes an attraction for tourists to want to visit and travel, and can develop into a tourism service industry that can provide benefits. for the people in the area.

Bali is rich in beautiful natural resources, has a beautiful panorama and is famous in foreign countries. Besides that, Bali also has fertile soil and beautiful places of worship, so that it becomes Bali's potential in the development of religious tourism. Penglukatan in Kenderan village is the main source of spiritual improvement for Hindus which can function in increasing peace of mind, body, and soul. This Telaga Waja worship emphasizes the elements of sacred language, spirituality, and religion based on Balinese local wisdom. What is owned by the village of Kenderan is a great potential in the development of Bali as an effort to increase religious tourism, this opinion is also supported by several competent informants in the tourism sector, who were conveyed in in-depth interviews.

A. Attraction

Attraction is a tourist attraction that can be enjoyed by tourists in a tourist destination that includes natural, cultural, and artificial. From the observations of researchers, how tourists are attracted to come because the atmosphere of the worship gives a beautiful natural feel, because it is in the middle of a forest that gives a sense of sacred, mystique, and still puts forward a strong and thick religious side. With this, tourists will be happy to convey to others as a form of wom and can help in terms of marketing religious tourism in the village of Kenderan.

B. Amenity (Facilities)

Amenity is accommodation that includes facilities and infrastructure, accommodation is a commercially established building to increase tourist attraction for visiting. The facilities available at the Penglukatan place are such as: a resting place in the form of a wantilan when going to the Penglukatan place, besides that there are facilities that really support tourists to do post-melukat meditation at Pancoran Solas, because there is a special space for those who want to explore spiritual matters and to be able to improve to the religiosity of one's faith.

C. Accessibility

Accessibility is access to an area or a destination to the Penglukatan area which is also quite good, because it is located close to the homes of local residents, it is not difficult to access because there are roads that have been neatly arranged and there are stairs leading to Penglukatan that are sturdy and not slippery during the rainy season, only it's just that parking access is inadequate, especially for cars with large capacities because the soil is still peat which can cause car tires to slip easily.

D. Ancilliary (Additional Services)

Ancillaries are things that support tourism, such as management agencies, Tourist Information, Travel Agents and stakeholders who play a role in tourism. In the village of Kenderan there are many additional services such as a tourism awareness group (POKDARWIS) which functions to manage, maintain, and assist in increasing tourist visits, in addition to pokdarwis there is a Management Institute formed by Puri Leaders as a forum to promote and explain the existing tourism potential. .

4.2.2 What is the strategy for developing Telaga Waja Holy Water as a Religious Tourism Attraction in Kenderan Tourism Village, Gianyar Regency?

The World Tourism Organization (WTO) quoted by Kamino (2015) in Gunawan, (2016) outlines policies for developing sustainable tourism (sustainable tourism) on three things, namely natural, social and cultural sustainability, and economics. This concept is in accordance with tourism development in Indonesia which synergizes the tourism sector with natural beauty and socio-cultural diversity, which is packaged in the form of natural and cultural tourism. In formulating a strategy for developing and structuring the Dlundung waterfall tourism area, the SWOT analysis technique is used.

Strength	Weaknesses
1. The beauty and the cool natural scenery	1. Cleanliness that has not been maintained
2. Good quality road to get to the place of worship	2. Religious tourism facilities that are still minimal

3. Have lodging facilities 4. Adequate internet network 5. There is a pokdarwis group	3. Maintenance at existing facilities is still very lacking 4. Promotion of tourist objects is still weak 5. The absence of souvenir shops and other complementary supporting facilities for tourism
Opportunities 1. The tourist attraction is located in a district that is very famous for its tourist villages in the world, namely in Gianyar 2. There are plans for the development of tourism objects by the government 3. The trend of back to nature tourism is still favored by the public. 4. The number of tourists continues to grow every year 5. Technologic al developments that make it easier for transactions and promotions	Threats (Threats) 1. The unique characteristics of other tourist villages are more famous than kenderan tourist villages. 2. The mindset of tourists is still fanatic with a certain religion 3. The awareness of tourists to maintain and protect tourist attractions still tends to be lacking 4. Competition for tourism activities in Gianyar Regency is relatively high 5. Expert Human Resources are still lacking.
Strategy (SO) 1. Creating new tour packages about embracing tourists by maintaining existing ones and taking advantage of the potential that has not been maximized. 2. Maintain, preserve, and add to	Strategy (WO) 1. Implementing the development and use of technology and collaborating or partnering with travel agents for promotion 2. Directinteract ion tourism activities are further strengthened inin terms of education and

<p>existing facilities and potential.</p> <p>3. Hold tour packages and provide souvenirs and various handicrafts typical of the Mojokerto area to visitors to the tourist area.</p> <p>4. Realizing the development of tourism objects by the government</p>	<p>information related to religious tourism-based religious tourism</p> <p>3. Adding tourism support facilities/facilities that are still lacking</p> <p>4. Carry out continuous promotions both online and offline</p>
<p>Strategy (ST)</p> <p>1. Improve or add to existing services, quality, and facilities</p> <p>2. Further improving the performance of pokdarwis and local government support to develop the existing potential to attract more tourists than those that have developed around the village.</p> <p>3. Unspoiled tourism potential can be used as an appropriate alternative to yoga and meditation</p>	<p>Strategy (WT)</p> <p>1. Collaborating or partnering with other tourist attractions</p> <p>2. Pokdarwis created a work programmature so that later the potential to be developed has a characteristic or uniqueness compared to other places another tour.</p> <p>3. Increasing the diversity of tourism objects, especially at the location of the village of Telaga Waja Village.</p>

Based on the alternative strategies that have been prepared, it can be determined which strategies will be used

used for the development of Telaga Waja holy water for vehicle tourism based on a place of worship are:

1. Improving the image of tourism products in order to compete with tourism objects

another.

2. Improving the cleanliness and maintenance of existing facilities.

3. Adding tourism support facilities/facilities that are still lacking.

4. Realizing the development of tourism objects by the government.

5. Improving the environmental quality of tourist areas

6. Carry out effective promotional activities.

Conclusions And Suggestions

Conclusion

Based on research on the Potential and Development of Telaga Waja Holy Water as a Religious Tourism Attraction in Kenderan Tourism Village, Gianyar Regency, the following conclusions can be drawn:

a. Holy Water Telaga Waja which is located in the village of Kenderan from the city center is a quite beautiful area with cool mountain water.

b. The alternative strategy that will be used is to improve the image of tourism objects so that they can compete with other tourism objects, improve cleanliness and maintenance of existing facilities, add tourism support facilities/facilities that are still lacking, realize tourism development by the government, increase tourism environmental quality of tourist areas, and carry out effective promotional activities.

Suggestion

Based on the results of the study, the suggestions that can be submitted are as follows:

a. The government should fix facilities that can provide comfort to tourists, such as place for ordering, toilets, trash cans, and parking lots.

b. Maintaining the sustainability and cleanliness around the Telaga Waja fishing area in order to create health and save the environment from damage.

Cultural Shift on Spiritual Tourism in Bali Indonesia: Mediating roles of Empowerment, Cultural Diplomacy & Innovation

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ABSTRACT

Culture is often seen as an iceberg that we only see the peak; however, it contains many factors that encourage the emergence of assumptions and behavior in society. This paper discusses the transformation of Balinese-Indonesian culture due to the influence of global tourism, especially spiritual tourism. In today's digital internet era, this sector is also inseparable from the society empowerment, cultural-diplomacy and the creation of innovation that create new values in this industry. Bali, Indonesia is the biggest contributor for tourism sector with its nature, culture, and spiritual. Bali has several times been named the most beautiful island in the world. Spiritual tourism has not been widely explored by previous research. The cultural shift occurs in the fundamental aspect, local wisdom that has inherited from generation to generation. This paper will look at how this cultural shift is explored from the dimensions of beliefs, behaviors, and outcomes. In each of these dimensions, this paper will discuss how believe dimensions in existing cultures transform and identify the emergence of a new believe in society. In the behavioral dimension, this paper will also discuss changes in people's behavior which has become a new culture. Finally, on the last dimensions, is there any change to the outcomes on the community due to this cultural transformation.

Keywords: Cultural, Tourism, Innovation,

I. Introduction

Tourists arriving in any country through air travel from a different nation brings with it a whole new set of commercial opportunities and foreign exchange. Tourism is regarded to be one of the most important industries, economic activity in the globe, and perhaps the most important in the services sector. It is also one of the most efficient areas of the global economy that are expanding. Tourism is essential for many nations because of the revenue it generates. The consumption of products and services by visitors, as well as the taxes imposed on companies in the tourism sector, are all important considerations. Employment opportunities in the tourism-related service sectors are available. Vacations that are purpose driven by spirituality or other forms of programmed self-improvement has brought a large number of cultural ramifications [1].

Spiritual tourism is one of the fastest growing industries in the world, with enormous and untapped potential to increase regional revenue, national income, foreign currency, and the appropriate set of conditions for employment in

the country. Travel and tourism have piqued the interest of numerous nations due to their magnitude and economic importance in proactively promoting tourism as a means of promoting and enhancing their own economies. The reason for this is because it has been promoted as a product for self-actualization, as social phenomena and personal well-being. Modern tourists are more interested to search for meaningful solutions to the void visible in contemporary lifestyle [2]. Consequently, present-day spirituality has certain tendencies linked to exploration in terms of place and performance. Spirituality, as the postmodern transformation of religion, demands harmony between the individual and their environment, and tourism is an ideal platform for enthusiasts searching for meaning to experience spirituality and religiosity [3].

Currently, the situation is as follows: Spiritual tourism that occurs in other areas such as in India or Arabia is generally pilgrimage tourism because of the similarity of religions. It is different with the situation of spiritual tourism in Bali. Foreigners visit Bali for spiritual purposes not because of their religious similarity, but they are looking for a different spiritual location that they

previously could not find anywhere else in the world.

Apart from its beautiful tropical nature, Bali is also known for its unique culture and traditions. One thing that is currently developing and becoming a destination for travelers coming to Bali is the development of the tradition of Yoga Practices. Yoga retreat centers are growing everywhere, meditation centers are also the main destination for global visitors coming to Bali. Balinese Yoga which has become a unity with culture and tradition makes it different from Yoga which is usually known in India and other regions of the world.

Tourists easily interfere into the host culture. As a result, differences are easily noticed in the usual behaviour, attitude, dress, foods, arts, songs and even social relationships of hosts. Ultimately, some traditional cultures and societies are really facing challenges to dilute or even destroy [4]. Nepal the traditional fashion, behaviour, and lifestyle of young Gurungs have been severely affected by tourism. The elders are totally against and worry about this cultural change. In Indonesia, villagers feel proud of tourism because it strengthens their cultural values. Here, to attract distant tourists, children nurture local customs to create a strong and authentic base of cultural components without disrupting ancestors' values. Empowerment is one of the activities for community due to their incapability of avoiding outside influence. Host countries start to realize that improving people capability is important part to make more benefit for people. For example, Sri Lanka in 2010 -2013 included training for beach boys, small shops, vendors, and taxi drivers in addition to guiding in conflict resolution and capacity building. After these initiatives the beach boys became beach operators, hassle was reduced as well conflict and local peoples was earning more due to the repeat visits of the tourists. Such other important initiatives are also found in Gambia [4].

II.Objectives

However, there are limited number of studies which focus on the shifting of Balinese-Culture in

the emergence of spiritual tourism. Therefore, this study empirically analyses the primary drivers of spiritual tourism in Bali-Indonesia. Accordingly, the study explores the main drivers of spiritual tourism on increase economy growth when it is moderated by global partnership and tourism innovation.

Objectives of the research:

1. To find out the impact of spiritual tourism on culture-shift.

2. To find out how yoga practices, culture-diplomacy, empowerment dan innovation drive culture shift in the context of spiritual tourism.

Area of the Study In this study an effort had been taken to examine the dimensions of spiritual tourism in Bali Island – Indonesia.

III.Research Methodology

The research methodology employed, included the use of secondary data, current papers on spiritual tourism and current books which formed the theoretical bases of this paper.

IV.Literature Review

A. Spiritual Tourism

Spiritual tourism is defined as not only a journey to a sacred place, a tomb or to a temple, a sanctuary that allows one's beliefs, but also it is defined as a quest to find your own sense of self [5]. Basically, spiritual tourism aims to enable tourists to gain experiences that can be viable not only during travel, but throughout life. For this reason, travels not only for religious purposes but also travels that are made by gaining spiritual point of view to explore their inner worlds are considered within spiritual tourism.

The term spiritual tourism has often been used interchangeably with other forms of tourism, especially religious tourism, Yoga tourism, and wellness tourism. However, there are considerable differences between spiritual and religious tourism regarding tourist profiles, motivations, behaviours, and activities [2]. Arguments exist that spiritual tourism is

becoming a trend - as a newer form of pilgrimage tourism.

Some of the primary motives that lead people to visit religious sites include spirituality are family ties with the location, recommendation from friends who previously visited, site review from online website, ties with famous people, and interest regarding the site's architecture or historical artworks [6].

Because of the nature, religion, rituals and acts of worship, Bali has been promoting tourism, as well as it is known as one of the world's spiritual tourism destination. The religious sites attract people who are motivated by the desire for a religious experience, as well as a peaceful spiritual contemplation and the motivation for salvation and healing. Miguel Covarrubias in his book *Island of Bali* (1973: 359), describing the death as well as the cremation (Ngaben) in Bali. That for the Balinese, the physical body is just the place for atma, or spirit. Atma is life in every part of the body, from head to toe, but more concentrated in the head. To release the atma or spirit out of the dead body, in Balinese-Hindu belief is conducted through the death rituals. Through a medium, the prayers of the sacred Vedas, to release and return the atma to God.

Three elements of spiritual tourism are Hindu's temple, melukat and yoga meditation. Temples are typically set deep in the natural world and at the simplest level are a place of religious hermitage. Typically inhabitants of the temple are involved in activities praying, ceremonies, melukat (cleansing body and mind) wearing Balinese special dress.

Yoga and meditation are two activities that connected each other. It is a way of life that offers guidelines for behavior and beliefs, and the "asanas" (poses) are one small aspect of these guidelines. Although yoga stems from the Vedas and the Hindu religion, it has been co-opted by those of many different faiths [1].

B. Culture-Shift

Peoples from different societies have different cultures. They differ in basic attitudes, values, and skills. The changing of economy, technology, and socio-political have been shifting the cultures [7]. Foreigners come to Bali to make sacred visits to temples. They pray to God to achieve self-

awareness like they embrace Balinese Hinduism. If Muslims perform Hajj to Mecca, Hindus do spiritual tourism to India, then Bali becomes another destination for spiritual journeys.

Tourists do not only pray at the temple, but they also perform self-purification in the form of bathing in a spring which is often called "melukat". Melukat is a ceremony performed to cleanse the soul and mind in humans. This tradition is carried out to clean the negative energies with the help from universe. The process is to take a bath in a spring (water sources). The bathing procession is led by local religious leaders. This religious leader will be the liaison between the person who will be cleansed and the universe. The leader of this ceremony usually reads Hindu holy verses and is accompanied by a set of tools containing flowers, fruit leaves and fire. The procession of praying and melukat in holy water is acculturated from the procedures for praying. It has been passed down from generation to generation from the ancestors of the original Balinese.

Most anthropological studies of tourism provide evidence of the destruction of traditional ways in the host society [8]. Tourists easily interfere into the host culture. As a result, differences are easily noticed in the usual behaviour, attitude, dress, foods, arts, songs and even social relationships of hosts. Ultimately, some traditional cultures and societies are really facing challenges to dilute or even destroy [4].

Contact between different groups of people having different backgrounds and cultures may result in the transformation of beliefs, behaviors and outcomes [9]. The commercialization and commodification of traditional cultural events and arts and erosion of aesthetic beliefs. The commercialization of traditional cultural events may led to the creation of pseudo-cultural performance for the tourist with no cultural value for either the local population or the visitor. Culture may be sacrificed for reasons of economy thereby creating an additional economic value at the price of losing a cultural value. For example, meditation is one of Balinese culture which is done as a series of activities to find self-awareness. This way of meditation has recently undergone a shift with the presence of modern yoga brought by tourists. Yoga cannot be separated from meditation.

Through every stage of the cultural shift and reinforcement process, it is important to communicate beliefs and expected behaviors. Some tourist destinations, for example, are publishing cultural manifestos. Today, video and electronic media are used well, can further amplify and expand the reach of critical communications and cultural narratives to target visitors.

C. Yoga Practices

The motivation of travellers in doing tourism activities is often because they want to learn yoga. This is known as yoga tourism. Besides wanting to learn more about yoga for individual spirituality, they also have the goal of getting certified as a yoga teacher. Yoga tourism, despite having some crossover, is distinct from wellness and spiritual tourism [10]. However, only a few papers exist in tourism studies that focus on spiritual tourism from the pursuit of well-being. Yoga tourism is aligned to retreat tourism [11]. It has religious traditions, and spiritual approaches to well-being. It is a process on involving the opportunity for achieving physical, psychological and well-being transformations. Yoga tourists are often from developed Western countries. Yoga travel is not exactly an escape from everyday life. Instead, yoga tourists travel to use yoga for its philosophical values and as a way to change the circumstances of their lives, particularly in terms of personal well-being and career growth, and are motivated primarily by the opportunity to experience fundamental life changes.

Yoga, which is a lifestyle, is portrayed by balance, wellbeing, amicability, and euphoria [12]. Reflection, being a piece of yoga, which is the seventh appendage of Ashtanga Yoga—a condition of ready rest as expressed by Maharishi Mahesh Yogi, who established another strategy of contemplation, prevalently known as supernatural contemplation. By rehearsing yoga, an individual should arrive at a condition of mental poise, where reactions to great or negative outer occasions are well controlled by the person. To study yoga like a ground-breaking torrent of information, which empowers the specialists to accomplish brilliant wellbeing of body, mind and spirit; peaceful

personality, proceeds with profound inspire, and makes the capacity for agreeable social living. Yoga practices enhances physical flexibility. Yoga advances physical quality as the youth discovers how the use of fullness of their muscles in new manner. Regardless of whether a posture is sitting, resting or standing everyone can challenge the different muscle assemblage, while helping a child to learn about his body, and how it works. It refines balance and coordination: The key element of the yoga practices is balance. Mental and physical poise was created by balancing because by trying different poses clarity of mind and stability was developed. Yoga develops focus and concentration. The demonstration of rehearsing presents urges people to clear their mind and spotlight on the exertion. Because of this single concentration to accomplish a specific posture or remain adjusted. It strengthens the mind-body connection.

The development of the yoga business in Bali has been increasing in every corner of the city since the last 10 years. Bali Spirit Festival which is the biggest event held every year. Local and foreigners yoga dan meditation practitioners are also growing in numbers. There are lots of classes and spacious studios for yoga. Bali is perceive like medicine or healing so that it is suitable as a place for the development of the yoga industry. Yoga has become a lifestyle for those who want to live a healthy life, for people who want to carry out self-transformation, healing body, soul and mind. Along with the mushrooming of the yoga industry, it requires yoga instructors. In Bali, there are many yoga instructors from abroad and many yoga trainers from local (domestic). Overseas Yoga providers are also setting up studio, event in Bali cooperated with local providers. This activity has been proven to be able to attract more than 8,000 visitors of Yoga festive, from 50 countries around the world. Bali Yoga Spirit Festival participants have spent around US\$1.7 million over the last five years, flooding the economy in a short period of time, supporting small and medium-sized businesses owned by local communities .

D. Cultural Diplomacy

Cultural diplomacy has its roots in cultural relations [13]. It aims to ensure understanding and cooperation between the societies in countries mutual benefit. Its ultimate aim is familiarizing foreign recipients with the country, its inhabitants, culture, language, and to create a positive image of the country via its culture.

Cultural diplomacy is the best example of the so-called soft power, i.e. the possibility of communicating, via the conduit of culture, of values and ideas, which is in contrast to hard power, i.e. one that uses military instruments [14]. Soft power is very important in an era of global information.

Bali tourism is used to carry out cultural diplomacy. Decisions is made outside Bali, in Jakarta, capital city of Indonesia. The development of tourism in Bali is something that is demanded from outside and the Balinese people inevitably have to adapt. Cultural diplomacy is activities to further introduce the homeland through national culture such as holding cultural exhibitions, partnering with global tourism ecosystems.

Partnerships and collaboration have come of age in the tourism field [15]. It has become quite clear to tourism managers, planners, and academics that no one individual or organisation can dictate the future of the tourism industry. For any objectives of tourism, we are discovering the power of collaborative action. This integration has spawned a diverse array of new inter-organisational forms and agreements including multinational firms, coalitions formed by global accords, regional planning authorities, joint management of protected areas, and community based cooperatives. These emerging partnerships can be defined as situations where there is a pooling or sharing of appreciations or resources (information, money, labor, etc.) among two or more tourism stakeholders to solve a problem or create an opportunity that neither can address individually.

Partnerships are intentionally formed by two or more companies to exchange, or jointly develop, resources or capabilities to achieve mutually beneficial goals. An alliance is a relationship between two organizations that exchange assets and capabilities to achieve common goals. The

exchange of assets in question is not in the context of a sale and purchase transaction between the selling and buying parties, but is an agreement that contains details about how the organizations bound by the agreement share the risks or share the profits.

The strategic reason is how to deal with a highly competitive tourism industry and the emergence of new technologies and create or serve new markets. Another strategic reason is how companies that have their respective strengths can be combined in partnership for the benefit of both parties (Augustine and Cooper, 2009). Another reason is that in the face of turbulence in the external environment (Emery and Trist, 1965), shorter product life cycles, increased R&D costs and increasingly diverse needs for skills and knowledge are also driving partnership initiatives.

In addition to strategic reasons, social reasons also encourage companies to enter into strategic partnership, including a strong company position in the market, experience, and excellent social relations at the top management level with other companies, as well as the need for competency transfer between companies making alliances. Grant and Baden-Fuller (2004) add that companies form strategic partnership not only to learn from other companies, but also to use external resources so that companies can focus on developing their own capabilities. Partnership can help in innovating since tourism industries need more innovative product to be offered.

From Bali Tourism Board data, there is no formal registered global spiritual tourism agency in Bali. In reality, many spiritual tourism activities are provided by a group of overseas people that come to Bali as tourists. They are running business in Bali, connect with any similar provider from Australia, India, UK and other country. They create the product and tourism package to attract market. Government start to identify the situation and this is opportunity for this study to explore and support local government.

Yoga and meditation retreat packages are widely promoted by global travel agents in collaboration with yoga workshop providers. Tourists as investors set up studios and villas to organize retreats. They usually work with local companies. There is an acculturation between local culture and the aspirations of global partners that are

tailored to the target market, foreigners who come to Bali for spiritual tourism.

E. Tourism Innovation

Research-based knowledge on innovation in tourism firms remains scarce [16]. Mainstream innovation research very seldom includes tourism, and tourism research has only examined innovation within firms to a small extent. Research with regard to innovation in service sectors has increased, and more recently scholars have examined innovation in experience industries, resulting in a debate concerning the applicability of mainstream innovation theory to innovation in the service and experience sectors. Tourism innovation includes the creation of products and processes since services and experiences involve and depend on some degree of customer co-creation. Hence, parts of the production process take place during consumption. Further, tourism products are often packages built from a set of services and products from various tourism ecosystem. The primary issues relate to the characteristics, measurement specifics and different descriptive models of innovation in the tourism industry.

The primary business requirement is the ability to respond to new, unforeseen, or unpredictable business requirements and consumer demands [17]. Digitalization plays an important role on the customers' behaviour. Understanding customer's behaviour and especially customer information behaviour can help industrial managers to develop, optimize search engine, and customize their websites to meet the needs of their customers (Ha & Love, 2005). In tourism, many people prefer to book online when they have previously travelled to a destination and they feel familiar with the place, although many still treasure their established relationships with travel agents (Law et al., 2009).

There are also technological changes with exponential development of digital technologies and data; technologies affect all areas of business and private life and digitalization enables new business models (Law et al., 2009). Technology cannot determine social or economic activity. And yet it creates opportunities for entrepreneurial activity. It is an important force for dissolving barriers to entry to old economic

activities and facilitating the development of entirely new industries - or to put it in the contemporary vernacular, disrupt previous businesses (Kenney, 2017). The increasing ability to process data is so important because digital problems that were too difficult to solve in one time period, become amenable to solution later as processing power increases. The adoption of IT can enhance the competitive advantage of a business presented a complexity framework that models the relationship between IT and tourism (Law et al., 2009).

This is also the reason, this study to explore the importance of innovation in spiritual tourism to drive economy impact for local community.

V. Spiritual Tourism in Bali-Indonesia

The Austronesian Balinese are ethnically and linguistically related to Malays and Polynesians, with additional infusions of Indian, Chinese and Arab blood, from the merchants who either traded or settled on the island long ago. The Indians also brought Buddhist and Hindu religions that merged with local animistic beliefs and ancestral worship. Centuries of aristocratic Balinese rule influenced by Javanese courts dating from the 10th century ended violently with the Dutch conquest of the island during the early 1900s.

The island of Bali lies 3.2 km (2.0 mi) east of Java, and is approximately 8 degrees south of the equator. Bali and Java are separated by the Bali Strait. East to west, the island is approximately 153 km (95 mi) wide and spans approximately 112 km (70 mi) north to south; administratively it covers 5,780 km². Its population density was roughly 747 people/km² (1,930 people/sq mi) in 2020.

The tourism industry is primarily focused. Bali received the Best Island award from Travel and Leisure in 2010. Bali won because of its attractive surroundings (both mountain and coastal areas), diverse tourist attractions, excellent international and local restaurants, and the friendliness of the local people. The Balinese culture and its religion are also considered as the main factor of the award. One of the most prestigious events that symbolize a strong relationship between a god

and its followers is Kecak dance. According to BBC Travel released in 2011, Bali is one of the World's Best Islands, ranking second after Santorini, Greece

Bali authorities reported the island had 2.88 million foreign tourists and 5 million domestic tourists in 2012, marginally surpassing the expectations of 2.8 million foreign tourists. Based on a Bank Indonesia survey in May 2013, 34.39 per cent of tourists are upper-middle class, spending between \$1,286 to \$5,592, and are dominated by Australia, India, France, China, Germany and the UK. Some Chinese tourists have increased their levels of spending from previous years. 30.26 percent of tourists are middle class, spending between \$662 to \$1,285.

The Bali tradition adopted the pre-existing animistic traditions of the indigenous people. This influence strengthened the belief that the gods and goddesses are present in all things. Every element of nature, therefore, possesses its power, which reflects the power of the gods. A rock, tree, dagger, or woven cloth is a potential home for spirits whose energy can be directed for good or evil. Balinese Hinduism is deeply interwoven with art and ritual. Ritualising states of self-control are a notable feature of religious expression among the people, who for this reason have become famous for their graceful and decorous behaviour. Balinese society continues to revolve around each family's ancestral village, to which the cycle of life and religion is closely tied.

The influence of natural beauty and culture has been widely studied [18] [19], but how the practice of Yoga has a greater effect in building spiritual tourism is still not widely explored. Innovation in the tourism sector has also not been widely researched on its effect on the prosperity of local communities. The increasing number of global tourism operators in exploiting Bali's tourism potential also requires cooperation between institutions and even between countries to further grow the number of people visiting Bali.

VI. Results & Discussions

A. Visiting Temples

Majority of foreign tourists visiting Bali believe that Hindu's Temples give a peace of mind and they feel spiritually satisfied. Tourists believe in Balinese-Hindu religion and customs and enjoy the rituals followed in Bali tradition. They pray in temple wearing religious-dress (dominated by white colour), drink holy-water and interaction with pemangku or pendeta (the leaders of ceremony).

Foreign tourists are likely to celebrate and participate in Hindu festivals. They feel very pleasant and more satisfying in their lives. Some of the foreign tourists are even eager to visit six temples that considered the holiest temples in Bali or Balinese call Sad-Kahyangan Jagad. These temples are Goa Lawah, Batukaru, Uluwatu, Pusering Jagad, Lempuyang Luhur and Besakih.

Temples are packaged into tour packages and then offered and sold to foreign tourists. Praying in Temple is a form of religious activity that requires a relationship with God, Spirits or supernatural powers who are worshiped, by carrying out intentional activities. In Bali there are various kinds of praying or puja. Performed based on several holy days in Bali. Basically, the ceremony consists of two kinds of activities that must be carried out by the devotees, namely "mebanten" or give offerings like food to Gods and Spirits, and "mebakti" or performing prayers. These activities are aimed at fulfilling spiritual needs or achieving spiritual enlightenment by clasping the palms called pranam in Sanskrit.

Spiritual tourism has caused a shift in performing ceremonies (mebanten) at temples. The content of offerings is not so important anymore because foreigners only need to provide money to buy offerings. Even though the content of the offerings also has its own meaning for examples, it has to have fruit, leaf, water and fire. Since spiritual tourism which conducted by foreigners need simpler content of offerings, then there is a shifting of the value of offering itself.

The praying procession (mebakti), which was previously passed down from generation to generation as local wisdom, followed the

tradition from the ancestors, this time also experienced a shift to an easier and faster direction. Because maybe foreigners who participate in spiritual tourism have limited time in the ceremonial procession. Foreigners do not need to memorize and spell the mantras which are usually recited in prayer at the temple, but they only cover the hands on the forehead, then the purpose of prayer, which is to make contact with God to achieve self-consciousness, will be achieved.

B. Melukat

Melukat is one of the traditions of Hindus in Bali. The meaning of melukat is the cleansing of the soul from negativity. This ceremony is a ritual to purify or cleanse oneself with holy-water to obtain goodness, and keep away from negative elements, like nightmares, sickness, restlessness, all sorts of things.

Melukat can be seen from two sides. The first is a religious activity for Hindus, and the second is a spiritual tour that can be done by anyone. Especially for the second side, Melukat ritual has become increasingly known lately due to the trend of spiritual tourism among domestic and foreign tourists since last five years. Natural springs are used as places for tourists for melukat. There are also some tourists who go directly to several priests at their homes. The reason for that is to ask to be wounded with holy water and special spells.

For Hindus in Bali, Melukat is part of a religious tradition. This activity has long been and routinely carried out as a form of self-purification. The process has been shifting since tourists do melukat as part of their visit. They agree that they feel refreshed or calm after performing melukat ritual. Melukat is carried out with several other series of spiritual activities [20]. Among them are praying, sitting contemplating while listening to stories of nature, and the like. Tourists can get carried away in a serene atmosphere, new, fun and unique experience.

The development of the times has brought a new paradigm of melukat with water. Function and meaning water undergoes inherent changes in development knowledge and human needs. Modernity places water as a natural resource.

Water as the natural resources are exploited to the fullest for the needs of the welfare of human life in general. Water becomes a commodity like merchandise that deserves to be sold, distributed for public consumption. Water, which was originally conceived as the source of life full of sacred meaning as the Balinese understand it in the form of tirtha in its various functions, then shifted to commercial territory.

This kind of change knowledge in Balinese people about water, that water that the Balinese still believe in sacred/holy value (penglukatan, sanjiwani). Water as a healing medium or treatment of disorders physical and mental pain has been shifting as a source of real income. There is a shift of knowledge paradigm that leads to change the value and behaviour of rural communities who view water can be developed as a source income (commodity) as more and more people consume it for melukat.

There is an outcomes shifting in term of Balinese-culture. Water commodification can be in the form of a melukat package, for example bathing cloth rental, place storage of goods, changing rooms, bathrooms, stalls canang/pejati and food, or selling jerry cans. The second form is indirect, such as selling panoramic view, utilization of river flows, miracle offering and so on.

C. Yoga and Meditation

Yoga rituals in Hinduism are considered sacred. Most Balinese people who are Hindus still adhere to rituals as a religious obligation. Yoga is a science that explains the relationship between the physical, mental, and spiritual of humans to achieve the system comprehensive (holistic) health that originated in Indian culture ancient. At this time most people prefer to adopt outside culture due to the influx of modernization. So far development tourism always imposes innovations that can play an important role in cultural tourism attraction. So that in the future Yoga is directed to be one of the destination to attract tourism [21].

Yoga and Meditation are two spiritual tourism that cannot be separated. These are actually a path of spiritual liberation, that have changed functions into a marketable product. In Bali, for example, booming Yoga studios include meditation places in Ubud with a good

atmosphere that make Yoga grow rapidly with a diverse schedule. Apart from Ubud, Sanur is also no less a place for the development of Yoga studios attracted by foreign tourists. Bali's nature, climate, culture and ethnicity can become the main supporting factor in the development of Yoga tourism in Bali.

Although until now it still has its main goal, which is more towards wellness and still not leading to his spiritual. Yoga becomes very secular and not religious or spiritual. The teachings of Yoga are no longer seen as products of sacred spirituality like before, because it has been exploited for market interests. The largest market share of Yoga at this time is dominant in upper middle. Yoga is finally becoming a middle class routine for release the saturation of life from the dense activity. Yoga is widely said to be part and instrument of the formation of the urban middle class lifestyle of the city. So in its growing activity it results in the dimension of spirituality from the teachings of Yoga so marginalized.

The shift in the meaning of Yoga and meditation from sacred to public consumption is not can be separated from the role of commercialization of culture. This dominated by mass consumption or desire of direction of personal life. It can be concluded that a person participates in certain activities not because of the desire of the heart, but become a follower of trends. This trend takes part in shaping the lifestyle of urban communities. Simply put, people can buy, use, and consuming an item or service is not only limited to know beliefs only but turn into consumers.

There is a shifting of behaviours because people can buy, use, and consume an item or service as well as to communicate social identity, status symbol and at the same time to identify himself.

D. Empowerment roles on Culture Shift

Community empowerment in the context of tourism development can be interpreted as an effort to strengthen and increase the capacity of the role and community initiative as one of the stakeholders to participate, play an active and strategic role as subjects and recipients benefits in the development of sustainable tourism. The concept provide an overview of the strategic position of the community as one of the

stakeholders in the prevention of tourism impacts on culture shift.

However, Bali's tourism conditions indicate that the role and position of the community as a subjects and beneficiaries of development is still not running optimally. The temple ecosystem, which is the target of spiritual visits for foreigners, has never received guidance on how to perform standard procedures in performing prayers at temples so as not to eliminate beliefs (values), behaviour (process) and outcomes (goals) of performing rituals at temples. It also happen on the process of melukat. There is no community empowerment on this ritual, then local community do it for foreigners based on their own felling and knowledge.

The weak capacity of the local community so that the community does not have access to engage and become part of the tourism industry. It is due to the patterns of planning and development that tends to be "top down" and less community in the development process. The less ability of business actors from local communities to manage and develop products and services, both in terms of management and quality its products. The entry of other business actors outside the local community is more professionals often place business actors from the local community less can compete, so they are marginalized. Most yoga studios and retreats are owned by foreigners, tourists as well as investors. They set up a yoga studio and make yoga training and retreat packages according to market demand. Local people do not have the ability and knowledge about this. Therefore, empowerment community is expected to be one of that can be used to build capacity and change the prosperity of his life.

Participation has not fully involved the community because dominance is in the upper middle class, including students, educated people, informal leaders. The legitimacy of informal leaders that they feel legitimate to represent the aspirations of the local community. They feel free to decide what is considered best for the citizens they represent. The condition of the community that is less involved in the program development is due to the absence of a system that provides adequate space for safe and unavailability of a framework for the process society participation. In addition, the low ability to develop participation due to the community's

unfamiliarity with being involved under development.

The role of the government and investors is seen to be dominant in resource management spiritual tourism resources. The government policies are less in favor of local communities. In the end, local people are marginalized. From another dimension, it has changed and shifted in value from the traditional sector to the modern sector of spiritual tourism which weakens the involvement of local communities and higher dependency on the government and foreign investors.

E. Cultural Diplomacy roles on Culture Shift

The increase of spiritual tourism in Bali has become a priority and this can be proved by the large cultural network has created. Countries that become a network of this tourism include Australia, Russia, Italy, England, Singapore, France, Japan, the United States [22]. Tourists from this country also have many established yoga and meditation centres in Bali. This global network is important as a soft cultural diplomacy between Indonesia and their respective countries. Yoga and meditation which are part of the spiritual tourism curriculum in Bali have been brought to several countries. For example at the Polish International Yoga Festival event, there was a kundalini meditation workshop session which was different from the curriculum that usually comes from India. Yoga meditation from Bali has become one of the cultural diplomacy in Poland.

Bali Spirit Festival is an annual conference which aims to maintain a diplomacy through yoga and healing [23]. The conference provides experimental learning opportunities which promote multicultural communication and education through the arts, as a method to world peace. This conference connects the global performers with the local Balinese community. The performers who share their skills in Bali come from all over the world (France, Jamaica, US, Malaysia and India). The Bali Conference gives these performers an opportunity to use panel discussions as a forum for contemporary issues and themes in Bali yoga meditation and melukat (healing). Visiting temples and spiritual places are also part of the event.

The collaboration with the global tourism ecosystem has led to the acculturation of cultural values, behaviour and outcomes. The combination of yoga and meditation techniques between various countries has enriched local meditation yoga procedures that were previously trained for generations by Balinese spiritual seniors, now shifted and mixed with techniques brought by foreigners. Balinese meditation yoga, which was originally delivered practically by word of mouth without codification of knowledge, is currently becomes written curricula.

F. Innovation roles on Culture Shift

The influence of foreign visitors cannot be denied. The traditional hallmarks of Balinese praying in temple and melukat in holy-water are experiencing the shift of culture. This is because of the innovation on tourism product and invention of new process to adapt market demand. Similar remarks apply to the adoption of new ways of doing yoga and meditation.

The traditional skill of yoga with eight-steps of yoga (ashtanga-yoga) was often retained, but modern movement has enriched the pose. These practices as evidence that Balinese openness to technological innovation and versatility, rather than as indicating a departure from traditional values and authenticity.

The innovation exacerbates the change situation, whereas in the past yoga and meditation practices would be trained for hours to perfect the skills. As the technology available yoga students take the lessons from computer and internet. In the past people had more time and patience to prepare for temple ceremony and melukat, but now these can do it instantly as needed by foreigners who attend spiritual tourism. This moves toward homogenization and lower quality standards and the loss of a truly unique and the original goal of the tradition.

VII. Conclusion

Spirituality is found to be one major attraction for international tourists in Bali. This study Identifies some basic features for Spiritual Tourism. Most

important of them are that foreign tourists are not looking for luxury but arduous journeys to meet the divine goal or simple life & the technology, which makes traveling easier.

In this study, spiritual tourism only look at three elements. An extensive market research programme should be launched in the target source markets and tourism products developed to cater to the interests of each source market.

Cultures are changing due to local people incapability of avoiding outside influence. However, it is important to have a responsible tourism policy to maximise the positive impact and minimise negative culture shift. The government should represent Bali as a destination of spiritual tourism (temple visit, yoga, meditation, melukat). Various policies, diplomacy, innovation should be made to encourage the tourists from the various parts of the globe. Bali has outstanding tourism products and has potential to become a major spiritual tourism destination. Finally, government initiatives in developing a code of conduct and conserving material and non-material heritage as well as the formation of the cultural research centre for cultural education, training, workshops, exhibitions, and performance could help managing the impacts of tourism on culture responsibly.

Community empowerment is a main key in order to develop community welfare through tourism. Community empowerment is also a requirement to develop sustainable tourism. For example the development on tourism knowledge for community and tourism stakeholders personnel in conjunction with the importance of maintaining local culture. Empowerment is done step by step with the right perceptions and interpretations in order to avoid wrong empowerment that is not supporting sustainable empowerment principals.

Bali is a province that only relies on the potential of tourism, so culture can be the 'soft power' of diplomacy. The undertakings of cultural diplomacy create the conditions for paving the way for national contribution on GDP. Meanwhile, without powerful cultural institutions in Bali, with a strong position on the world stage it is difficult for a system of promotion abroad to function well.

Bali as a cultural diplomacy is responsibility of all stake holders i.e. government, NGO, Local

people/community, etc in order to prevent or avoid destruction on socio cultural and environment. By participation of all stakeholders, sustainable tourism development will be easier to achieve.

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Examining *Tenget* as a Local Genius in the Midst of Mass Tourism in Bali

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ABSTRACT

This study is aimed at examining the standing of *Tenget* as one of the Balinese local wisdoms in the midst of mass tourism in Bali. *Tenget* as an unwritten moral value has long been a guidance for the Balinese to maintain their attitudes toward the environment, both the real realm and the unreal (nonphysical) world. However, as globalization, modernization, and development must have an impact on every value and culture of the local community, *tenget* is one of the local values that have been impacted, particularly by the tourism development in Bali. This study employs a descriptive qualitative method by applying desk research method, which means all the data used in this study come from secondary resources. This study argues that mass tourism which emphasizes the quantity of tourists has an impact on objects that are considered sacred or *tenget* to the Balinese people in the form of violations, harassment, and disrespect. There are three interrelated factors that can explain this phenomenon, namely the lack of knowledge of tourists about sacred tourism objects in Bali, glorification attitudes towards foreign tourists by Balinese people who depend on the tourism sector, and the need to put more local values contents by the government in an effort to establish nation branding through tourism programs.

Key words: tenget, mass tourism, bali, local wisdom

I. Introduction

Bali's attractiveness is not limited to tangible objects like popular tourist destinations, stunning natural landscape, and exquisite handicrafts, but also to its well-known intangible values such as *Tri Hita Karana*, *Tat Twam Asi*, and *Tri Kaya Parisudha*. The values contained in these local wisdoms are the pillars that safeguard the relationship between the Balinese people and their surroundings. Among these local wisdoms there is a so-called *Tenget* which is not widely discussed in academic studies, but the sacredness of this value is strongly believed by the Balinese.

As stated by Hudyana (2002), *Tenget* arises from the way the Balinese understand their position within their environment. *Tenget* gives clues about what "may" or "must not" be conducted in managing the environment. Furthermore, it is explained that *Tenget* is not typically associated with sanctions or physical punishment for violators, but *Tenget* implies a sense of sacredness, a sense of holiness,

respect, taboo, haunted, and even prohibition. In

addition, *Tenget* also refers to feelings such as shame, shyness, feelings of guilt or feelings related to moral considerations, good and bad.

To the present day, the sustainability of the environment and its environmental components can be maintained in the areas, objects, activities, institutions, norms, and values that the community believes to be *Tenget*. However, on the other hand, *Tenget* as a manifestation of Balinese local wisdom also faces challenges due to development, especially the development of tourism. It must be admitted that there has been a shift in meaning due to the desacralization of sacred objects, the conversion of sacred areas into tourist facilities, the reclamation of the coast which was originally used as a place for carrying out religious rituals, forest restoration and others.

Tourism development that emphasizes the quantity in the end does bring unavoidable consequences. This is what becomes the main

concern of the authors to examine the importance of revitalizing the *Tenget* value as local wisdom that has been passed down from generation to generation by the Balinese.

II. What are the *Tenget* Objects?

According to Dalem (2015), something *Tenget* is usually preserved for some reasons, such as a risk of something bad befalls on someone who violates it. For example, a *Tenget* tree, if it is cut down will harm the person who cut it down and he can be exposed to bad luck or consequences or misfortune as a result of his actions. *Tenget* also causes environmental conditions to be more protected from pollution or pollution. For example, around a river filled with *pelinggih* (temple) which is considered *Tenget*, it will cause people do not dare to urinate and defecate in the water. Thus, the believe in *Tenget* will be able to reduce water pollution.



Picture of Sacred Banyan Tree in Buleleng

Source: (Wicaksono 2015)

Objects that are *Tenget* for Balinese people are diverse, not only about places such as temples, trees, rivers, mountains, even people and knowledge can be considered *Tenget*. As stated in an article in the Wartam bulletin (2017), even knowledge can become *Tenget* so that someone will be warned as follows: "*de melajahin lontare ento, lontar ento tenget*" (do not study that lontar manuscript, that lontar is *Tenget*).

For the Balinese, *Tenget* is a principle that must be carried out with thorough

faithfulness. It is because forests, caves, or other environmental components are not only seen as mere physical manifestations, but also related to the unseen realm.

III. Mass Tourism in Bali

Bali has long been recognized as one of the world's foremost tourist destinations. Bali has attracted diversity of domestic and international tourists due to its combination of natural beauty and exotic culture. Bali is a popular destination for international travelers seeking sea, sun, and sand. Domestic travelers can also have an opportunity to meet the foreigners in Bali in addition to enjoying the natural beauty of the island (Indrianto,2016). The infrastructure and facilities for tourists have been adequately developed on the island. Since tourism is now Bali's main engine of economic growth, both the locals and the government have given the industry serious consideration. The central and local governments have attempted to create a number of rules governing the implementation of tourist development after realizing the threat posed by foreign cultures that could distort Balinese culture. The Indonesian central government has declared that the notion of cultural tourism is the foundation of all tourism in Indonesia.

As stated By Indrianto (2016), Bali's favorable environment has promoted the growth of the island's tourism industry. Since its establishment in 1960, Bali's tourist infrastructure has grown quickly. Many different kinds of accommodation are developed with tourism in mind. In line with this development, Bali has eventually become a mass tourism. The element that distinguishes mass tourism is that all community economic activities are constantly tied to tourism; in this situation, tourism is the primary source of income for the majority of people. Tourism has the potential to develop into a mono-economy.

Of course, mass tourism has beneficial effects such as the increase in employment, income, and investment inflows, among other things. However, mass tourism has also created some negative impacts. Quite often, mass tourism is associated with the negative impacts

especially in cases of environmental damage, loss of culture, and over exploitation of tourist areas. One of the negative impacts that recently happen is in the form of disrespect and harassment of places that are considered sacred or *Tenget* for the local community which is going to be detailed in the following section.

IV. Disrespect and Harassment of Sacred Places in Bali

Mass tourism which emphasizes the quantity of tourists who come, especially foreign tourists, has a negative impact on the preservation of the value of local wisdom, one of which is *Tenget*. Many incidents illustrate this situation. As reported in *Kompas.Com* (2022) there have been several violations on sacred places in Bali conducted by foreign tourists.



A Picture of Tourist Sitting on Sacred Shrine
(Source: Kompas.Com,2022)

Several disrespect and harassments conducted by tourists in sacred places are as follows:

1. In April 2018, a male foreign national went viral because of a picture showing that he sat on the padmasana shrine at Pura Gelap Besakih, Karangasem Bali.
2. In September 2019, the viral photos of foreigners climbed to the shrine at Batukaru Temple, Wongaya Gede Village, Penebel District, Tabanan surprised the public. It was later discovered that the person was from Finland and named Jarvi Tony Kristian.
3. In August 2019, a video of a pair of foreign tourists abusing the Monkey Forest,

Padangtegal Village, Ubud District, Bali went viral on social media. The video was uploaded by a tourist from Russia, Sabina Dolezalova, on her Instagram account @sabina_dolezalova_ifbb.

4. A video recording a male foreign national dancing naked on Mount Batur, Kintamani, Bangli Regency, Bali, has gone viral on social media. The man is known to be a Canadian citizen with the initials JDC (34) and works as a voice actor for animated films on Netflix.

5. A video of a foreign woman posing naked on a sacred tree in Bali has gone viral on social media. The exciting video was recorded on a eucalyptus tree located in the Babakan Temple area, Tua Village, Marga District, Tabanan Regency, Bali.

The portrays of violations and harassments by tourist on what considered *Tenget* by the Balinese have become the symptoms that there has been a negligence in the management of tourism in Bali. Or it could be that the concern of Ida Bagus Oka, the former Governor of Bali who stated that "tourism is For Bali, not Bali is for tourism" is still a hard effort and task that has not been found a solution.

V. The Need to Revitalize *Tenget*

At last, there are three things that need to be considered to understand this phenomenon and how to find the solution so that *Tenget* and other local wisdoms can sustain. First, from the side of the tourists, it is clearly shown that the attitudes of being disrespectful toward the sacredness of certain objects is caused by their lack of knowledge about the objects or places they visit. The curiosity and the lack of cultural relativism by taking for granted the things that are not usual for them could be the determining factors of this attitudes. It is very important for tourists to equip themselves with knowledge about the place to be visited so as to develop respect.

Second, mass tourism that develop into the main economic activities has led to the attitude of tourist glorification. In this context, mass tourism has developed Bali "for tourists" not "tourism for Bali" as mentioned

previously and created permissiveness toward the tourists. It has become the common phenomenon that after the misconduct in sacred places, a cleansing ritual will be performed, but that cannot be considered as the end of the cases. It is necessary for the local people to start creating boundaries on what they can “sell” for tourism and what cannot and be aware to what extent that our culture can be consumed for the sake of tourism.

Finally, tourism sector has become of the instruments of nation branding of Indonesia. It is important for the government to always put local content and local wisdom in its nation branding program. In addition, there must be a legal mechanism against tourists who have abused sacred objects. The uniqueness of our local wisdom and culture can be an instrument to strengthen our nation branding, yet our incapability to defend our local values can also weaken our national image.

VI. Conclusion

Tenget as a local wisdom has a significant role in fortifying Balinese people. As long as *Tenget* is believed and carried out as a form of respect, thus, this becomes one of the mechanisms to protect the natural environment and its surroundings. The development of tourism in Bali which leads to mass tourism is a challenge for *Tenget's* existence. When the Balinese still believe in *Tenget*, but foreign tourists violate it, there will be a paradox. It takes a policy from all sides to overcome this, both from the side of tourists, Balinese people, and also the government.

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K-Pop: Its History, Miraculous Achievements, and Sparkling Future

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ABSTRACT

Korean Pop or so-called K-Pop is now widely known globally. The success achieved by K-Pop makes many people outside South Korea wonder what the real attraction of K-Pop is that it can attract the world's interest. Artists' efforts in the music field are not just to entertain their fans, but also to open up new ways to introduce Korea to the world. Simultaneously and in tandem, the success achieved by K-Pop was followed by K-Drama, K-Food, K-Beauty, and so on. This paper aims to examine the background and history of K-Pop. Also, learn about the uniqueness of K-Pop in gathering its global fans.

Keywords: K-Pop, South Korea, Pop Singers, Entertainment, Korean History

Introduction

Korean Pop or better known as K-Pop has spread throughout the world. The impact brought by K-Pop is not only limited to the field of music but also influences other cultural fields (Jeon, 2016). Everything that is used or displayed by K-Pop singers becomes the center of attention of fans, from things that seem immediately like how to dress and use makeup, dance styles, how to sing, and things related to the idol's personality. Such as his personal life, hobbies, favorite food, and drink, to various universal things related to Korea, which is the essential identity of the singers. ````

The uniqueness of K-Pop is that it remains famous even though the song lyrics are performed in the Korean language. The Korean language is used by about 77.3 million people, which is equivalent to 1.004% of the world's population. While Hangeul or Korean Alphabet is specifically used to write Korean only. That means that unlike pop songs from other countries, K-Pop fans have to learn Korean writing and language to be able to sing and understand the lyrics of K-Pop. What's interesting is that fans do not hesitate to learn

Korean and even feel proud if they can sing along to their favorite K-Pop songs(Cho et.al., 2013).

K-Pop has been widely known by the world community and has had a very strong impact on its spread(Lee, 2020) and is expected to continue to strengthen its presence in the international community(Lee, 2021). The main purpose of this research is to see what are the strengths of K-Pop to be able to gain success and fame focusing on the history of Korean music divided by decade and the results that have been achieved in each era.

II. Korean Popular Music

1. Music as Comforter(1900s-1940s)

'Popular music' refers to music that anyone can play, listen to, and enjoy without any musical knowledge. Therefore, popular music has fashionable elements that span the times, playful entertainment, and commercial properties. Popular music in Korea began about 100 years ago at the same time as the entry of a new culture into the Korean Peninsula.

The history of domestic albums began with a vocal album produced by Columbia Records in 1907 as [Korean Song]. In 1908, Victor

Records in the United States released the pansori 'Jeokbyeokga (적벽가)' by Lee Dong-baek. Songs that dominated this era were usually pansori or Japanese-influenced songs. Pansori is a story that is conveyed through songs. Pansori is usually performed by a singer accompanied by drums only. The representative Pansori stories other than 'Jeokbyeokga(적벽가)' are 'Hengbuga (흥부가)', 'Chunhyangga (춘향가)', 'Simcheongga (심청가)' and 'Sugangga (수궁가)'.

Pansori is a humorous and satirical folk art that reflects common people's consciousness in a dramatic form that combines music and literature. It has strong originality and sometimes the flow of the story doesn't match up. In general, it is a verse in four tones, showing a linguistic characteristic in which ancient words, common people's impressions, and profanity are mixed. Pansori is characterized by the ability of the drummer (drummer) and the audience to participate in the pansori by performing choims such as 'Ulsi-gu' and 'I like it'.

Pansori has different characteristics depending on the region and can be divided into Dongpyeonje (동편제), Seopyeonje (서편제), and Junggoje (중고제). Dongpyeonje is a sound from the Northeast region of Jeollanam-do. It has a short and clear beat, the rhythm is also monotonous, and it is a masculine sound with a light taste. Seopyeonje is from the southwest region of Jeollanam-do, and compared to Dongpyeonje, it is a mournful and delicately feminine sound. On the other hand, Junggoje is from Gyeonggi-do and Chungcheong-do, and is a compromise between Dongpyeonje and Seopyeonje.

In contrast to local songs and folk songs that are passed down by word of mouth, pop songs are clear who the creators are and there are song papers available that allow the songs to be sung with the same melody, tempo, and lyrics. Songs like that were later known as Yuhaengga(유행가) or popular songs.

Amid the 'Korean Trot' genre which was widely known in Korean society at that time, the popular song "Nakhwayusu"(落花流水, Falling Flowers Flowing Water) was used as the theme song for silent films in Korea as the song that first marked the birth of a popular song. This song was recorded and released by the Columbia record company in 1929. Starting in the 1920s, pop songs began to be sung by professional singers. These songs were composed by songwriters who have received a modern musical education. However, it is not easily able to enjoy the songs because it requires a gramophone or going to a special place such as a theatre, hotel, or coffee shop. So it can be said that Yuhaengga has not belonged to most people.

In the 1930s, songs that blended blues and jazz were often played in coffee shops. One of the songs that represented this era was Mokpo-ui Nunmul(목포의 눈물, Mokpo Tears) in 1935 and Dabang-ui Pureun Kkum(다방의 푸른 꿈, Blue Dream of a Coffee Shop) released in 1939. It is also the time when many professional vocalists such as Chae Gyu-eop, Lee Hwa Jung-seon, Lee Ae-soo, Jeon-ok, Wang Su-bok, Nam In-soo, Lee Nan-young, Kim Jung-gu, and Lee Eun-pa appeared.

Their songs use a different tone and tempo from the previous songs. Korean songs usually have a three-beat rhythm. But popular songs at that time made 2 and 4 beats. The notes used are all notes except for 'Re' and 'Sol', which makes it feel very different from the characteristics of Korean songs. Other characteristics of popular songs in this era were that the lyrics were first created and then the tune was added.

The Chosun Records Company was established with the liberation of Korea in 1946, but there was little equipment and materials to produce records. In the meantime, Liberation Song called 'Open the Four Great Doors' was released. In 1948, the Korea Singers Association was formed, and Nam In-su was elected as the first president. The characteristic of the music in this era is that

many songs predicted the division of Korea and expressed sorrow.

Songs in this era can be classified based on the listener. Folk songs such as Pansori are enjoyed by common people, while popular songs can be enjoyed if the listener has a music player or at least a radio that broadcasts the song. Based on it, songs in this era can be categorized as solace or comforter for the Korean people who are experiencing pressure and poverty due to Japanese colonialism that happened during that period.

0. **Music as Unifier(1950s-1980s)**

On August 15, 1945, the Japanese surrendered to the Allied Powers, ending World War II, and the Korean people recovered their sovereignty after 35 years of colonial rule. After liberation, the Korean people were able to establish a new modern state with democracy as their political system.

In South Korea, the government of the Republic of Korea was established on August 15, 1948, and in North Korea, the so-called Democratic People's Republic of Korea was established a month later. In this way, the country and the nation were divided, and on June 25, 1950, North Korea invaded the South.

South and the North Korea have not been able to escape from the state of confrontation to this day. The ideological conflict between democracy and communism penetrated society. The government of the Republic of Korea was established with overwhelming emotion, but the Syngman Rhee regime became a dictatorship with long-term rule at that time.

Albums released after the Korean War remain a pitiful history, with the release date of the lyrics, composition, arrangement, and production company being neglected. However, popular music played a role in healing the wounds of war as shows, musical performances, and more than 70 record companies flourished mainly in Daegu and Busan, the cities for refugees. Also, with the 8th US Army stage being created, the movie theme song reached its heyday.

The emergence of Korean pop singers abroad can be said to have been preceded by the birth of the Kim Sisters consisting of Lee Nan-young's two daughters and niece. The Kim Sisters are known as the 'All-in-One Team' because they were directed by Lee Nan-young to be able to play various musical instruments while singing. As a girl group capable of playing more than 20 musical instruments, they became so popular in America that they were interviewed by LIFE magazine in February 1960.

Other singers who represent the early era of pop songs in Korea are Go Bok-soo with his song 'Tahyang-saenghwal(타향생활/Life Away from Home)' which was released in 1934 and Nam In-soo's 'Ibyeol-ui Busan-jeonggeojang/Farewell Harbor. Busan' which was released in 1954. The lyrics of the song became popular because the lyrics comforted the Korean people who suffered under the rule of the Japanese colonial government and the Korean war. Songwriters in the '30s and '50s tried their best to include all the pain of war in their song lyrics. Because of this, songs like, , 38 선, which describe long waits, long nights filled with bomb sounds, and raging longing have a place in people's hearts.

After the war in Korea was over, pop songs also changed. Despite the chaos and exhaustion of war, there is a desire from the people to seek entertainment. It was at this time that songs with American music nuances such as 'Arizona Cowboy' rose with their sweetness. At the same time, recording technology also underwent major changes, namely by opening the LP (Long Play) era and closing the SP (Short Play) album era. SP albums can only contain one song. While the 10-inch LP album, which first appeared in Korea in 1958, can contain up to 8 songs, allowing listeners to enjoy their favorite songs in succession.

At the same time, dance centers and record stores began to appear in big cities. Rhythmic dances that are often danced are Tango, Mambo, Cha Cha Cha, and Samba. Among the dance music accompaniments were 'Seoul

Yagok(서울야곡/Night at Seoul' by Hyun In in 1949, 'Napoli Mambo(나폴리 /Napoli Mambo)' also by Hyun In in 1956 and 'Gita Boogie(기타부기 /Guitar Boogie)' by Yoon Illo in 1959.

As someone who opened a new genre in the Korean music world, Hyun In (1919-2002) translated and sang a lot of foreign songs. Thanks to that, Chanson's song can be born sweet in Korean. Among them is 'Pari-ui Agassi(파리의 /Girl in Paris) which appeared in 1948.

The song "Dongbaek Agassi (동백아가씨 /Damsel Camellia) performed by Lee Mija in 1964 opened a new era in the Korean music world. The gramophone which is used to listen to LPs also sells well from 2500 pieces per year to 30.000 pieces per year along with the sales of Dongbaek Agassi albums. Lee Mija, who performed this song, later became the Queen of Pop Songs in her era until now. He became an unbeatable idol which allowed him to perform dozens of songs that always received rave reviews from the public.

Lee Mija reached her golden age after meeting composer Park Chunseok(1930-2010) who was then affiliated with Earth Records. Famous composers such as Baik Youngho (1920-2003) and Park Sichun (1913-1996) contributed songs for Lee Mija to sing. So for 10 years starting in 1964, 60% of domestic album sales were sung by Lee Mija. The specialty of this song that makes him a singer who is recognized for his skills is that his voice almost does not change when singing. In addition, Lee Mija's typical melancholy and sad voice that accommodates the unspoken sadness sounds beautiful to spoil the ears of her fans.

Dongbaek Agassi, was also banned in the 70s. However, the song became entertainment, especially for soldiers who were far from their hometowns and lived in camps. The song was played every morning at the camp as well as at various shows. The song that seemed to be a consolation for homesickness became a gift

for soldiers in the camp who wanted to steal the time to shed tears of longing.

Urbanization not only affects Korea's economic development, but also has an impact on pop songs. When many people come to Seoul to try their luck, they are packaged and performed in a song by two singers, namely Nam Jin(1946~) and Na Hoonah(1947~). Mokhwa Agassi(목화 아가씨 /Cotton Young Lady) was performed by Nam Jin in 1972 and Meonamon Gohyang(머나먼 고향 /My Home Town Far Far Away) was performed by Na Hoonah in the same year. This urbanization movement was also marked by Saemaul Undong(새마을 운동) which was initiated by President Park Junghee as an independent movement of the people to develop their villages. The special song created for this movement is 'Saebyeok Jong-i Ullyotne(새벽 종이 울렸네 /Morning Bells Rings)' which is played throughout the country every morning at 6 am in the 70s and 80s. The purpose of this song is to encourage people to participate in Saemaul Undong.

In this era, popular songs served to unite the Korean people. After the end of the war which in the end only left poverty and deep wounds, the Korean people needed encouragement to be able to rise from this slump. The popular songs at that time were entertaining as well as providing fantasy about love and the future, which lyrics were not too far from the real situation, and became the right medicine for the people at that time. The influence of songs from abroad also brought fresh air to the people who were beginning to taste independence. Meanwhile, for singers of popular songs, this period is a time of intense competition to be able to cross the world outside of Korea. On the part of the Korean government which was responsible for developing the country, popular songs are an encouragement and unifier for the people to participate in the development of the country.

During the 1970s, when the youth culture rebelled against the control of the military regime and the established culture, Kim Min-

ki, Yang Hee-eun, Song Chang-sik, Yoon Hyeong-ju, Seo Yu-seok, Kim Se-hwa, April and May, etc. of big singers began to gain popularity. However, the cannabis wave brought the popular music industry to a standstill, and in the meantime, the college music festival and the beach song festival built an infrastructure for the splendid 80s pop songs, which played a big role in bringing about the pop music renaissance.

In the 1980s, when Cho Yong-pil's solo debut, which first appeared as a Kim trio in the late 1960s, clearly began. It was also a period when the boundary between mainstream and under was blurred as various musicians and rich genres appeared. In addition, as the level of popular music improved by one level, talented musicians such as Lee Moon-se, Byun Jin-seop, Shin Seung-hoon, In Soon-i, Kim Wan-seon, Park Nam-jeong, Jo Dong-jin, Kim Hyun-sik, and Yoo Jae-ha appeared.

Korean popular song as unifier in the 1970s and 1980s needs to be highlighted as a unifier for young people, talented musicians, and music fans. For young people, especially students at that time, music became a means to convey dissatisfaction with the dictatorial government in power at that time. Popular song lyrics at that time received support from young people who wanted to voice the same thing. For talented musicians, this period is a time to strengthen their position in the Korean music industry which is increasingly widespread and advanced. They combine talents to create more up-to-date popular music. Meanwhile, for music fans, this is a time when they can enjoy various genres. Thanks to technological advances, they can more easily enjoy their favorite music through radio, television, or music players whose prices are starting to become affordable.

0. Music as Entertainment(1990s-2000s)

In this era, the term 'K-Pop' was first recognized. K-Pop refers to popular music and songs in Korea. Since it became popular abroad, the name K-pop is widely used in countries other than Korea.

The 1990s can be called the golden age of popular music in Korea driven by the new generation of teenage culture. It was a period when several albums sold more than 1 million copies due to unprecedented public interest and participation. The music industry led by Kim Gun-mo, Lee Seung-hwan, and Shin Seung-hoon acted as a catalyst for a new genre. The term 'K-Pop' was used first after Seo Taiji and Boys debuted in 1992, followed by the first-generation idols such as H.O.T., Sechs Kies, and G.O.D. Electronic sound and hip-hop at that time were somewhat unfamiliar and included in addictive songs.

After that, in the mid-2000s, after the second-generation idol boy groups and girl groups in Korea had great success in Korea and abroad, there was a tendency to define the word 'K-Pop' by limiting it to the music of these boy and girl groups.

In the past, it seems encompassed all of Korean music, but later the term used to mean just dance music or idol music made in Korea. On the other hand, in the case of solo singers, although they are quite famous, there are cases where they do not include in K-Pop artists. For example, for solo singers like IU, critics are saying that IU can't be considered a K-Pop artist because she is a solo singer.

The 2000s can be called as Hallyu K-Pop and Indie Culture Era. The change of internet-based popular music has evolved into a global culture. After H.O.T's Beijing performance, the term 'Korean Wave (한류)' started to appear, and with Girls' Generation in the lead in 2010, Kara, TVXQ, Super Junior, etc.

0. Music as Gate Opener for Other Fields(2010s-2020s)

K-pop fully blossomed through the 2010s. It has both style and personality as content and value as an industry. Unlike in the past, which vaguely referred to Korean popular music, K-pop is now completely established as a term referring to Korea's mainstream pop, which has developed based on the fusion and accompaniment of several genres.

Meanwhile, the size of the music market has also grown rapidly. Korea, which was ranked 14th in the global ranking in 2009, settled in 6th place in 2018.

K-Pop reached remarkable growth in the global music market in the 2010s. The status of K-pop became different from before. K-pop, which used to be just a kind of subculture, only for maniacs, became the focus of attention from music officials and fans around the world. In 2011, Billboard in the US established the 'K-pop chart', and the term 'K-pop' was listed in the Oxford Dictionary the following year as a result of predicting the rise of K-pop. MTV, a symbol of American popular music, has prepared the 'Best K-Pop' section of the Video Music Awards since 2019. K-Pop artists started being invited to various awards ceremonies and music festivals abroad.

Entering the 2020s, K-Pop remains a hot topic in the global music market. Although by the 2000s, K-pop's influence had faded in Asia, in 2020, hyper-pop moments of K-pop are approaching more intensely. In particular, the vocals of the members appearing at the beginning of the song and create a more lively and cheerful atmosphere. K-Pop in 2020 enters a hyper-moment.

The performance of K-pop artists is confirmed by various figures. According to data from the Korea Music Copyright Association, in 2017, the royalties collected were KRW220.7 billion (USD154.3 million). This is an increase of KRW20 billion from the amount collected in 2018 (KRW203.7 billion/USD142.4 million). The royalties have doubled to KRW200 billion in about eight years after exceeding KRW100 billion in 2010.

K-pop is now developing into an economic value that can record huge numbers beyond just one genre. The Hyundai Research Institute analyzed in a report released in 2018 that the average annual domestic production inducement effect of the idol group BTS was 4.14 trillion won. In addition, it was analyzed that the effect of avoiding additional influence on other industries was 1.42 trillion won. The

effect on the Korean economy is a result of a total of 5.56 trillion won.

The impact that appears due to the global popularity of K-Pop is very much felt. For example, with the increase in Korean language learners from many countries, consumers of Korean-made products and, foreign tourists continue to flood Korea. High-tech products such as vehicles, household appliances, food and beverages, cosmetics, and various services such as Korean-style treatment or skin care have also received attention from the world community.

III. Conclusion

This study can be concluded as follows. Firstly, popular music in Korea since it first appeared in Korea mainly serves as a comforter for people who are tired and grieving due to a long war.

Secondly, in its development, K-Pop then changed its function as a unifier as well as entertainment for the Korean people.

Thirdly, K-Pop is proven to make a big contribution to the Korean economy. In addition, K-Pop is very successful in introducing Korea to the international world.

Fourthly, based on the talents of prospective K-Pop artists who are very passionate and creative, it can be estimated that the future of K-Pop is still very bright. The bright future of K-Pop will certainly continue to influence the increase in the achievement of success in other fields which can be called 'Miraculous Achievements by K-Pop'.

Fifthly, based on the influence of K-Pop that goes hand in hand with other fields such as K-Drama, K-Food, K-Beauty, and K-Travel as well as the fields of industry, education, and so on, it can be estimated that with the relationship and support that interacts between In this field, in the future K-Pop will become more structured, planned, and survive in the top row of the world.

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Implementation of Automatic Pattern Design on Wayang Kamasan Images using Repper.App

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ABSTRACT

Wayang is one of the arts, culture and traditional performances that was born and developed in traditional society in Indonesia. Wayang is a traditional medium with high artistic quality in addition to still having sacred and mystical nuances. Wayang Kamasan painting is a painting that originally developed in Kamasan village, Klungkung regency, Bali province, Indonesia, which is also known as Balinese classical painting. Visually, Wayang Kamasan has a very artistic aesthetic, the stories and symbolic philosophical values they contain are often used as enlightenment in human life in this world and the afterlife. Wayang Kamasan paintings are usually enjoyed conventionally in the form of paintings and are quite exclusive to obtain due to various production, distribution and marketing limitations. This research is not only aimed at conserving local culture, but also has an economic impact and a better publication. This research raises the implementation of automatic pattern design with the help of the Repper.App application. Repper.App is a web-based application that can generate automatic patterns based on images entered by users easily and can provide beautiful results and commercial license ready that allows entrepreneurs to use the results from Repper.App as a design basis in their business. The results of this documentation show various types of patterns produced as well as several mockups that allow these patterns to be implemented in everyday life.

Keywords: *Pattern, Design, Repper.App, Wayang, Kamasan*

I. Introduction

Creating a work of art basically goes through certain stages and processes, both through the process of reasoning thinking, feeling with a source of inner understanding and senses, as well as through a creative process [1]. Something sacred is more about what can be felt than what is stated. Each community group and belief have its own sacred conditions. An object or symbol may have sacred or profane value for one group, but it is normal for another group. For example, for Hindus, the ox is an animal that is purified and respected, but for other people, the ox is just an ordinary animal. In addition to objects, there are also some immaterial things that are sacred to some

groups of people or religions. Sacred forms such as God, Spirit, angels, demons, ghosts, all of which are sacred and admired, Jesus Christ and Saint Mary, Buddha and Budhisattva are purified by their adherents and sacred in religious ceremonies [2].

Back to the condition of objects, some sacred and magical things in Bali have their own economic value globally. For example, the sale of knick-knacks such as barong masks, rangda masks, statues of gods, paintings, and wayang kulit has become a commodity both locally and for export. Wayang is one of the arts, culture and traditional performances that was born and developed in traditional societies in Indonesia, so it can be said that wayang is a traditional medium with high artistic quality

[3]. Wayang is not only considered as entertainment, but also has rich and noble life values and provides an example. Puppets are also believed to show human characteristics. Certain puppet characters are recognized as a person's self-image, so that they become a mirror and role model in everyday life [4]. Wayang Kamasan painting or widely known as Wayang Kamasan by Balinese people is a painting that originally developed in Kamasan village, Klungkung regency, Bali province, Indonesia, which is also known as classical Balinese painting [5]. This type of Balinese painting has been inherited since the 17th century during the Dalem Waturenggong kingdom [6]. The decorative style makes the composition of the Wayang Kamasan painting full and lively. Each image of gods and goddesses and clowns also has its own personality, which can be distinguished from the clothes worn in addition to facial expressions and body characteristics [7]. Visually, Wayang Kamasan has a very artistic aesthetic, the stories and symbolic philosophical values they contain are often used as enlightenment in human life in this world and the hereafter.

The visual design of Wayang Kamasan has an extraordinary uniqueness and has great potential in its development. Some community groups who consider Wayang Kamasan something sacred can also consider Wayang Kamasan as something that has economic value. When you look at the economic value of Wayang Kamasan, of course what comes to mind is wayang in the physical sense, wayang painting, to carving. However, there are also business opportunities to realize Wayang Kamasan

into a batik pattern. When talking about batik, of course, what comes to mind are clothes, fashion accessories, or household accessories with unique and very varied patterns [8].

To get a unique batik pattern from the Wayang Kamasan painting, this requires an expert, a patternmaker, namely a person who can make a pattern that can be realized from concept to material. Patternmakers create templates of fashion products such as clothes, shoes and swimwear so they can be reproduced in bulk. They sketch and create the patterns either manually or digitally, or a combination of both. The task of the patternmaker is determining styles, design and material of garments with customer input, cutting patterns out, determining pattern specifications, providing accurate yield estimates for patterns, attending fit sessions to ensure changes are recorded and executed, managing production approvals process, ensuring manufacturing follows the pattern and any changes to it closely, resolving fit and quality issues, and working with computer software to design, input data and manage approvals.

The patternmaker's job, of course, requires special skills. However, there is a software that can help a patternmaker to generate patterns automatically. Repper.App is one website for creating such patterns. Repper is an application that was created in 2009 and continues to provide changes and improvements to produce a web-based application that helps patternmakers to be able to visualize ideas in the form of geometric patterns based on images imported into the application so that

patterns can be made to produce 3D models to make it easier for patternmakers to imagine the final design. Based on the explanation that has been described previously, this documentation aims to provide a new breakthrough that has economic value in a sacred and magical conception. The breakthrough is using Repper.App as a website that is able to automatically generate geometric patterns based on the image provided to the application.

Several previous studies have also discussed about automatic pattern making to the implementation of batik patterns [9]–[12]. It is hoped that this presentation can have a positive impact on cultural conservation, economic improvement and provide an introduction to sacred and magical values to a wider audience.

II. Methodology

This research is qualitative research with the type of case documentation research. The research procedure used is using a 4D model developed by S. Thiagarajan, Dorothy S. Semmel, and Melvyn I. Semmel, which is appropriate to use in the development of making design such as pattern, images or videos [13]–[17]. The 4D model consists of the define, design, develop and disseminate stages. The flow chart of the use of the 4D model can be seen in Figure 3.

1. Define Stage

The initial stage of the 4D model is the definition of development needs. In simple terms, this stage is the needs analysis stage. In product development, developers need to refer to the development requirements, analyze, and gather information about the required level of development. This stage can be completed by analyzing previous research and literature research.

2. Design Stage

The second stage of the 4D model is design. At this stage, 4 steps must be passed, namely constructing criterion-referenced test, media selection, format selection, and initial design.

3. Develop Stage

The third stage of the development of 4D model learning tools is development. The development stage is the stage that results in product development. This stage includes two steps, namely expert evaluation accompanied by revisions and development testing.

4. Disseminate Stage

The final stage of the development of the 4D model learning device is the dissemination stage. In the final stages, final packaging, dissemination, and adoption are the most important, but most often overlooked. The dissemination stage is to promote the developed product and make it accepted by individuals, groups or system users. Packaging materials must be selective to produce the correct shape. The dissemination stage has three main stages, namely verification testing, packaging, dissemination and adoption.

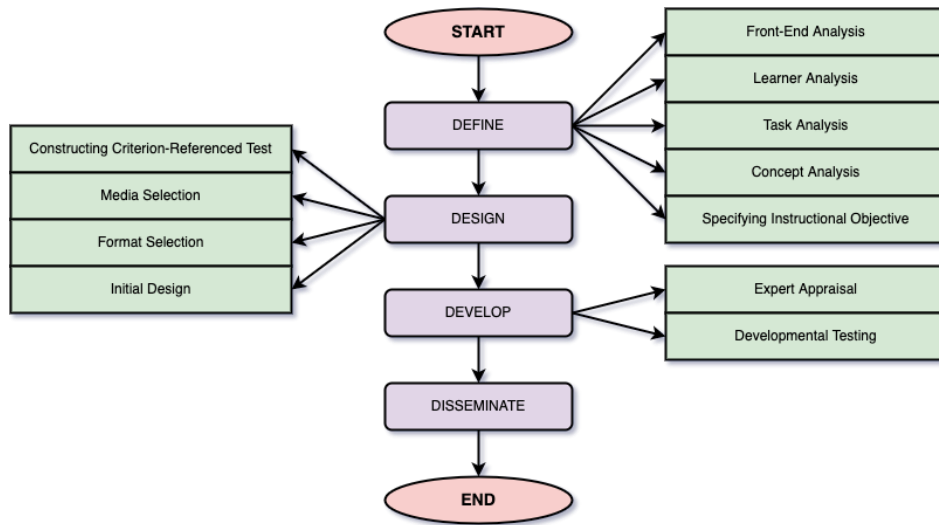


Fig. 1. 4D Model

III. Result and Discussion

The results of this documentation follow the 4D model used.

1. Results of the Define Stage

At this stage, front-end analysis, learner analysis, task analysis, concept analysis, and specifying instructional objective are carried out. At this stage, a front-end analysis of the condition of the Wayang Kamasan is carried out. The forerunner of painting in Bali began in a village called Kamasan in Klungkung Regency. So far, the Wayang Kamasan design is still dominated by wayang, paintings and carvings, and still minimal in fabric prints. The users of this documentation are collectors who are able to appreciate the Wayang Kamasan and can use its processed products while still upholding its sacred and magical values. The tasks and conceptions expected in this documentation are the creation of a unique pattern using the design of Wayang Kamasan in a geometric pattern that is generated in a computer program using the help of Repper.App. The purpose of this documentation in addition to the conservation function is also contained in the economic purpose and publication of the existence of Wayang Kamasan to be known by the world.

2. Results of the Design Stage

At this stage, constructing criterion-referenced test, media selection, format

selection and initial design is carried out. The previously obtained images of Wayang Kamasan are individual characters of each Wayang Kamasan that will be used as the basis for the pattern. Examples of characters that will be used for example as follows.



Fig. 2. Arjuna and Duryudana in Wayang Kamasan Style Paintings

Based on the image, a source image will be created that will be used in Repper.App by focusing on the face of the Wayang Kamasan, selecting 16 images and making a collage. The collage image will be used as the basis for making geometric patterns using Repper.App which will be carried out at the development stage. The collage image is as follows.



Fig. 3. Wayang Kamasan Collage Image

3. Results of the Develop Stage

At this stage, expert appraisal and developmental testing are carried out. Using Repper.App will be given some examples of geometric pattern development that will be generated automatically. Some of the templates available for processing geometric patterns on Repper.App are divided into 2 types, namely Base Tilings and Advanced Tilings, which are divided into Seamless and Seamed, respectively. For automatic geometric patterns in the Seamless category, Base Tilings has options in the form of Façade, Cross, Pyramid and Honeycomb. For automatic geometric patterns in the Seamed category, Base Tilings have options in the form of Rectangular Grid, Oblique Grid, Diamond Grid, Hexagon Grid, Playing Card, Fence, Centipede, Zigzag, Roof Tile, Tapestry, Queue, Wiggle, Jester, Bonbon, Weave, Bow Tie, Windmill, Cloverfield and Fan. For automatic geometric patterns in the Seamless category, Advanced Tilings has options in the form of Octagon, Arabesque, Ladder, Cairo, Cross Weave, Cross Façade, Cross Brick, Echo Tile, Echo Tartan, and Diamond Penrose. For automatic geometric patterns in the Seamed category, Advanced Tilings has options in the form of Half Brick and Penrose.

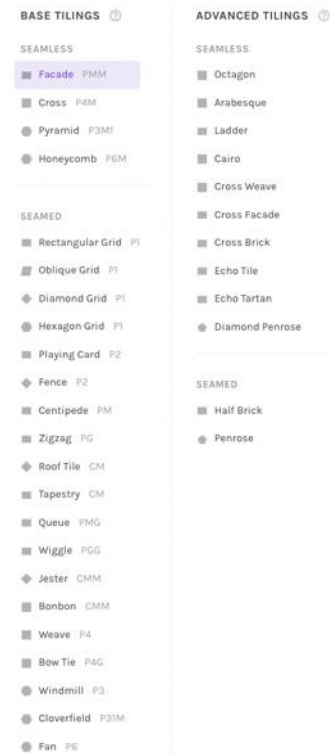


Fig. 4. Repper.App Automatic Geometric Pattern

Repper.App has several menus in the pattern creation section, such as the Pattern, Effects and Export menus. There is also a menu in the pattern generated section, such as the Tile, Surface and 3D menu, where 3D has several implementations displays options, namely the free option on Pillow, Dress, Scarf and Mug, while the pro-option on T-Shirt, Blanket, Notebook, Leggings and Coffee Cups.



Fig. 5. Repper.App Pattern Configuration View

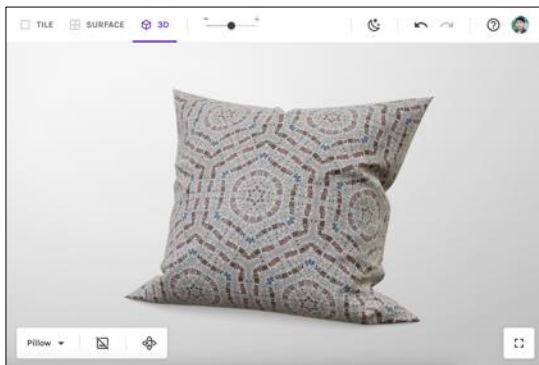


Fig. 6. Repper.App Modeling Preview View

The results generated from geometric patterns using Repper.App can be seen in the following image.



Fig. 7. Façade Style Tile Pattern



Fig. 8. Cross Style Tile Pattern



Fig. 9. Octagon Style Tile Pattern



Fig. 10. Arabesque Style Tile Pattern



Fig. 11. Cairo Style Tile Pattern



Fig. 12. Cross Weave Style Tile Pattern



Fig. 13. Echo Tile Style Tile Pattern

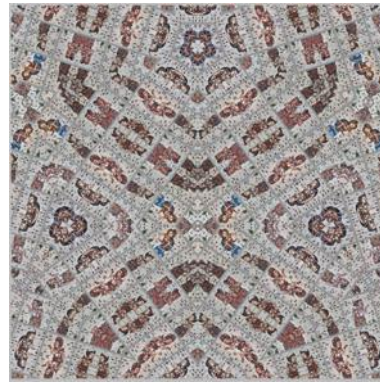


Fig. 14. Diamond Penrose Style Tile Pattern



Fig. 15. Penrose Style Tile Pattern



Fig. 16. Pyramid Style Tile Pattern



Fig. 17. Cloverfield Style Tile Pattern



Fig. 18. Fan Style Tile Pattern

The unique thing about Repper.App is Repper.App can generate geometric patterns on 3D models. The 3D model in the form of a mug in several geometric patterns is as follows



Fig. 19. Octagon Style in Mug 3D Model



Fig. 20. Large Octagon Style in Mug 3D Model



Fig. 21. Honeycomb Style in Mug 3D Model



Fig. 22. Arabesque Style in Mug 3D Model

Apart from 3D models in the form of mugs, there are also several other models that can be viewed for free on Repper.App, namely with 3D models in the form of pillows, dresses, and scarves. A 3D model on a geometric pattern with the type of Octagon is shown in the following figure.



Fig. 23. Octagon Style in Pillow 3D Model



Fig. 24. Large Octagon Style in Pillow 3D Model



Fig. 25. Octagon and Large Octagon Style in Dress 3D Model



Fig. 26. Octagon and Large Octagon Style in Scarf 3D Model

Based on the geometric pattern generated that has been done previously, both in Tile conditions and 3D Models, MSMEs (UMKMs) can also implement them. MSMEs can buy a license on Repper.App and generate geometric patterns from Repper.App as the basis for batik printing using Wayang Kamasan. Of course, if the initial image is changed, it will give a pattern that will be different and unique.

4. Results of the Disseminate Stage

At this stage, the distribution of the results of the documentation is carried out. One way is

to disseminate this document in a conference. In addition to the media academic conference, it is expected to be able to provide socialization of various applications for making automatic geometric patterns such as Repper.App to MSMEs. It can be through social media posts or on mass media. Because MSMEs can buy licenses on Repper.App, MSMEs can cut costs in pattern making. Repper.App and similar applications are very beneficial for MSMEs for making patterns on textiles.

Conclusion

Based on the documentation that has been carried out previously, it can provide an explanation that the implementation of automatic pattern design on Wayang Kamasan images using Repper.App can be implemented properly. Repper.App can provide various types of geometric patterns that can be generated from Wayang Kamasan images. Repper.App supports automatic geometric pattern creation in the form of Tiles, Surfaces to 3D Models. The results from the Repper.App can be used by MSMEs (UMKM) to make batik patterns on cloth and develop them on various art objects that have the potential to be the target of collectors and to conserve Wayang Kamasan so that they remain sustainable while maintaining their sacredness and magical value.

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Establishment Of Aesthetic Perceptions Through Pre-Image Construction In Animation Works

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ABSTRACT

Appreciation of animated works which can also be categorized as works of art experiences interesting dynamics to be studied as a research problem. This research aims to find new findings about how an appreciation of animation works can be designed. The research data collection was carried out by means of in-depth interviews with interviewee or resource persons in the fields of animation and fine arts. The texts produced through interviews were analyzed by inter-text analysis, elaborating concepts and theories regarding the aesthetics of animation, psychology of perception, in the cultural studies paradigm, especially those that focus on contemporary issues. Through this research, it is revealed how the aesthetic perception of the observer/appreciator of the work of art is built through persuasion by utilizing the potential of the pre-image presented through a peculiar strategy that explores the factors of aesthetic perception. These factors are ambience (through background music), storytelling strategy (plot dynamics), selection of visual signs, and visual communication factors.

Keywords: aesthetic perception, pre-image construction, animation work

I. Introduction

Animation, as a work belonging to the category of works of art [1], [2], which has survived from time to time since its birth in 1888 until now [3], has a very interesting dynamic to be discussed in scientific research. Matters that explored and revealed in this research is about the principles of animation, related to how to elaborate the concept and theory of animation so that it is constructed in a principle that can be implemented. The principles of animation that are very well known and used as the main reference in Indonesia (listed in the SKKNI for Animation in 2014 and 2020) are the Disney's 12 principles of animation created by Frank Thomas and Ollie Johnston [4]–[6]. Actually, these 12 principles of animation do not have to be applied absolutely such as in Indonesia, which requires mastery of these principles

through the SKKNI. The proof is that there are countries that do not constitutionally follow the 12 principles of animation. These countries even have a long tradition of creating animation with good industrial support such as France, Russia and Japan. Dermot O'Connor from Ireland even developed these 12 principles of animation into 21 principles of animation [7].

The Indonesian state during the Sriwijaya kingdom (800 AD) actually had "animation" works even though the animation only worked in the pre-image realm (a cinematic-imaginary response to sequentially juxtaposed still images). It is in a form of relief in Candi Borobudur. One famous example is Lalitavistara relief series, 49th panel, which depicts an archery competition in that Sri Krishna participated. There is also heritage in form of Wayang, or in a better well-known terminology: the shadow puppet. Shadow Puppet performance are able to take advantage of the potential of pre-images in

creating memorable scenes in the minds of the audience. The concept of pre-image is then defined by a peculiar Indonesian name : wimba [8]. In the world of aesthetic appreciation in Bali, the term 'taksu' is also known which refers to the ethical, aesthetic, and emic values contained in the presence of a work of art that involves aspects of the creator, the work created, and the audience as an appreciator [9]. This potential cannot be ignored because it is very likely to give birth to artistic concepts, especially in animation, which is related to aspects of aesthetic appreciation [10].

From the issues expressed about the principle of animation, the question arises: is there any other way to create aesthetic construction extracted from Indonesian heritage knowledge, specifically Balinese local value other than implementing the 12 principles of animation?

II. Research Method

A. Data Collection

The research data collection was carried out by means of in-depth interviews and investigations with interviewee or resource persons in the fields of animation and fine arts. This research draw on retrospective recorded and transcribed interviews, and reflective writing.

The selected resource person from the animation field is I Putu Gede Aryantha Jaya, an animation artist of Balinese descent who has been involved in the animation industry for more than 15 years, both in national (Indonesia) and international scope. There were two resource persons selected in this study who expressed their views based on their knowledge and expertise in the field of fine arts, namely Willy Himawan and Dewa Gede Purwita. Willy Himawan, a Balinese artist, who is also a lecturer at FSRD ITB—Indonesia's leading fine arts institute, spends almost all of his professional work creating fine art, exhibiting art and conducting research in the field of fine arts. Dewa Gede Purwita is

a new generation of artists in Bali who is active in art activities and reviews scientific aspects in the world of fine arts through the Gurat Institute, a communication platform of art forum.

B. Data Analysis

The texts produced through interviews were analyzed by inter-text analysis, elaborating concepts and theories regarding the aesthetics of animation, psychology of perception, in the cultural studies paradigm, especially those that focus on contemporary issues.

III. Result and Discussion

From the results of interviews with resource persons from the field of animation, it was found that technology impact is critical to compose new kind/version of aesthetic experience in animation. It was also found that the activity of creating economic value in animation projects based on an industrial framework is fundamental to sustainability. The insight that is constructed in this text is that in animation projects, strategies and pragmatic steps need to be developed that synchronize the aesthetic aspects with the economic aspects. One of the strategies expressed is to explore aspects of persuasion by exploiting the pre-image potential of the audience, such as manipulating the audience's awareness and motivation to appreciate animated works aligned with the creator's construction.

From the results of interviews with resource persons in the field of fine arts, two important things were found, namely: (1) the issue of art appreciation can also be influenced by the aura of a work that is received by the audience. The concept of auratic art is also widely expressed by Walter Benjamin [11]–[13]; (2) the problem of creating works of art that are liked by the audience and have aesthetic values starts with a very thorough preparation from the creators. This concept is very relevant to the concept of 'habitus' proposed

by Bordieu when viewed with the paradigm of cultural studies [14], [15].

About the first issue (auratic art), Aura can be important for escalating the animation quality. One of the key strategies in creating works that have an aura is to pay close attention to aspects of audio and visual stimuli that are in contact with the sensory aspects of the audience. Related to the second issue of the creator's mental conditioning, the preparation of the animation artist must be ideal mentally, and physically. Animation artwork can be appreciated more if supported by the ambiance surrounding it, in terms of supporting creators, to be physically and mentally ready and full of comfort and concentration when working on animation projects; and supporting the audience to easily and conveniently receive aesthetic sensation and values delivered from the animation works. The concept of environmental support that is able to build aesthetic appreciation is related to the immersive concept [16], [17].

It also found that calibration of audience perceptions can be vital in the communication aspect [18]. Calibration in this case is intended as a term that describes the equalization of perceptions according to the concept of the communicator, so that the message decoding process can take place in line.

From the results of this research, the concept of 'diachronic moment of animation movie appreciation' was formulated. There are three moments experienced by an audience when appreciating the presentation of an animated movie, namely : (1) before the animated movie is watched in full; (2) the moment when watching an animated movie; and (3) the moment after the animated movie is shown.

A. Before the Movie

There are two key concepts that are very important in the aesthetic appreciation of the moment before the audience watches the movie. The first concept is to 'enhance curiosity'. This concept emphasizes efforts to generate predictions and then develop them into many alternative possibilities in the

minds of the audience so that the audience is motivated to listen and watch intensely the whole scene from an animated movie.

The second concept is 'raising awareness' which in this case is also correlated with promoting animated movies to be watched by more audiences and also aims to bring back viewers/audiences who have previously watched, so that appreciation of animated movies is not enough if only watched once. The key concept supporting the concept of 'raising awareness' is 'excellent copywriting' which is related to the dominant persuasive aspect in the text or message that is disseminated to potential audiences.

The forms of implementation of these concepts can be in the form of: (1) Enacting the proper movie title; (2) Make a very persuasive movie trailer; (3) Utilize established brand or commercial image of characters in movie; (4) Construct excellent storytelling (some movies use fabricating models).

B. On the Movie

The most intense aesthetic appreciation process experienced by the audience is when watching animated films. Therefore, it is very important for animation makers to understand the techniques and strategies in realizing intense engagement between animation presentations and the audience. The most influential aspect in creating intense engagement is the narrative aspect [19]. So that prioritizing the storytelling aspect with various specific approaches is something that has been proven successful in creating aesthetic appreciation for the audience when watching animated movies [20], [21]. In the results of in-depth interviews with interviewee in the field of animation, it was also found that adjusting the duration to the concept of storytelling could be guided by storyboard instruments, either in the form of still images or in the form of cinematic storyboards or direct boards.

The concept of creating storytelling that projects to establish intense communication

with the audience so as to foster engagement can be implemented by applying it in certain ways such as: (1) Lead the audience's imagination to freely predict the direction of the film's story; (2) Plot twist, element of surprise; (3) Using the visual and/or audio element of disguise, scrim, camouflage, silhouette that presents mystery.

C. After the Movie

The long-lasting impression is the main concept of the moment after the audience appreciates the presentation of an animated film. The long-lasting impression aspect is also related to how the creator is able to leave curiosity, so that the audience will watch the same animated film again because there are things in the film that are deliberately constructed to arouse curiosity. Giving viewers the opportunity to create their own version of the movie they have seen is also a strategy for creating a deep impression and getting the audience to re-watch, or follow a sequel of a recently watched animated movie. One example of implementing this concept is to insert a scene at the end of the animated film, after the credit title scene. This scene is commonly known as the after-credit/post-credit scene.

IV. Conclusion

Through this research, it is revealed how the aesthetic perception of the observer/appreciator of the work of art (animation) is built through persuasion by utilizing the potential of the pre-image presented through a peculiar strategy that explores the factors of aesthetic perception. These factors are ambience (through background music), storytelling strategy (plot dynamics), selection of visual signs, and visual communication factors. These factors can be accessed by the creators and audiences in the dimension of time which is formulated as a 'diachronic moment of animation movie appreciation'.

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The Tension of Religious-Traditions and the Ideas of Women's Liberation in Dreams of Trespass' Novel by Fatima Mernisi

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ABSTRACT

This article examines a novel titled "Dreams of Trespass: Tales of a Harem Girlhood" as the literature work represents Fatima Mernisi's critical thought in fighting for gender equality. The research methodology used is a qualitative approach with a textual analysis method. Based on research findings, Fatima Mernisi narrates the women's liberation discourse through literature works which are not entirely fiction for its rooted in Fatima Mernisi's own experiences who originated from a harem-living family. The work is a reflexive of reality, as well as an aspiration for the ideal future in terms of the equal roles and rights between women and men. It concludes feminism critical thought's Fatima Mernisi needs to put on the living context where the work was created and the historical time in which recounted, namely related to Arabic culture and Islamic religiosity in 20th century Morocco. In that period, the world was transiting from the colonization era to the movement of global nationalism in colonized countries, including Morocco. Therefore, there is a collision between tradition and modernity which influences women's thoughts and thoughts of women regarding universal humanism values with religious interpretation of the Islamic holy Qur'an.

Keywords: Muslim Feminist, Religious Traditions, Textual Analysis, Women's Liberation

I Introduction

Fatima Mernisi's critical thinking in fighting for the rights, positions and living conditions of women has inspired many academics and activists to work together. The vision of empowering women is embodied in Fatima Mernisi's works, including in the novel "Dreams of Trespass: Tales of a Harem Girlhood" published in 1994. Her work had repeatedly become a source of reference and critical studies in various scientific writings with different perspectives, approaches, and disciplinary backgrounds.

It is interesting to observe how Fatima Mernisi's works have succeeded in creating a dialectic between discourses that supports her feminist ideas as well as those who criticize her. As in Lub Lyna Nabilata's writings ((Nabilata, 2018), she saw that Fatima Mernisi's interpretation that departed from the interpretation of the

Qur'an and Hadith was still biased in assessing some of the problematic feminist interpretations regarding the equality of men and women. On the other hand, Ratna Wijayanti, et al. perceived that Mernisi's thoughts try to clarify the understanding of religious concepts, especially in the issue of equality between men and women (Wijayanti et al., 2018). Thus, this notion could still be relevant amid tradition and modernization. In most of her works, Mernisi tried to illustrate those religious teachings could be easily manipulated. Therefore, Mernisi also believed that the oppression of women was not based on Islam's teachings (Fajarwati, 2011).

In general, the history of feminist studies and movements began in the 1960s, as disapproval of women's oppression. This period coincided with the flourishing of nationalism in colonial countries. The novel "Dreams of Trespass: Tales of a Harem Girlhood" tells the story of the dynamics of history as well as cultural tension and the

spread of modernization in the midst of religious traditions. These contradictions configured a new perspective on women's positions and their new roles in a changing world.

To distinguish from other scholars' previous work that had analyzed Fatima Mernissi's works as a movement of Islamic feminism, we specifically scrutinize this novel by the author's cultural background and experience while still focusing on the feminism discourse. We also analyze women's position in terms of religious traditions and modernity. We found that religious traditions and modernity can be reconciled through the interpretation of the holy verse without undermining women's positions.

A novel, as a literature work, is a reflection of a reality that is fictionalized but still has a strong connection to life. As a result, novels can be an attempt to comprehend reality. Similar to art, a writer doesn't only interpret his life from a particular point of view, but he also internalizes the surroundings and then processes and expresses them in a new form. This is referred to as an aesthetic experience. Cassirer demonstrated that the aesthetic experience was an infinite possibility that was captured by everyday sensory experience (Cassirer, 1990). Fatima Mernissi's work was an example of such a process, a synthesis of everyday experiences into an aesthetic experience as well as a critical reflection embodied in the novel.

This paper employs textual analysis as a branch of text semiotics that specifically examines text as a 'product of language' by using this novel as the base of study. Text is defined broadly as any product of discourse, i.e. "acts of using and exchanging signs and language (Piliang, 2004)." Text is defined as "a combination of signs" in its most basic

form (Thwaites et al., 1994). Text analysis refers to the study of signs in groups or combinations. The text in Mernissi's novel will be studied in terms of the relationship between the sign and gender equality discourse.

Fatima Mernissi's novel echoed gender equality. The different treatment for men and women is a consequence of gender construction that is embedded in social and culture. The distinction would not be a problem as long as it does not affect in gender inequality (Syaukan, 2021). Gender inequality occurs when men's and women's relationships are unequal and harmful to one party. Injustices include economic marginalization, subordination or unimportance in political decisions, the formation of stereotypes or negative labelling, violence (violence), ideological socialization of gender role values, and longer and more workloads (Fakih, 2000).

Women's Studies focuses on gender relations. Furthermore, gender injustice has occurred primarily to the women. According to the concept of social constructionism, each individual creates their own new social reality (Mahendra P, 2021). Fatima Mernissi's novel aims to create a new social reality in which not only men, but also women, can receive equal opportunities and awards in the name of human justice.

II. Results and Discussion

The Harem World of Fatima Mernissi

The figure of Fatima Mernissi emerged from a family environment that directly or indirectly influenced her thoughts and character. Mernissi family lived in Fez,

Morocco. In 1940 when she was born and grew up many years later, her family occupied a harem which was a typical settlement in Arabic tradition since the 9th century. Fatima Mernissi's family was one of the most prominent families who inherited a bunch of lands, called fellah or landowners. The harem where they lived in was not the type of royal harem that was common in the Muslim Empire Dynasty (like Umayyad or Ottoman Dynasty), but it was a domestic harem. This harem was more like a residential area that accommodates an extended family where women are fully protected behind the walls of the harem. They couldn't access the outside world without the permission of the household head's authority.

The harem name is based on a slight variation of the Arabic word 'haram' which means 'something forbid'. The current harem that still exists in the Muslim world after the colonial era was not as an "erotic" as in the Western orientalist imagination of a royal harem. The fact is; the harem has a bourgeois dimension in which a man, his sons, and his wife live in the same house, uniting resources, and establishing rules that women are prohibited from going outside (Mernissi, 2003). The spirit of women's liberation that was sparked by Fatima Mernissi was tied up by her historical life in harem. By her previous circumstances, Fatima Mernissi's sensitivity and critical power emerged. Moreover, her ideas and attitudes became sharper after meeting some people with strong feminism idea.

The rules in the harem were related with boundaries issues. It can be said that the harem was a boundary that separated women from the public world which is wholly owned by men. Harem life is built on the logic of hudud for sacred boundaries. Based on her story in the novel, Fatima Mernissi was born in a chaotic situation

because neither Christians nor women would accept these sacred boundaries. According to her father, peace would only come if each side respects the boundaries; exceeding those limits would only bring regret and pain. Life in the harem gave women a dream to live outside the harem. They desired to live as men do. This desire wasn't just wishful thinking but evoked them to catch their dream and passion. This meant a world for women who had been living in languishing harem.

Harem life limits women's freedom from its nuances such as walls, gates, and the separation of male and female spaces. It also curbs imaginarily forms the norms and the rules. The repression is more an embodiment of traditional culture rather than a manifestation of religious values. In Islam, essentially, the position of men and women are equal. Recited from the Qur'an, if one is compared with one another it is solely due to biological differences, not from hierarchical differences. Surah Al-Hujurat verse 13 explains that the noblest are not men or women, neither the white men nor with color, but those who fear Allah the most:

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا ۗ إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَاكُمْ ۗ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ

"O mankind, indeed We have created you from male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted." (QS. Al-Hujurat: 13).

A similar verse can be found in Surah Az-Zariyat verse 56 which stated:

وَمَا خَلَقْتُ الْجِنَّ وَالْإِنْسَ إِلَّا لِيَعْبُدُونِ

“And I did not create the jinn and mankind except to worship Me,” (QS. Az-Zariyat: 56)

Thus, the life in harem that constrained women from the outside world does not reflect the egalitarian spirit in Islam from these two verses. There is no evidence in the Qur'an or Hadith which explicitly states that women are not allowed to leave the house or can't stay in the same room as men. This means that there is no religious legitimacy for the conception of hudud or sacred boundaries which are the basic rules for harem. If you trace its history, the harem is more of a traditional legacy from the heyday of the Islamic dynasty since the Umayyad, Abbasid, Fatimid, and Ottoman times. The function was to separate the royal family, concubines, and slaves from the outside world. This royal harem was still used after the Islamic dynasty and was transformed into a domestic harem which has changed its function, the living areas for extended families.

Personal and Global History

Fatima Mernissi's first education was obtained from her maternal grandmother, Lalla Yasmina, who taught the beauty of the meaning of the Qur'an as a way to understand Islam as a poetic religion. Furthermore, she received a special basic education in the Qur'an which put more emphasis on the accuracy of reading and textual translation. Fatima Mernissi attended the Women's School, a national school built by the French Government (Mernissi, 1994). Then, she graduated from Muhammad V University in Rabat to study Sociology and Political Science. Both were completed in 1965. After that, she lived in Paris to continue her doctoral education and

became a journalist. Her long journey to study eventually brought her back to Morocco, teaching at Muhammad V University as well as being active at The Institute of Scientific Research in 1974-1981.

Her character and her feminism idea cultivated from her childhood in a harem until her education period in France. For most of her time, she taught as a visiting professor at Harvard University and Berkeley University and she also worked for women's movement organizations and institutions. She was a consultant for the United Nation Agencies and a member of the Pan Arab Woman Solidarity Association. Fatima Mernissi experienced life at the end of the colonial era when Morocco was divided into two colonial territories between France and Spain. The Mernissi family's harem was located in the old city of Medina, right on the border with the new town of Ville Nouvelle which was inhabited by the French colonials. The closeness of the two regions led to the meeting of two cultures between the West and the East, between Islam and Christianity, between the French and the Arabs. Thus, allowing for various clashes due to cultural differences.

In the 1940s when Fatima Mernissi was very young, the nationalist movement driven by modernization, spread in various colonial countries in the world, including Morocco. The Nationalists in Morocco were educated people who received Arabic and French education. When most of the Moroccan population, especially women, were still illiterate, the Nationalist group began to echo the idea of equality between nations as a form of equal human rights. The abolition of the practice of colonialism was included in the agenda of the struggle because it was not in accordance with the values of universal humanism. Along with

this struggle, the Nationalist group also slowly introduced a new culture with a French dress style that replaced traditional Moroccan Arabic clothes. In addition, men's clothes such as jellaba can be used by women.

Based on the cultural context and background experience, Mernissi's feminism cannot be generalized to Western feminist ideologies that have different historical situations. Mernissi's idea of gender equality remains to be seen in the Eastern world where she grew up and lived. That is why Fatima Mernissi's critique of an oppressing women's practice uses Islamic interpretation as her guidance.

Some criticisms of Fatima Mernissi's feminist point of view focused on counterinterpretations. The criticisms use the same source of legitimacy and patterns. It was said that Fatima Mernissi's thought was still trapped in a crisis of interpretation and counter-interpretation. This crisis arose due to methods and strategies that had been used by feminist or contra feminist thinkers. They both legitimized certain parts of the Qur'an and Hadith to support their ideas (Nabilata, 2018). However, the counter-interpretation carried by Fatima Mernissi must still be seen as an effort to fight the gender inequality which is contained in the breath of Islam as the religion of rahmatan lil 'alamin (grace to the universe).

A text interpretation needs to be understood contextually by looking at the cultural background of Arab society at that time. According to Abu Zayd's opinion, a text is a historical and cultural product in which the text is present. So the text is a representation of the thoughts or culture from the society. In this context, culture acts as a producer of texts. The realities depicted in the text partially reflect the socio-cultural reality of the society. On the other hand, the text also

has a role as a producer of culture. That is, the text has the effectiveness to influence and change culture which is then reconstructed in a new form (Abu Zayd, 2006).

Fatima Mernissi's ideas of gender equality need to be placed in her cultural and historical context. Her past experiences sharpened Fatima Mernissi's critical thought as an Arab Muslim. Moreover, she ever lived in French, the place that influenced her thought. Her experiences were in line with Edward W. Said's work "Orientalism." In his book, Edward W. Said as an "Eastern" felt the same way as Mernissi in terms of being "other" due to their roots. As a child who grew up in the two British colonies, Palestine and Egypt, and received a Western education in the United States, Said won't forget that he was "Eastern" (Said, 2001). Likewise, Fatima Mernissi, who fights for the ideology of women's liberation, cannot be separated from her consciousness and values as an "Eastern" feminist.

Women's Imprisonment and Desire for Liberation

Fatima Mernissi's novel recounted her childhood memory in a harem with her family. Every day, she was surrounded by women with diverse personalities, worldviews, and life perspectives. There were two main groups living in the harem: reformists who support the idea of Moroccan transformation and conservative groups who stick with tradition. The reformist seek to modernize Morocco, while the conservative believed that Moroccan life will improve while sticking with the tradition of the glorious Islamic dynasty. However, the differences in perspective and value of the two groups still discussed

women's position and their role in an ever-changing world.

Little Fatima Mernissi had a male cousin of the same age named Samir in the harem. Fatima and Samir were born an hour apart on the same day in Ramadan. They always played together regardless of their gender differences. The friction due to gender differences would only be experienced after they were teens. After Samir was born, the Mernissi family celebrated the feast as is the Islamic Arab tradition in Morocco to celebrate the birth of a son. However, the mother of Fatima Mernissi insisted on holding the same celebration of Fatima Mernissi's birth. She rejected male superiority and considered it as nonsense which was not stated in Islam. She relies on the principle that "God created us equal".

Fatima Mernissi's mother is the daughter of Lalla Yasmina. Both were described in Fatima Mernissi's novel as women who had a spirit of resistance. Sometimes Yasmina told Fatima Mernissi that being trapped in a harem was the same as the loss of her freedom. At another time she said that harem meant misfortune because a wife had to share her husband with other women. This meant that a wife had to sleep alone for eight nights before being able to cuddle and make out with her husband. According to Yasmina, the generation of her grandchildren should be happy because they no longer have to share a husband.

Lalla Yasmina, even though her husband had several wives, she dared to voice her opinion and expressed her attitude to anyone. She named the pet duck after her husband's first wife. Her reaction was part of a criticism of the first wife's privilege who was doing nothing in the household. Lalla Yasmina stated, "I don't care how rich the woman is, she has to work just like us. Aren't we Muslim? If so, everyone is the

same. God said so. The Prophet also said the same thing."

The resistance's spirit descended on Fatima Mernissi's mother, who then taught Fatima Mernissi to defend against anything unfair to her. Her mother often expressed the hopes and dreams of women's liberation which were passed on to Fatima Mernissi.

"I want to get up early," Mother said over and over again.

"Oh, if only I could take a walk in the early morning when the streets were empty. The skylight may appear blue, or it may be orange, like a sunset. What is the color of the morning sky when the streets are deserted?" No one answered his question. In the harem, we ask more than just to get an answer. We ask ourselves just to know what is happening to us."

Fatima Mernissi's mother often disagreed with her mother-in-law, Lalla Mani, on the women's equality issue. Once she attacked Lalla Mani's point of view with the argument that the French did not imprison their wives behind walls. They were free to go to the market, everyone could get access to entertainment. In fact, world life goes on. This argument went against Lalla Mani's opinion that the harem made it impossible for men and women to see each other, so everyone can carry out their duties. The difference in perspective between Fatima Mernissi's mother and her mother-in-law is a representation of the way people think in general at that time. It is a cultural practice that is opposed by gender equality activists. When we look at religious texts, the interpretation of the Qur'an on Al-Isra verse 70 can support the spirit of liberation of women who have been imprisoned behind the walls of the harem. In this text, Allah honored all of Adam's descendants without

distinction of gender, ethnicity, and skin color:

وَلَقَدْ كَرَّمْنَا بَنِي آدَمَ وَحَمَلْنَاهُمْ فِي الْبَرِّ وَالْبَحْرِ وَرَزَقْنَاهُمْ مِنَ الطَّيِّبَاتِ وَفَضَّلْنَاهُمْ عَلَى كَثِيرٍ مِمَّنْ خَلَقْنَا تَفْضِيلًا

“And We have certainly honored the children of Adam and carried them on the land and sea and provided for them of the good things and preferred them over much of what We have created, with [definite] preference.” (QS. Al-Isra: 70).

Fatima Mernissi was taught by her mother to defend against injustice. Even though Fatima realized that disobedience was never her true nature. Unlike Samir, who was able to protest against adults by shouting and jumping, rolling on the floor, or kicking people standing nearby. Her mother often encouraged Fatima Mernissi to rebel and kept repeating the advice that aggression like Samir was not good. She directed Fatima Mernissi not to rebel in a shallow way, but to watch the situation carefully and analyze everything. "Rebelling is okay when you know that there is a chance for you to win," she said.

Aside from Lalla Yasmina and Fatima Mernissi's mother, other figures contributed to strengthening Fatima Mernissi's feminist idea. The women in the harem are usually entertained by aunt Habiba and Chama's performing art in the midst of the harem's silence. After finishing house chores, the women went to Aunt Habiba's storytelling spot or Chama's performance. Aunt Habiba used to say that every human being contains a miracle, and that magic can be found in dreams.

"You'll find a way out if you feel helpless behind a wall and trapped in a suffocating harem," Aunt Habiba said. “And a miracle will occur if you declare your dream and break the rules. Liberation begins with your

imagination dancing in your head, which you can translate into words. And it all comes at no cost!"

The fairy tales that had been told by aunt Habiba and the theatre performance by aunt Chama, depicted the dreams of women who want to explore life outside the harem. The women in the harem were seduced by the stories of their aunts. Romantic love, a world adventure, and other entertainments were the only entertainment in the harem. The gloomy day in the harem would be put away through the stories.

A female character that most frequently featured in Chama theatre was Asmahan, an Egyptian and Lebanese actress, singer, and feminist. There was also Shahrazad and her daughters in the story “One Thousand and One Nights” and important religious figures. Among feminist figures, there were Chama's most favorites: Aisyah Taymour, Zainab Fawwaz, and Huda Sya'rawi. The religious figures, there were Khadijah and Aisyah, the wives of the Prophet, and Rabiah Al-Adawiyah, a Sufi. Chama sparked Fatima Mernissi's consciousness that a woman must fight for her right to vote against a man.

Women's solidarity was a big issue in the harem because it was difficult for them to unite against men. In different stories with Lalla Mani and Lalla Radia, they always agreed with men's decisions. While Fatima Mernissi's mother and Chama always opposed men's decisions. In the extreme way, Fatima Mernissi's mother accused women who sided the men responsible for women's suffering. Basically, the Chama's performance was a space for women to get involved and speak their mind. Therefore, women can show their subjectivity in the public vis a vis with the dominant power

(Candraningrum, 2015). Chama with her theatre and aunt Habiba with her fairy tales acted as individual agencies that trigger a collective mobilization power. In their respective contexts, women's progression would resist a harem tradition.

Women's Resistance and Agency in Harem

Despite her liberation dream, Fatima Mernissi still lived in her conservative family. In the harem, she was dreaming of women who can live freely outside of the harem. Her mother, her cousin, Chama, and her aunt, Habiba had been widowed due to divorces. From these women, Fatima Mernissi asked questions that had never been asked, such as: why do only men who can come in and out of the gates and go to the cinema, while women prohibited?

Apart from these three progressive women, most of the other women in the harem remained silent. The other women were Grandma Lalla Mani and Lalla Radia (Chama's mother) who hold tightly to traditional and religious rules regarding women's duty. Despite two different groups in the harem, they were still helping each other to maintain the warmth of the house. It was classified as matrifocal (R. D. Agustin, 2020). The term of matrifocal refers to a broader structure of family roles, especially to the position, stratification, and even politics and religion. In the harem, the women unconsciously connected with kinship and created small organization. However, the men still hold the highest power in the house. When the men were going to work, Lalla Mani became the chief of the household. She was the decision-maker in the harem which mostly lived by the women.

The progressive women in the harem often spoke out against the house's rules. They had different views from Lalla Mani.

Through the spirit of these women, Fatima Mernissi gained the power of resistance and liberation within her. Lalla Yasmina, Fatima Mernissi's maternal grandmother, even though her husband married seven other women, she also rebelled against the harem's rule. As the head of the household, Grandpa Tazi was the supreme leader, but his eldest sons, Haji Salem and Haji Jalil, made the decisions as well. As narrated by Fatima Mernissi, when her grandfather went out, Yasmina always managed to escape by arguing that her husband had given her permission to go fishing before he left in the morning.

The story of Lalla Yasmina's life became the highlights in the novel because it reflected a feminism idea in polygamy. Polygamy's law in Islam is still debatable among Muslim scholars. Indeed, Qur'an stated about polygamy issue but it may array different interpretation. As written in Surah An-Nisa verse 3 below:

وَإِنْ خِفْتُمْ أَلَّا تُقْسِطُوا فِي الْيَتَامَىٰ فَانكِحُوا مَا طَابَ لَكُمْ مِنَ
النِّسَاءِ مَنِّي وَتَلَّتْ وَرُبِعَ فَإِنْ خِفْتُمْ أَلَّا تَعْدِلُوا فَوَاحِدَةً أَوْ مَا
مَلَكَتْ أَيْمَانُكُمْ ذَٰلِكَ أَدْنَىٰ أَلَّا تَعُولُوا

“If you fear you might fail to give orphan women their ‘due’ rights ‘if you were to marry them’, then marry other women of your choice—two, three, or four. But if you are afraid you will fail to maintain justice, then ‘content yourselves with’ one¹ or those ‘bondwomen’ in your possession.² This way you are less likely to commit injustice.” (QS An-Nisa:3)

The revelation of this verse cannot be separated from polygamy practice in Arab culture. That practice has been deeply rooted in Arab society. Therefore, the

revelation of the verse is to regulate the provisions of polygamy to only 4 women. It stated that men should be fair to treat all of them. Fatima Mernissi thought that this verse still needed an actual interpretation. She thought that the verse could be a justification for legitimizing sexuality by men.

It can be said that Grandma Lalla Yasmina, as well as Fatima Mernissi's mother, Chama, and Aunt Habiba, were the agencies that fought for gender equality. Judith Butler stated that resistance is a way to fight vulnerability (Butler, 2016). A vulnerable woman must resolve her condition through acts of resistance. In everyday life in the harem, these women unconsciously expressed their resistance to the traditions in many ways. They showed their resistances through fashion statement, entertainment such as storytelling and theatre, misbehavior, table manners and other things.

Fatima Mernissi's novel depicts the act of violating the harem rules related to the separation of the men-women area. Men got the largest and the most beautiful room of all the existing rooms in the harem. It was the men dining room where they eat, watch the news, conduct business, and play cards. The large radio in the cupboard of the room was only accessible to men in the family. They would lock up the cupboard when the radio was turned off. The person that only had the cupboard's key was Fatima's father and her uncle. However, the women eavesdropped to listen to Cairo Radio regularly when the men were going out.

The women, led by Fatima's mother and Chama, duplicated the key of the cupboard, so they could listen to world news and songs performed by Middle Eastern actresses such as Asmahan from Lebanon or Ummi Khultsum from Egypt. The lack of technology access and information for

harem's women proved the idea that women in harem was a subordinate. On the contrary, women deserve to have freedom, to be respected, and treated equally according to their rights (Schimmel, 1998). The act of stealing and duplicating the radio's cupboard key was pioneered by Fatima's mother and Chama. They showed their resistance in that act and aim to fight for women's rights for actualization.

Another resistance action by some harem women was trying to get out through alternative access via the terrace. However, they should face the consequences. They must be able to climb and jump otherwise they would have injuries. No one had ever succeeded. Meanwhile, women like Chama and Fatima's mother didn't do that. Instead of sneaking, they would go out frankly as a protest reaction due to equality. They thought that sneaking wasn't heroic action, they preferred to argue with Ahmed at the front Gate. They felt more lightening of the liberation spirit that way.

Fatima's mother and Chama's action was a representation of feminism resistance as a result of subordination in their environment. It's in line with Butler's idea of feminism. For Butler, building a network of solidarity and resistance is a crucial key in the feminist movement.

"Feminism is a crucial part of these networks of solidarity and resistance precisely because feminist critique destabilizes those institutions that depend on the reproduction of inequality and injustice, and it criticizes those institutions and practices that inflict violence on women and gender minorities, and in fact, all minorities subject to police power for showing up and speaking out as they do." (Butler, 2016)

*The Tension between Tradition and
Modernity*

"An era is the wound of the Arabs

They feel triumphant in the past

The past is the charm of the ancestral coffin

Taqlidi is the land of death

The future is dreadful and full of sin

Innovation is heresy, an evil!"

The poem above was created by Chama that was read in a drama scene on the harem terrace. It substantially uttered criticism of a conservative group who was glorifying the past. The conservative group thought that accepting an innovation was equal to regression if looking through the past century triumphant. As a supporter of reformist groups, Chama envisioned a future Arab world where women no longer need to be imprisoned in harems and cover their beauty with the hijab.

The emergence of reformist and conservative groups in the harem was a part of cultural dynamics. This novel written by Fatima Mernissi was a historical novel with a post-colonialism background. In Morocco, the idea of nationalism spread rapidly and formed a massive anti-colonial movement demanding Moroccan independence from the French. The nationalists, who fought French colonialism, promised to build a new Morocco, with equal opportunities for all. Every woman would have the same rights as

men including the right against polygamy. Nationalist leaders and members had proven themselves by marrying only one woman. Fatima Mernissi's father and uncle were part of the group.

On the street in front of the Mernissi's family harem, French women were free to cross the city of Medina to their own city, Ville Nouvelle. Meanwhile, Moroccan men were the only dwellers that had the privilege to do that. The modernization had lightened up the spirit of nationalism. It creates tension between religious and traditional values that had been rooted in Morocco. Based on religious rules, women Muslims are required to cover their bodies from up to toe to avoid attracting men. Thus, traditional Moroccan women's clothing called haik is made in layers to cover the entire body. On the one hand, this clothing is in accordance with religious values, but impractical because it limited the movement of women. In other words, hudud or sacred boundaries were manifested as far as the women's appearance.

As an adult woman, Fatima's mother realized that she couldn't wear as French women do. She planned the strategy for her daughter. She was wearing Fatima a French dress with low-cut and thin fabric. She also didn't allow Fatima to wear hijab, an act that was against traditions. The nationalists let their wives and sisters wear a jellaba (male-only clothing) to replace a haik (female-only clothing). Fatima's father, although a nationalist, would still be furious if he found his wife wearing jellaba. In fact, as Simone de Beauvoir once said, "When you love someone, you should give the person you love the confidence to choose and determine the various values she holds" (Beauvoir, 2017).

On contrary, Fatima's father encouraged his wife to use French beauty products instead of Arabic make-up. He thought it was more practical. The French beauty products were the only things that made him look like a modernist rather than a traditionalist. However, Fatima's mother preferred traditional products because they were handmade. Thus, she thought that the concept of women's beauty didn't require a man's legitimacy. A different argument might be a common thing in marriage life. But the most important thing is to give an equal opportunity to women. By that, women can voice their ideas as well as men. Hence, a woman feels more appreciated, respected and liberated to express herself (E. F. F. Agustin & Putri, 2019).

In the harem, the different perspectives between the husband (Fatima's father) and wife (Fatima's mother) reflected the tension between two opposites groups—modernist and traditionalist. The tension is also implied in the embroidery's pattern. The woman who embroidered some patterns indicated whether she was a modernist or traditionalist. Fatima Mernissi said, when women were engrossed in embroidery projects, anyone who looks closely would know that a secret war was started. This was the eternal feud between the taqlidi (traditionalist), and the 'asri (modernist). Chama and Fatima's mother represented the modernist who embroidered unusual objects such as birds flying with wide wings spread. The flying bird motif represented the desire for freedom. Meanwhile, as a legacy guardian, Grandma Lalla Mani and Lalla Radia, who were strong traditionalists, continued to embroider old, repetitive and boring Fez designs.

The contradiction between traditionalists and modernists was illustrated in the communal life in the harem. The harem gathered several families into a single house

to live together. Eating together was a necessary custom in the harem. Fatima Mernissi told how her mother often persuaded her father to leave the harem and take their family apart. The nationalists proposed the ending of gender segregation in public space, but they didn't mention about the right of married couples to separate themselves from the family. In reality, most of the nationalists still live with their families. The nationalist supported women's liberation, but they didn't intervene of the marriage. They felt that that idea was beyond boundaries.

Morocco, at that time, was struggling to liberate itself from French colonialism and dealt with significant changes in multi-aspects. The women's movement at that time was in line with the global issue due to injustice and oppression in the colonized country (Asnawan, 2018). This included the resistance to the religious values and traditions that are considered irrelevant in the modern era, like women controlling in the harem. On the other hand, it should also be understood that the tradition in the Arab world was inseparable from the interpretation of the Qur'an. For example, the tradition of polygamy and hijab, is a legacy to multi-generation because they have a consciousness to uphold it. A tradition has "eternal" significance because it transcends beyond time. The significance is not only mundane but also transcendental. In other words, tradition has a spiritual meaning because it is more than just an inherited action (Bronner, 2000).

CONCLUSION

The style of expression and the plot in this novel, semantically depict the idea of women's liberation by the writer. Fatima Mernissi's feminist thought, the spirit in the novel, wasn't based on theories but on real-life events since her childhood. Her personal

life in the harem is closely related to the global historical situation. At that moment, the spirit of nationalism burned up against colonialism. This resistance is a derivative form of modernity which aims to create an equal life system among nations in the world. Complying with the circumstance, the women demanded equality and justice that previously gave more opportunities to men.

The ideas of resistance in the novel are a manifestation of the writer's experience as well as her educational background. Fatima Mernissi's life story formed a crystallization of feminist idea. The novel as a text depicts the history and the culture within. As an Eastern feminist, Fatima Mernissi echoes the dreams of 20th-century Moroccan women. She also represents women's struggles for emancipation and liberation. The real as well as the imaginary boundaries of the harem that were created by religious traditions, can't restrain the spirit of liberation that is immanent in Fatima Mernissi.

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Sexual Satisfaction in the Text of Lontar Semara Tantra (Hindu Theological Studies)

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Abstract

The formation of this universe is nothing but a process of uniting the energy of matter with other substances until the formation of the universe and its contents. Likewise, all the contents of this universe, undergo changes that are very complex and long. In addition to going through the evolutionary process, all living communities go through a process to attract the opposite sex in order to increase allies or communities in order to maintain the survival of these creatures. Humans are no exception, just like other creatures, humans who are close to perfect creatures with other creatures cannot be separated from sexual ties in order to maintain their colonies or communities by sexual means, through a bond with the opposite sex, humans are able to reproduce other humans. The misunderstanding that often occurs is the view that assumes that sexual only superficially describes the human lust for sex. In fact, if understood more deeply, sexual provides an illustration that is not only beautiful and delicious, but also a substantial philosophical explanation of the supernatural natural conditions in humans which are full of magic. The sexual energy produced will be able to provide a phenomenal creation. This is contained in many lontar texts in Bali, one of which is Tek Lontar Semara Tantra, the text contains the concept of energy produced in sexual intercourse, and in Hindu rules sexual is a magical activity that can only be done after performing the pawiwahan ceremony. Many lontar texts in Bali describe the rights and obligations of husband and wife in relation to their obligations as family successors, in this case the status or position of husband and wife is likened to seeds and land for fields (gardens) or rice fields, both of which determine each other. There are no perishable plants in a plot of land, if there are no plant seeds sown there. On the other hand, no seed can grow if there is no soil in which the seed is sown.

Keywords: Sexual Satisfaction, Lontar Semara Tantra Text, Hindu Theological Studies

I. Introduction

The formation of this universe is nothing but a process and energy produced for the union of matter with other substances until the formation of the universe and its contents. Likewise, all the contents of this universe, undergo changes that are very complex and long. In addition to going through the evolutionary process, all living communities go through a process to attract the opposite sex in order to increase allies or communities in order to maintain the survival of these creatures. The process does not just go through but there is intercourse or what is commonly called in the current era is sex and sexuality. Sex and sexuality that occur between the mixture of femininity and masculinity in the process of sexuality, the universe experiences this, including humans themselves.

The Big Indonesian Dictionary (Tim, 1995:893) describes that what is meant by "sex" is gender. Sex is to explain the anatomical and physiological sex characteristics in men and women or physical relationships between individuals (genital sexual activity). After we understand the meaning of sexuality and sex, let's discuss the concept of sexuality in terms of psychological studies. While "sexual" is explained as relating to sex (gender), with regard to cases of intercourse between men and women. Likewise, "sexuality" is defined as the characteristics, characteristics, or roles of sex, sex drive, and sex life. The meaning of sex which was originally private has become a public discussion, because of advertisements that at least lead to a shift in the meaning and function of sex itself. However, apart from

that essential purpose, sex is also enjoyed and ritualized as a means of enjoying life, harboring hedonistic goals and can also give birth to anormative symptoms.

Humans according to their nature as social beings tend to live in groups, gather with other humans to form a community. Group life is processed through interaction between community members, with the norms or rules that serve as guidelines so as to create an orderly, orderly life in accordance with the aspired goals. Living in a community in addition to providing a sense of security, also through the community, humans can develop their resources to the maximum in order to achieve welfare through social exchange and of course good communication in it, while as religious beings, human life cannot be separated from its relationship with God.

For married couples or Grhasthins, for today's sex is no longer a domestic issue that is only discussed by married couples in the bedroom, but has become a problem for many parties and is discussed everywhere and has become a public issue. Even in the spiritual view of Tantra, sex is seen as one of the most sacred human activities that requires prayers to contribute to giving a sacred touch to the sighs of two husbands and wives who ask their Lord for the birth of a noble child or the gift of unlimited pleasure. in the sacred rite of intercourse. So that sex is done in a Hindu marriage not only as an outlet for lust, but as a sacred activity based on dharma. Hinduism as well as other religions prohibits adultery (Skt., sãñkarika) which is sexual intercourse that is not carried out with a legal husband and wife. Thus the basic considerations behind the author so that he is interested in conducting a study of "Katururan Semara Tantra by I Gusti Bagus Sudiasta" which will examine sex from the aspect of sexual satisfaction.

II. Discussion

Humans as spiritual beings (spiritual) are due to the existence of freedom in humans. Basically, spirituality is free, unreachable or unlimited, but in relation to the physical (natural) human body, the human spirit seems to be limited, limited by requirements in the form of physical demands. The two aspects of humanity are always in conflict like a field of dispute that has never been resolved as long as humans experience life. Because there is a physical body, humans become completely bound, even completely limited, both limited in their ability to develop their lives and limited in their lives. Human nature is a spiritual body which is two aspects in one unity or oneness, a single *dwi* that cannot be separated (H. Burhanuddin.S., 1985: 27).

Based on the physical-spiritual unity for humans to live life is also to carry out the physical-spiritual unity. As described above as physical nature, humans can carry out the fulfillment of physical human needs, in the face of natural challenges for their survival in this world. While the spiritual nature of human beings causes humans to be able to carry out abstractions, can understand and understand everything that exists that may exist (H. Burhanuddin.S., 1985: 24). Spiritual things that can happen is through physical nature. In this case, it can be said that life means being spiritual which is physical and physical means being spiritual. An orderly human life is a spiritualized physical life and spiritual incarnation (Drijakarta.S.J., 1978: 20).

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Sexual Theology for Achieving Satisfaction in the Text of Katututran Semara Tantra The term **Theology** comes from the Greek word **Theologia**, which etymologically comes from two syllables, namely **Theos** and **Logos**.

Theos means God, while Logos means knowledge. Theology is the science of God. In Sanskrit literature and various Hindu scriptures, the study of God is called Brahma Vidya or Brahma Tattwa Jnana. The word Brahma is a title given to God as the element that gives life to all His creation and also the element of Word or Aksara (the Almighty). Vidya or Jnana both have the same meaning, namely knowledge, while the word Tattwa means the essence of the Tat (that is, God in the form of Nirguna Brahman), so the word Tattwa Jnana means the same as the science of nature, namely the knowledge of God (Pudja, 1999: 3).

The Big Indonesian Dictionary (Tim, 1995: 893) explains that what is meant by "sex" is gender, Sex is to explain the anatomical and physiological characteristics of sex in men and women or physical relationships between individuals (genital sexual activity). After we understand the meaning of sexuality and sex, let's discuss the concept of sexuality in terms of psychological studies. While "Sexual" is explained as relating to sex (gender), with regard to cases of intercourse between men and women. Likewise, "sexuality" is defined as the characteristics, characteristics, or roles of sex, sex drive, and sex life. Sexuality is how a person feels about himself and communicates these feelings to others through actions such as touching, hugging, or more subtle behaviors such as gestures, dress, and vocabulary, including thoughts, experiences, values, fantasies, emotions.

As the first quote in the Katuturan Semara Tantra discusses the origin of the human manifestation itself, the context in theology is as follows:

Jani ento caritayang. Tan liyan Sang Hyang Trinadi. Brahma Vishnu Iswara. Tatiga nipples luwih. Good luck, father, aunt. Wongkara Ragane iku. AH-kara pinaka father. ANG-kara pinaka aunty. That's keto. Ento have the Veda sayings. Yadian Sakuwehing Mantra. Translation: Now that will be in| tell me. There is none other than he who gave the name Sang Hyang Trinadi. (namely) Lord Brahma, Lord Vishnu, and Lord Iswara. These three are very noble. It's like the embodiment of oneself, Mr and Mrs, Wongkara is the embodiment of oneself. AH-kara is the form (symbol) of the father, ANG-kara is the form of the mother. That is exactly what is and is spoken in the mantra. Even though there are so many mantras (Sudiasta. 2002).

The quote states that the manifestation of man himself through a very long process

and without the intervention of God himself man will not be born into the world and experience life as it is now, but in going through this process it is necessary to carry out an ideal copulation process such as having a proper marriage. valid according to each belief.

Kesenangan seks yang dilakukan tidak akan berdampak secara spiritual tanpa ada kemauan untuk menggali ke dalam khasanah seks sebagai hal yang spiritual. Ini diibaratkan sebagai seorang pengendara kereta agung yang lengkap dengan bala tentaranya, tetapi dirinya sendiri tidak memiliki lengan untuk berperang. Betapapun kemampuan yang dimiliki dalam perang namun tanpa lengan tidaklah mungkin untuk menangkal serangan musuh serta balik menyerangnya. Betapapun kemampuan yang dimiliki dalam melakukan hubungan seksual tetapi tidak punya cara untuk mengarahkan pada tujuan yang lebih tinggi tidak akan berarti apa-apa (Suwantana 2011: 56).

Sex can not only be done with sexual intercourse and satisfaction alone, but sex if followed by a qualified spiritual, then such sexual activity can lead people to the highest happiness. The description above is very difficult to understand for people who are still shackled by formality ethics that are social order. But the description above can be understood by people who really see sex as a religious activity. According to the explanation above, the hope to be able to enjoy spirituality in sexual activity for Hindus, especially Hindus in Bali and Indonesia can be found in the Katuturan Semara Tantra text. Nothing without God something would not be possible, because everything comes from God, and is governed by the natural law (Rta) which is his omnipotence. In the Bhagavan Gita it is stated as follows: Etadyonini bhutani sarwanity Upadharaya Aham Kritsnasya Jagatah Pralayas Tatha.

It means :

Know that all beings come from this garba, I (God) is the origin and dissolution of this universe. Mattah parataramnyat kimoid asti dhanamjayamayi sarwan idam protam sutro manigawa iwa.

It means :

No one is taller than me, Oh Arjuna who is here all tied to me like a string of pearls on a string (G. Pudja, 1982: 172-173).

With this quote it is clear to us that everything that exists and may exist comes from God Almighty in an evolutionary way both physically and spiritually. The low level of sexual satisfaction has a significant negative impact on both the individual and the relationship with the partner. Abadjian-Mozian (2005) found that low sexual satisfaction is associated with low self-esteem. In addition, Yeh, Lorenz, Wicakrama and Conger (2006) added that low sexual satisfaction can predict marital instability and susceptibility to conflict in marriage. In more severe levels, sexual dissatisfaction can lead to infidelity to divorce (Shackelford, 1997). As quoted from the text in the Katuturan Semara Tantra, it states that sexual satisfaction will be felt if the intercourse is based on a sense of belief in God who participates in the copulation activity as follows:

It was downloaded. Matemu dadi singunggal, Ento madan kama god Patemuane madan luwih.,Ento main findings. Siraman ring garden sari,That's the design of Sang Hyang Luwih,Ento madan gumi agung Tengahing lake punika.White tungjung masari yellow Wusadius,Descend to sadrasa. That's why it's regepang.Sami beef. Sculpture tastes good.Yan suba just keto sajati Manusa god to love,Pitrane on Lulut Arep dumadi ring sira,Yan sira manglemachine.

Translation:

There gathered. Meet as one.

It's called kama god.

That's very good copulation. It is also called the main intercourse (after intercourse) bathe in the garden: the one with flowers There imagine God Almighty. That is what is called the great world (Bhuana Agung)

In the middle of the pool. There is a white lotus, yellow pollen, After bathing Lower again to sadrasa (six flavors) That's where it's concentrated again The taste is good (intercourse) all. There is also a meeting place for good taste When it's really like that All humans and gods will love us The ancestors will all be happy. Want to drip (incarnate) to us when you will seduce (Sudiasta. 2002).

In the quote above, it is explained that in achieving sexual satisfaction, it will reach its climax if it is based on belief in God, because all activities carried out by humans themselves have God's intervention, while intercourse by just venting lust alone by nature can be the turning point of the disaster. such as pregnancy out of wedlock, stricken with various diseases and so on. The Vedic teachings also describe how sex, love and marriage are sacrifices and unmarried men are called people without offerings. Although Hinduism does not deny the suggestion of celibacy for ascetics, it does not have to be done for life, which means it is permissible to marry, both from the clergy and the layman. Sperm which is believed to have magical powers and male vitality must be protected and therefore, like in most patriarchal societies, sexual dominance lies in the power of men, because it is not only interpreted as mere physical contact but also contains the value of religious rituals that prepare the way for sexual intercourse. further developments known as Tantra. With a sacramental view

of sex, the physical union of man and woman is believed to be the place where the Creator continues his humanitarian work. Women are also not given true freedom, when children are under the control of their fathers, when married are controlled by their husbands and when old is controlled by their children. Hinduism's rules on sexuality are rather rigid, especially regarding how sex is right, namely oral prohibitions, adultery and especially with women from the lower class/caste (Paririnder 2005: 25-41).

III. Conclusion

Sexuality is a core aspect of human life and includes sex, gender identity and roles, sexual orientation, eroticism, enjoyment, intimacy and reproduction. The function of sexuality itself is as fertility, enjoyment, strengthen bonds and increase partner intimacy, affirm masculinity or femininity, increase self-esteem, achieve power or dominance in relationships, express hostility, reduce anxiety or tension, risk taking, material gain. Sexuality is influenced by several dimensions, namely sociocultural dimensions, religious and ethical dimensions, psychological dimensions, and biological dimensions. Sexual theology in the Katuturan Semara Tantra states in its text that the divine energy is very strong in intervening in sexuality, in Hinduism this sexuality is considered sacred and very sacred to be carried out after going through several processes such as marriage.

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Sing Beling Sing Nganten: Gender Inequity in Bali

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Abstract

Bali is a society that adheres to a patriarchal system in Indonesia; they put men in a higher position than women, according to customary law. In actual practice, this culture pressure Balinese people to sustain their lineages because children, especially boys, have a significant role in the reincarnation process to free ancestral spirits from the sufferings of the afterlife. The value of children in society significantly increases the phenomenon of *sing beling sing nganten*; premarital sex determines a couple's fertility. *Sing beling sing nganten* concept is considered to legalize pregnancy before marriage as a "test drive" to ensure female fertility. It also uses to get the marriage blessing from the parents. However, this paradigm negatively impacts women because of their inability to take care of themselves. In addition, when the man does not take the responsibility to marry, the child born outside the marriage bond will bear the designation as a *bebinjat* child (illegitimate child) throughout his life. This issue results in inequality and injustice in social society, especially for women. In addition, Bali does not have a culture of preparing for marriage as preparation for the bride and groom, which also adds to the dynamics of preparing for family life for teenagers in Bali. The importance of mentoring and debriefing for prospective brides is a preparation step for young couples to enter married life in ideal conditions with support from the environment, customs, and surrounding culture. Reflecting on this incident, the phenomenon of sex and premarital pregnancy reflects the issue of gender equality in Bali, which has implications for the unpreparedness of teenagers in building a family. Therefore, mentoring teenagers as prospective brides have a crucial role in realizing *nangun sat kerthi loka Bali* by developing quality and highly competitive human resources.

Keywords: *children, culture, fertility, gender inequity, premarital sex*

Background

As humans, we are social and cannot live alone. We desperately need the presence of other people to socialize, interact and establish relationships with the opposite sex to continue their offspring through marriage. According to the Law of the Republic of Indonesia, number 1

Balinese society adheres patrilineal marriage system. Children's status in a marriage is determined by the father's kinship system so that the child will be the successor of the lineage from his father's side (Suhardi & Untung, 2015). Besides being the successor to the lineage, marriage in Bali is also a form of *yadnya* (offering) as an opportunity for the ancestors to be reborn into the world and improve Karma. Heredity, especially sons, is a crucial issue for Balinese Hindu society (Astiti, 1994; Suhardi & Untung, 2015). Thus, Balinese people crave "*suputra*" (good) boys because educating children to become *suputra* is an act

of 1974 concerning marriage article 1, marriage is an inner and outer bond between a man and a woman as husband and wife to form a happy and eternal family or household based on the One Godhead. Marriage for the Hindu community in Bali is an obligation and is one of the four stages of life (*catur grahasta*) that must be passed (Sangging, 2019).

that exceeds one hundred *yadnya* (Suhardi & Untung, 2015).

In social life, Balinese men have a more privileged position and role than women because they take a role in making important decisions in society, while women only accept decisions (Rahmawati, 2016). The same applies to inheritance and ownership status, where sons are entitled to inherit (Rahmawati, 2016). This statement is supported by (Nurmila, 2015), who states that patriarchy places men in a central position while women are positioned according to men's interests. For example, wives play a role in accompanying, entertaining, and serving

their husbands; and children as the next generation. This patriarchal system makes the position of women unequal to the position of men in society (Gelgel, 2016; Nurmila, 2015). In this patrilineal system, having a son is considered very important because only boys are considered to be able to continue their offspring (Nurmila, 2015)

The Balinese belief in the role of boys has further strengthened the patrilineal system to this day. Having male offspring for married couples is very important (Adnyani, 2016). On the other hand, the urge to have children creates fear for young couples and Balinese families, especially for male families (Termeulen et al., 2020). The fear generated tends to be excessive, causing an increase in premarital pregnancies (Chandra et al., 2020). This fear arises because of the belief

that women can give birth, even though this is contrary to social and religious norms that apply in Bali (Chandra et al., 2020).

Premarital sex that leads to pregnancy is accepted and even gets social legitimacy, especially from the male family, as a form of testing on female fertility. *Sing beling sing nganten* (not pregnant, not married) illustrates the permissive value of having sexual relations before marriage (Termeulen et al., 2020).

The *sing beling sing nganten* phenomenon has become the headline of several electronic newspapers that raised the concept of *sing beling sing nganten*. The *Tribun Bali* newspaper (Supartika, 2018) conveyed the opinion of the Dean of IHDN who considered that *sing beling sing nganten* was detrimental to women and was inappropriate for existence. Such an experiment. KMHDI also expressed the same thing through the newspaper *Diksi Merdeka* which also stated that *sing shard sing nganten* is detrimental to women (Diksimerdeka, 2021). The *Bali Express* newspaper called for *sing beling sing nganten* to prostitute domestic institutions (Bali Express, 2018). An interesting thing was revealed by the *Nusa Bali* newspaper, where *sing beling sing nganten* is a phenomenon that makes the perpetrators fall between a sense of pride and a moral collision (Nv, 2018). These quotes illustrate the legalization of *sing beling sing nganten*, where

the male parent will feel confident that his son-in-law can provide a successor for their family. This opinion is certainly interesting as material for discussion because the *sing beling sing nganten* incident, on the one hand, is contrary to Balinese customs and culture. However, on the other hand, it gains legitimacy from the perpetrators, their families, and the surrounding environment.

Case Studies on Balinese Youths' Sexual Behavior

Based on data from (BKKBN, 2019), as many as 3.8% of unmarried adolescents aged 10-24 years have had sexual relations before marriage in the Province of Bali, where 364 male adolescent respondents, 5.0% of them, have had sexual relations. Of the 305 female adolescent respondents, 2.3% stated they had had sexual intercourse. This research shows that the incidence of adolescents who have premarital sex in Bali Province is still relatively high when compared to other provinces and the incidence rate at the national level (1.2%).

The premarital sexual incident carried out by Balinese teenagers was strengthened by a study conducted by (Pradnyani et al., 2019) about the general description of knowledge, attitudes, and

behavior related to sexual and reproductive health in adolescents in the city of Denpasar. It was found that as many as 13.8% of teenagers think that sex can be done before marriage. Some teenagers interpret the dating period as a time to learn to do sexual activities with their partners, even to the stage of sexual relations (Suwarno, 2018).

One of the impacts of premarital sexual behavior is marriage in adolescents caused by pregnancy, and in Bali, it has become a *sing shard sing nganten* phenomenon. It can be seen from the proportion of Balinese teenagers aged 15-18 years who have been married and are pregnant (23.40%) is relatively large, even exceeding the national figure (16.67%) (Ministry of National Development Planning/Bappenas, 2020). A case study conducted at Sanglah Hospital Denpasar over two years (2016-2017) showed that there were

155 (3.03%) cases of teenage pregnancy out of a total of 5,112 cases (Nurtanio et al., 2019). This study found that 113 (72.9%) adolescents were married, and 42 (27.1%) were unmarried. In the distribution based on the frequency of antenatal care (ANC), as many as 64 (4.3%) adolescents never have and who only perform ANC less than three times (Nurtanio et al., 2019). It shows the attitude of adolescents in dealing with pregnancy and is a form of unpreparedness of adolescents in facing married life.

Sing Beling Sing Nganten Framework

Sing Beling Sing Nganten phenomenon reflects a new way of male domination over women due to heavy pressure to reproduce (Termeulen et al., 2020). However, there are pros and cons to this incident. Some people are against it; they believe that Hinduism respects women (Rahmawati, 2016). According to Hinduism, women are creatures who must always be guarded, protected, cared for, and cared for (Martha, 2018). Therefore, from infancy to adulthood, women are cared for by their parents. When they get married, they will be cared for by their husbands, and after they get old, the responsibility to take care of these women will fall into their children's hands (Martha, 2018). It is a logical reason to put women in a constrained position so that they are in an exploited and marginalized position (Martha, 2018; Sutika, 2019). Women have a burden always to be able to maintain their honor (*pativrata*) and carry out their duties and obligations (*sadvi*) as well as the fragrance of the family name (*kirtim*) (Martha, 2018; Sutika, 2019). In line with what was expressed by (Masrurroh, 2022; Suryani, 2004) that Balinese women will become "men's rights" when married because, since childhood, they have been prepared to be members of someone else's family. Likewise, with the inheritance system, girls are not allowed to inherit. Balinese girls can only enjoy inheritance when they are still under the care of their parents or unmarried (Suryanata, 2021; Sutika, 2019).

Inequality experienced by Balinese women is exacerbated by *sing beling sing nganten*. This

view can be detrimental and give a negative stigma to women because they are considered unable to take care of themselves (her chastity). Even babies born out of wedlock do not escape the negative stigma because the child is labeled a *bebinjat* child, which is a label that is not good for a child because it can lead to inner conflicts that will be borne for the rest of his life (Dewi, 2022). Beyond all that, marriages carried out for reasons of pregnancy will undoubtedly impact the couple's lack of marriage preparation both mentally and materially. Whereas in the Hindu wedding procession, there is a symbol of the man carrying "*teganan*" containing taro seeds and the woman carrying the "*wakul*" with the intention that every married couple has job preparation to be able to support their family in the future (Nuasa, 2020).

On the other hand, some people who are pro to the concept of *sing beling sing nganten* are influenced by beliefs about the value of children, especially boys. In addition to acting as successors to descendants, they have to continue the social responsibilities of their parents and help parents reach the creator easily through the implementation of death ceremonies (Suwarno,

2018). Thus, *sing beling sing nganten* gains social legitimacy to test female fertility, manifested in pressure or demands from the couple and the couple's family (Saraswaty & Tobing, 2016). On the other hand, women themselves consciously choose to get pregnant before marriage because of various motivations, such as: wanting to be more loved, appreciated, and loyal, trying to prove that they can have children, and their partners are getting more mature and responsible (Saraswaty & Tobing, 2016).

Sing beling sing nganten is a phenomenon that occurs in Balinese society, resulting in inequality and injustice in social society, especially for women. The concept experienced deviations in its implementation in the community's social life and resulted in inequality and injustice, especially for women. The view that boys are special "forces" women to continue giving birth until they get a boy (Withers & Browner, 2012). This study was conducted to discover the portrait of *sing beling*

sing nganten from a gender perspective through various existing literature.

Conclusion

From various literature sources, it can be found a description of the condition of adolescent sexual behavior in Bali, one of which is translated as truth, *sing beling sing nganten*, which is the result of the patrilineal system. In practice in the field, women carry a heavy burden as members of the community, their wives, and children. Balinese women face internal and external conflicts that affect their reproductive rights and gender equality. In addition, this phenomenon contradicts the objectives of the Province of Bali. Namely, *Nangun Sat Kerthi Loka Bali*, which is to develop highly competitive human resources: quality, professional, and have a strong identity based on local wisdom values of *Krama Bali*.

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The Ups and Downs of Balinese Women with The Dayu Caste in Balinese Society

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ABSTRACT

Balinese people recognize that there are four castes, namely the Brahmin, Ksatria, Waisya, and Sudra castes. The Brahmin caste is the highest caste in the Balinese caste system. Balinese women with the Ida Ayu (Dayu) caste are one of the Brahmin caste family. Balinese women with the Dayu caste are often considered not as a marginalized group because of their high social status which hierarchically occupies the dominant class and distinguishes them from Balinese women with castes below it. In fact, Balinese women with the Dayu caste have complex problems in their lives. They experience oppression that is not experienced by women with low castes. Traditions that are reproduced continuously and are considered as a one single truths make them face various problems and experience oppression throughout their lives since adolescence, when they decide to marry, or even when they choose not to marry at all. This research is qualitative research that uses descriptive analysis method. The purpose of this study is to see how the ups and downs of Balinese women with the Dayu caste in the lives of Balinese people starting from young to old and how the traditions that are produced continuously and are considered as a one single truths have created layered vulnerabilities in Balinese women with the Dayu caste.

Keywords: gender, Balinese women, caste.

I.. Background

Bali is an island in Indonesia that still implements a caste system. There are four castes in Bali that still exist today, namely the Brahmin Caste, Ksatria, Waisya, Sudra. Classed as high castes and nobles are Brahmins, Ksatriyas, and Waiyas. Brahmins are the highest caste. They have no administrative power but they carry out the task of praying for the welfare of the land. The Brahmins can be identified by the titles Ida Bagus for men and Ida Ayu for women, both meaning "The best and beautiful."

Ksatria are considered descendants of former rulers. Ksatria can be identified by their unique name such as Ratu, Anak Agung, Cokorda, and so on. Among these groups, the lower ones are Predewa and Pangakan (who bear the titles of Prebagus and Presanghyang). Members of the third caste, Waisya, better known in Bali with their Gusti titles, were also divided into many groups. Gusti was the

majority of Balinese nobility and was often politically influential [1]. The Sudra caste is the lowest caste. Sudra castes are usually identified through their names such as Putu, Made, Komang, Ketut.

Balinese women with the caste of Ida Ayu or often abbreviated as Dayu are identified as women with the highest caste compared to Balinese women with other titles. Balinese women with Dayu caste are often categorized as a group of women with high social status so that they are not considered a marginal group when compared to women from the caste below. In fact, Balinese women with the Dayu caste also have their own problems in their lives that often escape the eyes of society. Starting from the period before marriage or adolescence, when going to get married, then getting married, or even when choosing not to marry. The social construction in society that is regarded as the one single truth actually complicates the life of Balinese women with the Dayu caste throughout their lives. Being a Balinese woman herself often experiences cultural violence. What about Balinese

women with the Dayu caste? What kind of intersectionality or vulnerability does the identity of Balinese women who have the Dayu caste experience? Therefore, based on this, the problem discussed in this paper is about how the ups and downs of Balinese women with the Dayu caste in Balinese society.

V. Method and Theory

This research is qualitative research with a descriptive analysis method. The theory used in this study is the theory of Intersectionality. Intersectionality was first introduced by Kimberle Crenshaw (1989) in her writing "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics". Crenshaw raised the issue of race in the understanding of gender, where the interests of black women are different from those of white women [2]. Intersectionality allows for a shift from an overly binary and essential focus and allows noticing multidimensional inequality. The theory of intersectionality aims to explore how this oppression overlaps. In intersectionality, there are several overlapping identities for example, religion, language, gender, ability, sexuality, race, ethnicity, occupation. These overlapping identities that can oppress a person or group of people. Identity markers, such as race or sexuality, not only exist separately but, they all overlap or are interrelated in terms of oppression and power. Intersectionality as according to the Association for Women's Rights in Development (AWID) in its publication is any person who undergoes a multitude and layered self-identity as a result of social relations, history and the operation of power structures. Thus, each individual can become a member of more than one community at the same time as well as simultaneously experience oppression and privilege [3]. Thus, the point of this theory is on many identities and intersecting factors at one point that subsequently create oppression and or discrimination.

VI. Analysis Result

The caste system in Bali undeniably greatly affects the lives of Balinese people. Just like Balinese women who hold the caste of Ida Ayu or Dayu have their own problems throughout their lives as a result of the caste they have. Since childhood, Balinese women with the Dayu caste have carried out severe problems because they are required to have a good understanding of religious things, *upakara*, and be an example or role model for the surrounding community that has a caste below it [4]. In addition, they are constructed by their family so that later when married they must choose a partner of the same caste. Meanwhile, there are limited numbers of men with Brahmin caste in Bali. Choosing a spouse who is below from the Brahmin caste would be considered descending in caste (*nyerod*) and was a shame for his family. Therefore, since the woman Dayu stepped into adolescence and has known romance, she will be very careful in choosing her partner, even if it is just going out. The first thing a woman with the Dayu caste should see is not how good the man is or his personality. That is the second thing. The first thing to look at is what the title is in the name. If they have the title of Ida Bagus then, Dayu women can continue the relationship. However, if his title is Putu or Made, then she will choose to break the relationship no matter how good the man is. Sometimes, parents choose to match up to avoid the case of *nyerod* from Dayu women.

When a Balinese woman with Dayu caste decided to marry a man from the caste under her, Dayu women were considered descended in caste (*nyerod*) and discarded by her family. She is not allowed to go home. In addition, when she returned home, she had to use a different language. The difference here is that she had to use subtle and polite language to his parents and extended family. She is no longer allowed to use the vernacular as before she got married. This is because she has descended in caste and has become a member of a caste that is below that of her parents and former family.

When a divorce occurs, women with the Dayu caste who have been displaced face increasingly complex problems. She was not allowed to return to her parents' house as she did before she got married. She is considered to have descended in caste and has a different caste from her family's caste so she is no longer allowed to pray in her childhood home. On the other hand, she is also unlikely to live in the ex-husband's house because she is divorced. Another painful thing is that she does not hold the rights to her child. This is because child custody in Bali is in accordance with Balinese customary law and Balinese Hindu law that adheres to a patrilineal system or male lineage. The patrilineal system focuses on the male as the successor of the family's offspring. In general, when viewed from the *purusa* principle in Bali, if the parents divorce, the custody of the child will fall into the hands of the *purusa* (biological father) of the child [5]. On this basis, a Balinese woman with a *nyerod* Dayu caste, if she eventually divorces from her husband, she has nowhere to go. She is not allowed to go home to the parents, no more place in the ex-husband's house, and she does not have custody of the child. With her status as a widow, it is also not easy in society. In general, Indonesians still view negatively a person with widow status. A very complex and discriminative situation.

If in the end a Balinese woman with the Dayu caste chooses not to marry, she is also vulnerable to experiencing difficult situations in her home. Balinese women who are not married are called *Daha Tua*. In the Balinese dictionary it is stated that *daha* means teenage woman, adult woman, while *tua* means old [6]. The term *daha tua* is given to those who are already 50 years old and above [7]. Balinese women in general if they choose to become *daha tua* also often experience difficult situations in their own homes. Often stigmatized as a sensitive woman, easy to get angry as a result of not getting married, and have magic or witchcraft (a *leak*). They are often subjected to economic violence, double burdens, and family political discrimination. Many cases of *daha tua* in Bali are actually

abandoned and never involved in family affairs. With the *purusa* system, *daha tua* is also often charged to take care of their parents and siblings.

Conclusion

Based on the results of the analysis, it can be concluded that Balinese women with the Dayu caste who are often considered not marginalized groups turned out to have various problems and vulnerabilities throughout their lives. The high social status they has compared to women with castes below it does not made them escape culturally based violence as a result of social constructions in a society that is considered the one single truth. From childhood to old age, her life was required to meet the standards set by society. Starting from having to be smart in making *upakara* according to the title she has as a Brahmin to the most personal things like marriage, she is required to be able to choose a partner according to the standards set in Balinese society. When deciding to go against these social constructs, she must be prepared to accept the social penalties and discrimination that are considered karma that she must live by. When she finally decided not to get married and be settled in her house, she did not escape from stigma and violence. Having an identity as a Balinese woman is already very vulnerable to experiencing violence, when she bears another identity, namely a Balinese woman with the Dayu caste, she experiences increasingly complex violence and discrimination.

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Reading Women's Metaphors In Belo Tue Traditional Rituals In East Flores.

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ABSTRACT

This article discusses the metaphor of women in the traditional Belo Tue ya ritual in Ile Padung Village, East Flores, East Nusa Tenggara. This research is descriptive qualitative. The data in this study were obtained through interview techniques. This study uses the linguistic theory of culture in Palmer's view. The traditional Belo Tue ritual is a ritual related to the existence of a relationship between a man and a woman that is not in accordance with the three furnace marriage regulations that are believed by the people of this village. Through the metaphor of women, there is a strong ideology that women are the source of life and the breath of everything that develops on this earth. Women are a source of food, and also fully provide themselves to their families.

Keywords: Belo Tue, ideology, women's metaphor

I. Introduction

The culture of an area is evidence and form of the diversity or richness of Indonesian culture. This cultural diversity is also an ethnic characteristic. Therefore, these cultures continue to be preserved. Koentjaraningrat (2009), mentions that regional culture is a concept and becomes the image of ethnic groups. Culture is part of people's lives, it is like a side of a coin. One clings to the other. Jenks (2013) notes that culture is a way of life that is owned by a group of people. This thinking is closely related to the conditions that surround the lifestyle of a society. Especially the geographical situation.

Culture develops and is created, one of which is influenced by geographical and climatic factors. Communities dominated by water will form aquatic cultures. The extent of the area affects the complexity of a culture. One large area can produce various forms of culture. And the resulting culture is a differentiator from one another.

The Lamaholot ethnic in East Flores, East Nusa Tenggara Province, until now still adheres to their customs. This ethnic group inhabits the area which includes the eastern part of the island of Flores, the island of Solor, the island of Adonara, and the island of Lembata. Alor Island is also included in this ethnic group. Ile Padung village is a part of the Lamaholot ethnic group. Administratively, this village is located in Lewolena District, East Flores Regency. The village is located on the outskirts of the north coast. The people in this village still adhere to their customs.

The people of Ile Padung village grew up in traditional rituals. Ile Padung village consists of three tribes. First the Lamakmau tribe, this tribe as the largest tribe and as *the old king* or landlord. This tribe consists of small tribes, namely the Ama Koten, Ama Kelen, Ama Hurit, and Ama Maran tribes. The two Sagaruan tribes, consisting of the Aran, Limahekin, Riang Tukan, Belwela tribes. Third, the Lamaruro tribe, consisting of the Liwun, Wekin, Ama Kelen, and Ria Ritan tribes.

Various traditional rituals are still being carried out, the people in this village believe that life cannot be separated from the intervention of their ancestors or ancestors. Various problems that occur can be solved by involving the ancestors or ancestors. These tribes become the identity of the Ile Padung village community so that in carrying out a marriage one must rely on the tribes that have been adopted since birth.

In matters of marriage, the people of Ile Padung hold the principle of inter-tribal marriage in it. "*Muro*" or in Indonesian "chicken fish" is a term used in inter-tribal marriages. This term means that men and women must marry into the tribes permitted by custom in accordance with the marriage rules of the Ile Padung village community.

Women from the Lamaruro tribe can only marry men from the Lamakmau tribe, and women from the Lamakmau tribe can only marry men from Sago Aran, while women from Sago Aran can only marry men from the Lamaruro tribe, and vice versa for men. In the practice of this marriage system, not everything goes according to the existing rules. There are several cases, there were marriages that were considered forbidden or which were not *Muro*.

Mistakes in this marriage system can cause problems in the future. For example, a couple who are determined to break the marriage rules do not have children and their household economy is not good. To overcome this problem, a Belo Tue traditional ritual is carried out. This ritual aims to find a solution to the fault of a relationship that is not *Muro*.

Belo Tue traditional ritual is a ritual that is devoted to a woman. This ritual implies

that a woman will give up her clan and enter a new tribal family. The consequence is that a woman who has changed her clan and entered the new tribal family is not allowed to visit her biological parents' house. This does not mean that in their lifetime, there is a certain time limit until they have offspring from their marriage. Carry out this ritual has become a must and they accept it.

The implementation of this traditional ritual is divided into several stages. First, a meeting between two families to determine what ethnic group the women will be sent to. Second, family gatherings with prospective adoptive tribes. Third, the *Nawo Dopo* stage, which is to take women into their adopted tribe and carry out the Belo Tue traditional ritual. The traditional Belo Tue ritual begins with the traditional elders saying greetings to the ancestors and then communicating or *Nu Wola* (the ancestor of the tribal house owner). Communication uses traditional speech which for the Lamaholot community is known as *Mara Bea*. In this speech the position of women is described in the form of a metaphor.

In the Belo Tue traditional ritual, only traditional elders communicate with their ancestors (*Rera Wulan Tana Ekan*) and ritual participants. Although communication is only carried out by traditional elders, it is believed that all requests can be conveyed to the ancestors and will be answered through real forms and things that occur in life after performing traditional rituals. For example, if good things happen, it is believed to be an answer that the ancestors have accepted their apology and straightened out the path that was originally wrong.

RESEARCH METHODS

This study used descriptive qualitative method. According to its characteristics, qualitative research emphasizes exploring meaning through observations and phenomena. Therefore, this study produces findings that do not use procedures in a quantitative way. Bogdan and Taylor (1992), asserted that qualitative research produces descriptive data in the form of speech, writing, and behavior from the people being observed. Qualitative descriptive research is conducted based on empirical facts and phenomena based on the speakers, so that what is recorded and analyzed is in the form of language and words. This study analyzes descriptive data about the metaphor of women in *Belo Tue* traditional rituals.

THEORETICAL STUDY

Cultural linguistic theory emphasizes imagery in the culture of a group of people. In cultural linguistic theory, one aspect that can be studied is the language metaphor in the speech community of a particular community. Barker (2014) explains that metaphor involves the replacement of one marker with another. Danesi (2011) reveals that metaphor serves to provide convenience in capturing messages or thoughts conveyed in the abstract. Lakoff and Johnson (1980) emphasize that metaphor is not only a matter of language expression, but also includes the disclosure of conceptual systems.

Palmer cites Lakoff and Johnson detailing three types of metaphor, namely:

1) **Structural Metaphor**
Structural metaphor, which is a concept that is formed metaphorically by using another concept. This structural metaphor is based on two domains, namely the source domain and the target

domain. Structural metaphors are based on systematic correlations in everyday experience.

2) **Ontological Metaphor**

The ontological metaphor equates activity, emotion, and thought with entities and sat. Ontological metaphors are metaphors that conceptualize abstract things, such as thoughts, experiences, and processes into something concrete. The ontological metaphor also sees events, activities, emotions, and ideas as entities or substances. In other words, ontological metaphor considers abstract nouns as concrete nouns (Lakoff and Johnson, 1980).

3) **Oriental Metaphor**

Oriental metaphors are metaphors related to spatial orientation, such as up and down, inside-outside, front-back, and others. This spatial orientation arises from the fact that we have bodies and bodies function in a physical environment. Oriental metaphors reflect different spatial concepts according to people's physical or cultural experiences. Therefore orientational metaphors are different in each culture, because what each culture thinks, experiences, does is different.

Metaphor becomes a figurative language where it becomes a transfer of meaning that looks different but actually has the same meaning relation. This study focuses on studying the meaning of words in the form of metaphors using Lakoff and Johnson's metaphorical theory. The metaphor of women in traditional rituals needs to be investigated further so that the meaning of the metaphor it self can be conveyed properly.

DISCUSSION

The form of speech or poetry of the *Belo Tue* traditional ritual is divided into three

parts. Before the implementation of the Belo Tue traditional ritual, the traditional elders first open it by greeting all those present in the tribal house. The following is the form of greeting as follows:

Opu pai kaka ari klake lewotana wakakae, pali noko tite hama-hama ta'a adat tue muro balik nalan ana tite inawae amalake pi'i. Noko pali ana inawae tite tue nae tobo ta suku wu'u pi'i. Nae inawae, nae kajo lolon ta'a tobo tue, supaya bisa dore amalake. Ta'a adat pi'i supaya beta ararua morit rae senang ait keturunan, taha wata rae ehi. Rera wulan tana ekan ta'a muro tawa wana gere.

Translation:

Brothers and sisters, all traditional elders. Tonight we gather together, carry out the traditional ritual of the wrong way of our sons and daughters. We take this girl to join her new tribe. She is a woman, she leaves dry in the wind so it becomes a must to change tribes so that she can follow the men. We do this custom so that in the future they will live happily, get offspring and sufficient food sources. The ruler of the heavens and the earth make the right way of marriage.

After the greeting was delivered, the elders began the process of the *Belo Tue* traditional ritual. The ritual is marked by the breaking of eggs which have been previously held in turn by all participants in the ritual place. Then the pigs are slaughtered. Piglets are slaughtered to see the right way of marriage and as a binder between the woman and her new tribal home. Furthermore, communication with the ancestor of the owner of the tribal traditional house by using the speech or *Mara Bea* as follows:

*Ratu tua rera wulan
Nini mete tana ekan*

*Sega ema sai bapa
Ta'a muro tawa wana gere
Tue buko kole, balik tora wako
Ina jadi ama dewa
Ina ma'u ama bekat
Bewa tuber let manger sega lapit pia
Alat baru pi, hi'i ho'i gahi lagat nae
Baru belo lapit muko loma
Hubu ubu hora nale bota tone helo bajat
Mei menu sua take, ra'a lowa ladu gere
Ma'a tonu wujo nole barek, tede tenget
ma'a mae*

Bound Translation:

Ritual Speech	Translation
<i>Ratu tua rera wulan</i>	Father sun moon
<i>Nini mete tana ekan</i>	Mother of the land of nature
<i>Sega ema sai bapa</i>	Until mom from dad
<i>Ta'a muro tawa wana gere</i>	Make a way to grow up
<i>Tue buko kole, balik tora wako</i>	Twist cut the stem, Turn the end piece
<i>Ina jadi ama dewa</i>	Mother gave birth to father created
<i>Ina ma'u ama bekat</i>	Mother and father take care
<i>Bewa tubemanger, sega lapit pia</i>	Summon the ancestral souls, come in here
<i>Alat baru pi, hi'i ho'i gahi lagat nae</i>	This new owner, clean him up

<i>Baru</i>	<i>belo</i>	Cut insert
<i>lapit</i>	<i>muko</i>	
<i>loma</i>		
<i>Hubu</i>	<i>ubu</i>	Connect the
<i>hora</i>	<i>nale</i>	new shoots
<i>bota</i>	<i>tone</i>	longer
<i>helo</i>	<i>bajat</i>	
<i>Mei</i>	<i>menu</i>	Full blood
<i>hua</i>	<i>take,</i>	has no stains,
<i>ra'a</i>	<i>lowa</i>	pure blood
<i>ladu</i>	<i>gere</i>	has no stains
<i>Ma'a</i>	<i>tonu</i>	Make tonu
<i>wujo</i>	<i>nole</i>	wujo, look at
<i>barek,</i>	<i>tede</i>	it for good
<i>tenget</i>	<i>ma'a</i>	
<i>mae</i>		

Overall, Belo Tue's speech above can be freely translated as follows.

Father who gives blessings from heaven
 Mother of the lord of the land and the universe
 that existed from our father to our mother
 we want to make the right way of marriage
 turn the wrong path into the right path suitable for a marriage
 These are her biological parents who want to take their daughter to her adoptive parents in this house
 ancestors who are in this house
 this girl is ours
 let's clean him from his wrong deeds
 accept and take care of him who enters this house
 make her a source of food
 take a good look at him from now onwards.

Based on the greetings and speeches used in this traditional ritual, it can be seen that there is a female metaphor, which is found in the following fragment of speech:

1) *Inawae Kajo Lolon*

Inawae Kajo Lolon means women are dry leaves blown by the wind. In the image of the Lamaholot community in this village, women are like dry leaves that fall off the tree. Then she flew by the wind and followed where the wind blew. Wind is read as male and leaf is read as female. That is, women were created to follow the man who married her. She will be released like a leaf from a tree, her parents and family like a tree. In this case, the woman does not stay with her parents forever, but one day she will leave and move to follow her husband.

The life of women after marriage, it is obligatory to follow men as husbands. As far as possible women do not reject men's decisions related to customary affairs, household, living environment and other matters. This metaphor binds the existence of women to go out and follow men. And this is a form of full self-giving of a married woman in the Lamaholot ethnic group in this village.

The expression of the speech above is a picture of a strong thinking building in the life of the Lamaholot community in this village, that women are present in a culturally bound space. Women are likened to 'dry leaves blown by the wind', showing that nature shapes the way of thinking of the Lamaholot community in viewing women. This geographical condition leads the Lamaholot ethnic group in this village to structure women with dry leaves.

In addition, the above metaphor orients women physically as objects controlled by patriarchy. The above metaphor not only constructs orientation physically but also psychologically. Lamaholot women in this village have been born, both

physically and psychologically, under the control and domination of patriarchal culture. Women in the cultural image of the Lamaholot community, their future is determined by men. That is, women's lives are in the control of men. Although he has knowledge and independently works on public spaces. However, it is still constructed as a 'dry leaf'. This view is in line with the concept of culture and power, that in culture there is a governing power and this ideology is lived consciously (Barker, 2016). This metaphor when linked with the concept of women's ecofeminism is analogous to the natural environment controlled by patriarchy. Patriarchy seems to have cultural legality to freely exploit nature. Thus women can be exploited. However, in this ritual there is a way to restore or correct patriarchal thinking patterns in seeing nature.

In the context of patriarchal culture, ecofeminist groups label this metaphor as a female body. This metaphor also shows the female body as a feature of the Lamaholot ethnic group in the village of Ile Padang. Physiologically it is more flexible, smooth, soft and therefore easy to control. Here the body seems to get a hierarchy and it gets disciplined, that it accepts all the consequences of the Lamaholot ethnic worldview. Prabasmoro (2006) writes about patriarchal culture, women's bodies are consumed and become objects. The body bows to patriarchal reason. The metaphor of Ina Wae Kejo Lolon is included in the structure both physically and in the context of the Lamaholot culture which is thick with patriarchal culture.

2) *Ratu Tua Rera Wulan, Nini Mete Tana Eka*

Ratu tua rera wulan, nini metan tana eka is the highest form of belief in the Lamaholot people. *Ratu tua rera wulan, nini metan tana eka* believed to be the Father who gives blessings from heaven. The Lamaholot ethnic believes that everything that happens, especially life, is carried out and given by the Heavenly Father. Without the Father's blessing, everything on earth is a necessity. Meanwhile, *Nini methane tana eka* is believed to be the mother of the earth and the universe. Mother earth or women contain the image that mother earth is the source of life for all living things. Women and land become wombs to give birth to life.

Oriental metaphors as presented by Lakoff and Johnson "*an orientational metaphor is a metaphor in which concepts are spatially related to each other*". The Lamaholot ethnicity in this metaphor shows a female mother. Land and nature are part of women. Spatial and spatial, this area becomes the orientation of women's space for movement. The presence of women in farming gives fertility. The presence of women and agricultural fertility is not just a myth, let alone a myth today. Barthes (2010) notes that today's myths are discontinuous myths that are no longer present in long but threatening narratives. Barthes's opinion asserts that today's myths only play at the level of discourse that provides habituation and eliminates corrective and moreover critical powers. Contrary to the myth in this metaphor. It gives a clear orientation in building a life-giving orientated nature.

3) *Tonu Wujo Nole Barek*

Tonu Wujo means rice and corn woman. *Tonu Wujo's* metaphor refers to the image that women are the same as rice plant and corn. This illustrates that women for the Lamaholot ethnic group in Ile Padung village are believed to be the staple food. Women are a source of food, meaning that women are required to be able to produce and manage crops. Especially in meeting the needs of the family. Food should be sufficient until the next harvest.

The Lamaholot ethnicity in the village of Ile Padung believes that for generations since their ancestors, women have become a source of food for many people by sacrificing themselves. Sacrifice to become rice, corn, and other basic needs. The implication of this ideology is that women in the land of Lamaholot, especially Ile Padung village, must and must be able to process food properly. Hunger should not occur, therefore women play a key role in managing the harvest.

Women are metaphorized as corn, leading to two semiotic readings. One is related to the economy and the other is the guardian of the existence of life. This reading is in line with Barthes' concept of connotation (Hoed, 2011) that new meanings are generated by desires, background knowledge and new conventions in society, which later become ideologies. The semiotic reading of the *tonu wujo* metaphor is related to the prosperity of life. Meeting the needs of life can provide prosperity and comfort. Children can receive education for their future. The Lamaholot ethnic community is very famous for its crunchy and delicious specialty, namely *jagung titi*. This metaphor appears as a logical

consequence of prosperity. After being sold, the price of corn becomes more economical or has a promising exchange rate. *Jagung titi* as a livelihood for women Lamaholot.

In the second reading, regarding the existence of the life of the Lamaholot community. Corn is not just a staple food, it is a genealogical characteristic of the people. The Lamaholot community in their cultural activities cannot be separated from corn (*jagung titi*). *Jagung titi* is able to maintain their lives. Far from the corn *titi* makes their lives seem foreign. This is because their genes have been fused *jagung titi*. The rice they cook is mixed with corn. their life is not about living physically, but also living ideologically and even spiritually. This metaphor calls their awareness or image of women as corn. Corn that strengthens them economically and genealogically maintains their existence.

CONCLUSION

The *belo tue* ritual is a traditional ritual that aims to neutralize or normalize the condition of the marriage of three stoves for a woman and a man who are mistaken for the Lamaholot ethnicity in the village of Ile Apeng. The traditional *belo tue* ritual is led by traditional elders using greetings and speeches in the local language known as *mara bea* as a form of communication with the ancestors of the tribal house owners. In the speech used, there is a female metaphor. Women in this ritual speech are metaphorized as the mother of the land and the universe. Women are rice and dry leaves in the wind. Broadly speaking, these metaphors explain the roles and responsibilities of a woman. Women are seen as a source of life and a source of food in a family. The

obligation of a woman who is imaged as dry leaves in the wind, describes the full self-giving of a married woman to obey her husband.

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Smart and Inclusive City: A Conceptual Offer for Indonesia's New Capital of Nusantara in Panajem Paser Utara and Kutai Kartanagara Regencies, East Kalimantan

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ABSTRACT

In this paper, we aim to discuss how the smart and inclusive city concept was adopted in the development of Nusantara, Indonesia's new capital city. The smart city concept should entail an inclusivity principle. This particularly refers to the importance of citizen participation in the development processes. Active citizen participation indicates the equal rights all groups of citizens have in the city. It is also an effort to ensure equal access to resources and to strengthen diverse community identity. The novelty of this paper is in the form of an offer to implement the smart city and inclusive city paradigms that will encourage the creation of smart people through a variety of community participation. The purpose of writing this paper is to offer a paradigm for the development of the New Capital City by adopting smart city-based and inclusive city-based IKN governance because these two paradigms not only educate the city with the help of communication and information technology but also offer the formation of smart people. So the new IKN is not only based on the development of physical infrastructure but is also based on social infrastructure. The findings and community participation can be encouraged through their involvement in the fields of modern agriculture, health, education, e-commerce, and the use of digital technology. Especially for the millennial population group by being provided with technological literacy and by being given education and training. The methodology used is qualitative research, with in-depth interviews and focused discussions. Analysis was carried out in a descriptive analysis

Key Words: *Smart City; Inclusive City; New Capital Governance, East Kalimantan*

I. Introduction: Moving the State Capital (IKN) to Panajem Passer, East Kalimantan is a complex issue in academic studies.

The title above was not meant to raise pessimism and skepticism surrounding the megaproject of relocating Indonesia's capital initiated by President Joko Widodo, despite the fact that the expected contribution of the private sector is still in question. One thing is for sure, the plan of moving the capital city is an ambitious attempt and it will be the largest megaproject development in Indonesia's modern history. Of

the 466 trillion rupiahs (US\$31 billion) of expected construction costs, 80% will be funded from external sources, mainly from the private sector, while the remaining 20% will be financed using the state budget (APBN). Nusantara, the official name of Indonesia's new capital, will not only function as an administrative capital city, accommodating central government offices, but is also expected to become a driving force for the new economy. Furthermore, it will not only become an ordinary city, but it will developed as become a forest city with a world-class education and health services.

The Minister of the National Development Planning Agency, as of 16 August 2022, has

already allocated Rp 23 trillion for Nusantara's construction. Most of it will be

used for public works – toll roads, the presidential office, and other government buildings. President Joko Widodo re-emphasized that “the development of the central government offices area is financed by the state budget” (State speech of the President of the Republic of Indonesia Joko Widodo at the Money Day event of the Independence Year of the Republic of Indonesia, August 17, 2022, at the State Palace).

However, rising material prices and tightening monetary policy are making the construction of the new capital increasingly difficult. Many expected investors, notably Taiwan’s Hon Hai Precision Industry (better known as Foxconn), South Korean steelmaker Posco, and Japanese SoftBank Group, conveyed their pessimism. SoftBank Group eventually pulled out of the project with no major investment pledges announced. Japanese investors looked confused when they visited the construction site for the new presidential palace in Kalimantan. Apart from the trees, they could only see a whiteboard written “zero point”, which indicated the center point of Indonesia’s future capital of the archipelago. “IKN Nusantara remains an uncertain US\$30 billion project, economically and politically,” said Nobuko Kobayashi, a partner at EY Japan who agrees with Japanese government officials, as quoted from a Nikkei source on August 30, 2022. They further said, “It is true that it is difficult to see the big picture at the moment. Once we have a clearer picture, it will become clearer what areas of support the Japanese government can provide as business opportunities are not to be missed.”

There is, however, a glimmer of hope for support for the construction of this new capital, as the project has been able to attract interest from major international figures such as Tony Blair, former British prime minister; Sheikh Mohamed bin Zayed Al Nahyan, then crown prince of Abu Dhabi and now president of the UAE.

Academically, the plan to move the national capital has become a recurring debate among scientists, one of which is because the development process tends to be exclusive, thus ignoring the inclusivity paradigm

encouraged in urban studies discussion. The development approach is often fixated on the thought of developmentalism, which puts the main emphasis on development based on economic and physical welfare measures. Developmentalism, which has become a mainstream in the formulation and implementation of national development policies, has been unable to overcome various social problems that later emerge and became the main obstacle to achieve, what the previous New Order government proclaimed as, “building a whole person and all Indonesian society”. Seeing via various news in the mass media over the last few years, it can be grasped that there are still many citizens who feel deprived in various sections of their life, such as employment, education, health, housing, and business. This indicates, there is a disconnection between (physical) development and wellbeing.

As an alternative to the physical approach in development, social thinkers emphasize that social exclusion is a result of asymmetrical social relations. The appreciation of equality can be used as a basic understanding of the development process. On the contrary, the deprivation and impoverishment of certain groups of people should be abandoned

According to French sociologist [10], as the opposite of exclusivity, the principle of inclusivity refers to the involvement of the public in planning and development by placing the importance of active citizen participation as well as placing citizens as the subject of development. The involvement of citizens in the development process is a reflection of the fulfillment of the right to the city and prevents the impoverishment of society at large. We certainly have to learn from some of the failures of moving the nation’s capital to other countries. The adoption of the smart and inclusive city paradigm is the conceptual offer that can be considered in this regard

Reference [13], as described in [14], describes six areas of life from which individuals or groups are excluded due to errors in choosing their development paradigm:

1. Exclusion of Goods and Services. Poverty is usually seen as a low level of

consumption and is measured in relation to a number of goods and services, including those available through public services, such as education and health care.

2. Exclusion from the Job Market. Understanding the various processes of social exclusion can be done by understanding the mechanisms that apply in the labor market. For most households, especially poor households, income from work is the main source of income. Work provides social legitimacy as well as access to income. On the other hand, social exclusion causes unemployment, uncertain odd jobs do not guarantee income and appreciation from the community. Open unemployment is increasingly becoming a determining factor that excludes young people, not only from work and income but also from social identity.

3. Exclusion from Land. Exclusion from land is a critical issue in many developing countries and is closely linked to poverty and insecurity. Land or land is not only a source of livelihood but in a broad sense is also a source of integration.

4. Exclusion from a sense of security. Security has many dimensions. The first is physical security, in the sense of safety, or freedom from the risk of being exposed to physical violence, as well as freedom from environmental insecurity.

5. Exclusion from Human Rights. The exclusion of minorities from full participation in economic activities can leave them vulnerable to exploitation and diminish their ability to defend their assets and human rights.

6. Exclusion from the Economic Development Strategy. A key aspect of exclusion analysis is the idea that exclusion is inherent in how society functions. Thus, differences in development paths, macroeconomic policies, and structural adjustment strategies adopted imply different patterns of social exclusion. The same aggregate economic growth in two countries can lead to completely different patterns in income inequality, as well as completely different patterns in the distribution of the benefits of growth.

In this position, it is important to prioritize the role of institutions that bridge differences in

economic, and social development. Social exclusion and social capital are two of the most prominent concepts that provide a framework for re-examining the relationship between the economy and society in the midst of rapid social change. The two paradigms of social development or inclusive development must be the main choice in the context of Indonesia's new capital development. Moreover, social development is often interpreted as an effort to eliminate or reduce social problems, namely a problem that interferes with the lives of many people (crimes of juvenile delinquency, prostitution, poverty, etc.). This concept is still described too narrowly. In fact, socio-cultural development includes the development of the most basic foundations of society, such as national integration (societal development) which can produce resilience (cultural resistance to various external and internal challenges), sustainability (an ability to maintain and develop the progress that has been obtained), and empowerment (strengthening of the components in society, so that they are able to develop themselves independently).

In short, based on the concept above, development goals should be inclusive, namely, among others, aiming to create integration, cultural resilience from outside, and develop progress, and empowerment. It is thus insufficient to build in terms of material or physical aspects, for instance, schools, hospitals, shelter houses, etc. The development of people, is expected to further reduce social exclusion. One example is to approach social development through an improvement of the education policy. Taken together, this paper offer a smart city concept that is entangled with the inclusivity principle. While there has been because a smart city demands a smart people, and must involve public participation so that it can realize social development as discussed above.

II. Smart and Inclusive City Concept for Indonesia's New Capital

Nusantara must be based on the smart city concept, because the smart city concept is dynamic, and changes according to the demands of the times. A smart city in the opinion of [3], is a city that is able to use human resources, social capital, and modern telecommunications infrastructure (Information and communications technology/ICT) to realize sustainable economic growth, and quality of life with wise resource management through public participation-based governance. The smart city concept also has several elements as a hallmark of smart city, namely: (1) smart economy which includes factors such as innovation, entrepreneurship, self-branding, productivity, and also competition in international markets, then there are (2) smart people, which are not only related to the level of education of the community itself, but also how the social interactions that occur in it, their accessibility, participation, adaptation, and capacity, (3) smart Governance, includes factors such as political participation, service quality, and public administration, (4) local and international accessibility are factors of Smart Mobility apart from the availability of information, and communication technology, as well as an environmentally friendly urban transportation system, (5) Smart Environment, which is related to issues of protecting the natural environment, and (6) smart living (smart lifestyle) which is related to aspects of the quality of life of urban people, are also two elements that are no less important. These elements do not have to be all developed by a city but can be focused on one or part of it depending on the potential and character of the city [6].

However, according to [8], there are several conditions that must be met before implementing a smart city: (1) Development, and utilization of computer network architecture. The interconnectedness of the internet network will facilitate all communication activities, data transfer, information presentation, and convenience in public services, (2) information disclosure, economic and scientific stimulation. With the

ease with which people access information, it will be directly proportional to the increase in knowledge, and public insight from a system that has been designed to educate people to be smart. Then in applying the smart city concept, stimulation in the economy is also needed, such as creating online-based business land, creating applications that make it easier for people to carry out daily activities such as online transportation applications, and others. (3) Development of community innovation, and creativity. The development of new innovations in information technology will make it easier for a country, region, or city to implement the smart city concept. Community creativity needs to be improved as a support for the implementation of the smart city concept, and continuous development of innovations generated from creative ideas from the community. (4) Stimulation of the side of enterprise, and entrepreneurship. The stimulation method is to provide capital to every small, and medium enterprise. Then through education in addition to applying information technology-based learning, it also fosters entrepreneur mentality for each of its students. (5) A more participatory, and democratic governance structure so as to produce a stable government. With a stable government, the smart city concept will be realized faster. (6) The balance of environmental, social, and economic aspects. Because these three factors will facilitate the implementation of the smart city concept. The method uses the power to make regulations that lead to a balance between these three aspects [8].

The characteristics of Smart Cities that can be prioritized to be developed in the cities of in the new capital Nusantara, the first is Smart People by optimizing the potential of the citizens' education level which is quite high, and also the existence of creative communities that are proven to have a positive role in urban development. The important factors in the character of the citizens of this city are level of qualification, affinity to long-life learning, social, and ethnic plurality (social cultural diversity), flexibility, creativity, cosmopolitanism (open-mindedness), and participation in public life [6]. Based on

research [16], the smart population factor can be added with the following factors: the adaptation factor of the city residents to the problem conditions in the city, and factors such as local, regional, national, to international accessibility. Coupled with the improvement of information and communication technology infrastructure [18].

The concept of inclusive development is considered appropriate for Indonesia, because it is in line with the concept of social justice which is included in the fifth principle of Pancasila, namely Social Justice for All Indonesian People, and the fourth paragraph of the Preamble of the 1945 Constitution, namely: "to protect the entire nation and the entire homeland of Indonesia, promote public welfare, educate the nation's life, and participate in carrying out world order based on freedom, eternal peace and social justice. As a state with social justice, the state is obliged to protect the human rights of its citizens.

The objectives of inclusive development are to: (1) to provide social justice, and equitable development that has implications for the welfare of the community, so that competitive human qualities are obtained, (2) improving human resource skills for productive use of resources, and (3) increasing knowledge capabilities, skills for conflict resolution management, and disaster risk reduction. Meanwhile, the characteristics of inclusive development are as follows: (1) Providing the possibility of survival by preserving the functions and capabilities of ecosystems that support it, either directly or indirectly, (2), utilizing natural resources by utilizing technology that does not damage the environment, (3) providing opportunities for the sector and other activities to develop together in each region [16].

The implementation of inclusive development is in line with the urban planning of the National Development Planning Agency (Bappenas, 2017), which has established policy directions and urban development strategies, including coastal cities and islands in Indonesia, namely as follows: (1) realizing an urban system for inequality reduction

(Inclusive development); (2) build a safe, comfortable, and livable city and fulfill urban service standards; (3) developing a forest city, and an ecological city that is climate and disaster resilient (Resilient City); (4) developing a competitive, technology-based and ICT-based smart city (Smart City); and (5) increase the capacity of transparent, accountable, participatory, and professional city management (Inclusive City).

The inclusive development paradigm is also connected with urban policies related to the Mental Revolution program launched by President Joko Widodo, namely: (1) inclusive urban development, and paying attention to the needs of marginalized groups, the poor, disabled, women, children, and the elderly; ethnic, cultural and religious diversity, (2) integrated services for city security, order, and emergency (health and disaster) conditions. (3). law enforcement, and urban community discipline, (4) building knowledge of urban communities through formal and informal education, as well as information and communication technology, (5) simplification of licensing, taxation, and customs processes to increase urban investment, (6) transparent, accountable, and participatory urban planning, (7). improve, preserve the ability and function of ecosystems to supply, protect and support natural resources for life in a sustainable manner, and (8) using procedures, and procedures that pay attention to ecosystem sustainability to support present and future life [16].

Meanwhile, the configuration of inclusive development variables consists of the following: (see picture below): (1) adequacy: Open access to housing, food, clothing, health, education, and employment, (2) identity: recognition of the existence of the poor, marginalized (involvement in the development process in coastal areas and islands), and the urban rights of the population (right to housing, right to work, right to health, right to education, economic rights, social and cultural), (3) freedom: participation, expression of opinion, place of residence, choice of job, politics, association, religion, and participation in the development process, (4) modality: mutual trust, norms and values,

social networks, and social institutions that support development and social cohesion. Meanwhile, the inclusive development strategy must include several variables as illustrated below:

Fig. 1. Sustainable Inclusive Development Strategy. Source: [16].

III. Methodology

This study uses a qualitative method that will analyze the concept of a smart, and inclusive city. The data is obtained from various social media, writings, documents, journals, IKN laws, and IKN Development Plan Documents in Kalimantan. The IKN Nusantara was chosen as the research location because of its characteristics as new capital development. It is hoped that the local government and the urban community are able to manage their city from a smart and inclusive city perspective so that they are able to develop smart inclusive communities in responding to climate change and social-ecological crises. The objective of this research is: (1) This study is not only about how to understand the implementation of the smart inclusive city in IKN Nusantara at Panajam Passer, East-Kalimantan but also to find out the process of building a smart inclusive community. (2) The case of IKN Nusantara can be a lesson for other cities in Indonesia in implementing smart and inclusive city policies. The novelty of this paper is developing smart and inclusive cities so as to create smart and inclusive communities that can be a solution for improving the quality of city life and community resilience exposed to climate change disasters and social-ecological crises.

IV. Potential of Natural Resources and Cultural Footprint from Coast to Forest

North Penajam Paser Regency has been designated as an area to be built as part of the State Capital (IKN), to be precise, the area of Sepaku District, North Penajam Paser Regency. The location of the IKN is in the National Strategic Area (KSN) with an area of 256,142 ha. North Penajam Paser Regency is the youngest district, namely the ninth district in East Kalimantan Province which is an

integral part that cannot be separated from the territory of East Kalimantan Province which was established in Law Number 7 of 2002 concerning the establishment of one of the districts, namely North Penajam Paser Regency in the Province of North Sumatra. East Kalimantan. Penajam Paser Utara is an expansion area of Paser Regency.

Administratively, North Penajam Paser Regency has 4 sub-districts, 24 sub-districts, and 23 villages. The sub-districts are Sepaku District, Penajam District, Waru District, and Babulu District with a total area of 3,333.06 km². This district is bordered by Kutai Kartanegara Regency in the north, in the east by the Makassar Strait and Balikpapan City, in the South by Paser Regency and in the West by West Kutai Regency.

The economic contribution of North Penajam Paser Regency is only 9.05 trillion Rupiah in 2020 based on data obtained from the BPS of East Kalimantan Province. Thus, the IKN candidate only contributed 1.49% to the GRDP of East Kalimantan Province and this portion was the second smallest after Mahakam Ulu Regency [5].

The North Penajam Paser Regency has regional supporting economic sectors, both in the basic sector and non-base sector, which between one sector and another have the potential to become the main sector of the region, and of course, fluctuating economic growth is a consideration for these sectors having an influence on the economy. economic growth. The mining and quarrying sector and the agriculture, forestry, fishery, and construction sectors are sectors that play a major role in the economic growth of North Penajam Paser Regency.

Reference [5] explains from their research that the economic sectors included in the basic sector category in North Penajam Paser Regency for the period 2012 - 2021 are nine sectors, namely the Agriculture, Forestry, and Fisheries Sector, Electricity, and Gas Procurement Sector, Water Supply Sector, Waste Management, Waste and Recycling, Construction Sector, Wholesale and Retail

Trade sector; Car and Motorcycle Repair, Real Estate Sector, Government Administration Sector, Defense and Mandatory Social Security, Education Services Sector and Other Services Sector. Based on the results of the analysis, it is found that of the nine basic sectors, there are only two sectors that are included in the leading sectors, namely the construction sector and the real estate sector. The sectors that attract a lot of interest from investors in the North Penajam Paser Regency are the mining sector, the food crop and plantation sector, the forestry sector, the transportation, and communication sector as well as the trade, repair, and warehousing sector. The five sectors are mostly primary sectors whose industrial pattern is the raw material exploitation industry.

The Agriculture, Forestry, and Fisheries sectors are the basic sectors that can increase economic growth in North Penajam Paser Regency. According to [1], leading commodities in the plantation sub-sector in Penajam Subdistrict, Penajam Paser Utara Regency are Coconut and Commodity Commodities Palm oil. Economic sectors that have the potential to become leading sectors in North Penajam Paser Regency are the Construction Sector, Transportation and Warehousing Sector, Information and Communication Sector, and Real Estate Sector. The four sectors show that the economic sectors in North Penajam Paser Regency have fast growth (judging by the value of proportional growth) and have better competitiveness when compared to East Kalimantan Province (as seen from the growth value of their market share).

The North Penajam Paser Regency has three sectors that are included in the category of sectors that are developed and growing rapidly, namely the Electricity and Gas Procurement Sector, the Construction Sector, and the Real Estate Sector. The Construction Sector and the Real Estate Sector are sectors that really have the most prominent potential to become leading sectors so that they can become an economic driver in North Penajam Paser Regency because they have potential

both in terms of growth and contribution. The Construction Sector and the Real Estate Sector in North Penajam Paser Regency are the basic sectors, a sector that is developed and growing rapidly, as well as a sector that specializes and grows faster than the level of the Province of East Kalimantan.

Most of the people in the district are Paser tribes. However, the district, which is partly located on the seafront, is also a destination for migrants from other areas, one of which is Sulawesi. The combination of immigrant and indigenous cultures in the area is a form of cultural assimilation in the North Penajam Paser area. In addition, the North Penajam Paser area administratively has a history associated with Balikpapan, Kutai Kartanegara, and Paser.

The North Penajam Paser area is currently inhabited by the Paser Tunan and Paser Balik tribes. These two tribes are parented by the Paser tribe who currently live in Paser Regency [2]. Previously the area was inhabited by tribal groups who lived scattered. Each group established a small kingdom commonly called the Indigenous Kingdom. Each kingdom carries out traditions that have been passed down from generation to generation, making a living as fishermen and farmers. In general, they built a traditional kingdom around the rivers and bays around Penajam.

As some areas in Penajam Regency whose names are based on legends can be found in the Paser version of the story of the origin of the Penajam area. According to [11], in the story, the legend of the sharpening stone found in the Penajam area was the beginning of the name of the Penajam area. The sharpening stone was used by the Paser Balik people to sharpen their weapons before fighting against pirates in the Balikpapan strait. The Babalu area also has a history related to the origin of its name. During the forest clearing period in the area, there were many mosquitoes that landed on the land clearers in the forest. The number of mosquitoes that exist resembles feathers. The community then called the area Babulu, which in the Malay dialect means

hairy (*Berbulu*). The Babulu area explained the obstacles of the past community in opening agricultural land in the interior, namely being attacked by very many mosquitoes. This shows that in the past the area was a very dense wilderness. This condition is an indication that the area is a fertile area that is overgrown by plants. Based on this, the action taken by humans at this time is to try to restore fertility in the region and use it for the benefit of humans.

The relationship between humans and nature and all the activities that occur in it (economic, social, cultural, political) so far that has formed Penajam Paser Utara is a legacy that needs to be maintained and grown to become the foundation in the development of the nation's capital city (IKN).

V. IKN: Potential Conflict and Human Resources Towards Smart City

The ratification of the IKN Law (UU), and the publication of academic texts as the basis for ratification seems premature. This has implications for potential conflicts such as seizure and access to land, including the marginalization of indigenous peoples within it. In addition, horizontal disputes between ethnic groups have also become an inseparable part of the history of the island of Kalimantan, especially East Kalimantan. According to data from the Indonesian Central Statistics Agency (BPS), East Kalimantan experiences the highest mass conflict compared to other provinces on the island of Kalimantan [4]. According to [4], Conflicts that often occur are caused by fights between tribes which then escalate into social conflicts due to community segregation. This fact certainly requires decision-makers to formulate inclusive policies or inclusive programs to avoid the dichotomy of indigenous peoples, and migrants as the initial source of conflict. However, the condition of inequality that is still visible in East Kalimantan will be even more significant due to the exodus of displacement of state civil servants (ASN) [4].

Therefore, the Government needs to concentrate on protecting the rights of

indigenous peoples or local communities in the agenda of moving the capital city of this country. The North Penajam Paser Regency has at least two large indigenous groups, Bajao and Dayak Paser Balik [12]. The big challenge faced by these two groups is related to the protection of customary land rights that have the potential to take over land from outside parties. The legal position of indigenous peoples is often vulnerable in conflictual relations with companies, the state, corporations, the plantation industry, and natural resource exploitation projects to individuals who are part of the national elite. Various state regulations do not adequately support indigenous peoples' efforts to claim their traditional lands. The study [12] stated that there is a concern for indigenous peoples that they will become the second Betawi tribe in Jakarta.

As we have seen, it is not uncommon for development plans to be vis a vis the existence of many vulnerable groups. As in Jakarta, the two faces of the megapolitan city are in stark contrast. Referring to [15], the City always displays two sides. One represents the advancement of cosmopolitan culture, and global capitalism, while the other shows cultural backwardness and the informal economy sector. Jakarta city is an appropriate reflection of this argument, including when Jakarta pointed out the issue of eviction of local communities, and informal economy actors in the urban development agenda. As a nation's capital, urbanization will take place rapidly and trigger many migrants. In Jakarta, it cannot be denied that some of them are disadvantaged groups and occupy the lowest layers of social stratification.

The phenomenon of urban poverty is distinctive and different but is related to rural poverty (due to seasonal migration) [9]. However, reference [9] explained that urban poverty (Jakarta) shows people who are poor when referring to the amount of income. One of the causes of poverty in urban areas is the limited number of access and job opportunities for all city residents. In addition, pockets of "poor people" such as slum areas

are also characteristic of the manifestation of urban poverty. In the study of [9], urban poverty can refer to the aspect of social space, which is a limitation for city residents to move. This happened, for instance, in the city of Yogyakarta with the ownership of land assets and the city of Serang with the city's development policy. The urban poor has a higher level of vulnerability compared to rural areas regarding their social, financial, and human capital [9]. At first glance, rural poverty is caused more by natural and physical capital factors [9]. In the end, we see that poverty is a very complex problem to be solved. It will undoubtedly be more complicated in the context of Panajem Passer, and the relocation of the capital.

The two problems mentioned, the potential for conflict between indigenous peoples and socio-economic inequality, are gaps in the design of a new capital city. Therefore, the implementation of the relocation of the capital needs to formulate policies and programs that can close the gap. Smart and inclusive cities can be a conceptual basis for the success of the government's agenda in planning relevant city plans, especially for vulnerable groups of people who are marginalized. The concept of a smart city closely related to the development of digital technology can map various potential areas that can be developed and not marginalized in development.

To promote Penajam Paser Utara as an IKN candidate, Information System students at the University of Siber Asia introduced an application-based information system called SI-PANDHA (Information Systems, Characteristics, and Results of Regional Children), which contains information related to the potential, characteristics, and results of regional children that integrated with the E-Government of the North Penajam Paser Regency (PPU) [7]. The expectation is that in addition to introducing PPU as a candidate for the State Capital to the broader community, it is also an effort by the PPU local government to ground the Smart City concept, which is advanced, modern, and religious so that it is contextual with PPU's local conditions Intertwined with it, local actors and

communities show its significance. This takes place in their active involvement and participation to initiate and synergize with various innovations. In the context of a smart city, the community's active role as the subject of development can support the process of forming smart people. The concept of smart people today is very relevant and urgent to be discussed in the practice of a holistic smart city policy.

VI. Urgency of Smart People:

A. A Lesson Learned from Smart People in Batam

In Smart City terminology, Smart People basically is the citizen who likes to have contributed to city development. And they do it because they want it, not because some policy or law coerced them. Since Smart People is the citizen of the city, it means composed of the normal citizens of the government including the policy maker. Hence there should be a clear master plan for city development, especially in smart people related. This leads to our finding about Batam Smart City's condition. The reason we chose Batam City as an example was that its a city that was also planned from the start, like the new capital city. Batam area basically composed of Mainland and Hinterland. The former is the big island while the latter is a small island scattered around the big island, some connected by a bridge and some connected by boat. There is a gap difference development between them, especially in infrastructure areas such as clean water, electricity, and internet connection.

Until 2022, Batam is still not included in 100 Smart City by Ministry of Communication and Information (Kominfo) even though they won 2 appreciation Smart City related by Indonesia Smart Nation Award (INSA) 2020. That's kinda unique since Batam never had a Smart City (SC) masterplan until June 2022, yet their app innovation lead them to win. Our finding at 2021 in Batam, we found that the city is kinda like Surabaya which both already use a Smart government system to serve their citizen. Their citizen also likes to participate in the city's development. activity that activity

delivering greener cities in Surabaya, and makes emersion of many citizen app makers in Batam. One of the apps produced in Batam made by Karang Taruna's leader won the top 10 in National Competition in 2019. The app can locate people with social welfare problems (PMKS) hence making government easier giving them aid each year. The app is necessary since many people coming to Batam, which make most of the population is immigrant. Of course, not all immigrants or local people had succeeded, which makes them need to be supported by the government. But since immigrant tend to move, make government harder to locate them. Hence coming that app helps the government.

One of the main community elements in Batam City is the Batam Community Network (BCN). This community is a creative community that accommodates various other communities in Batam City. The background of the establishment of BCN is of course a social problem that is intertwined with the times. This is especially true in the era of Information and Communication Technology (ICT) and the Internet of Things (IoT). That way, the existence of BCN and the vision it brings synergize with the smart city development agenda in Batam City. In addition, BCN also brings the spirit of collective awareness to care for others. This makes BCN work at the grassroots level which strengthens the social cohesion of the community in Batam City.

Of course, because there is exit Smart People didn't mean the "city" itself was ready. For example, a regulation that burdens tax to the item about sends to out of Batam. That regulation hinders Small and Medium Enterprises (UKM) to distribute their product since they will have more prices out of Batam even if it's still in the same country. There are also cases, where schools use an online system for registration when covid 19 occurs. So people are forced to follow these rules, making them "smart". But after the covid19 case declined, its system back offline. Or conditions on Ngenang Island, which echoes tourism but do not "want" to be disseminated

online so that local people are not too concerned about the difficulty of the internet network on the island. That's because the village head thinks the internet tends to have a bad influence on children.

B. The Urgency of Smart People in New Capital

Did we need Smart People in Smart City? The answer is yes. It's true that a smart city can exist without Smart People, but she won't grow any faster than if he had it. Then the masterplan of Smart City is mandatory and it must be including Smart People. Take Batam for instance, because there is no masterplan make most society to university people didn't "know" what to do. True that they did somewhat Smart People "should do" like solving hinterland electrical problem by creating mini solar power plant. Or such as how local communities process plantation products like unsold cassava into tapioca flour to processing waste into fuel. At some point, we agree that some of the "smart to do" is for their own merits, like it's better to turn unsold cassava into flour than throw it out. But some people do it for social causes, such as apps to locate PMKS persons or make their habit greener. The latter one occurs in Surabaya, where even though there is competition, the prizes are not much compared to the costs incurred to beautify their habitation.

Did we need Smart People in New Capital? The answer is mandatory. The problem is how to do that. To our finding, those smart people occur either because they were born and raised in that city hence have concerns like from Karang Taruna people; have a concern about the city which is usually already financial free like BCN main person; or for their own merit, such as making flour from or university who make solar panel because its an assignment and mandatory for community service. Should the government make a policy to "create" smart people like in Surabaya? Or just let them grow naturally like in Batam? What if there is no love for the city? Or if the citizen "refuses" to be part of smart people? We agree that smart people play an important part in a smart city since it's humans who take care of their

surroundings, not vice versa. This means by having smart people in the smart city make her evolve and it will increase other smart city element like environment, economy, living, etc. Smart people also can become balance checks for local government, to minimize the emergence of bad policies in city management. Smart people can become a bridge between government-citizen and even private parties because smart people “should” understand what the community needs and what the city can give.

As the previous chapter stated, there is always potential conflict in this new capital agenda. Most conflict can be prevented when the government expects it will occur. At least the city will be composed of 2 parties: local and newcomer. The newcomer itself will consist of those who are forced to come and those who want to come. Just like any other immigrant, those who want to come didn't always earn a living. But those who are forced to come are less likely to not earn a living. Nevertheless, both are immigrants who may or maybe not care for the city they live. If we refer to those who later become smart people, the care for the city is a common condition hence it mostly comes from local people, but only if the local people have no feeling of being marginalized. In this scenario, the government has to make policies that produce smart people composed of both parties to achieve a common goal together.

Take BCN for example. The diversity of the affiliated communities in BCN is a form of bonding social capital that unites various resources with unique characteristics in each of these communities. The unification of these various resources certainly has practical implications as a solution to the reality of the social problems faced. In a broader scope, BCN also synergizes with the Indonesia Creative Cities Network (ICCN). ICCN itself is a network of creative cities on a national scale. In essence, BCN manifests in three aspects: Social Service, Think Tank (Connector & Integrator), and Inclusive Society. Social Service means that BCN is a humanitarian social organization that has the spirit of sharing and serving. Think Tank

(Connector & Integrator) means that BCN plays a role in uniting the nodes of space for various resources to create a collaborative ecosystem that supports the SDGs. An inclusive society means that BCN is always a common forum without excluding certain community groups and seeks to create equal access and opportunities in the socio-economic structure of society. Then later we need some kind of Nusantara Community Network, composed of multi people from local to legislative who work for the sake of the New Capital.

VII. Conclusion

This paper shows the importance of using the smart and inclusive city concept as an approach for the Indonesia's new capital. Such approach will not only modernize the new capital, but also ensure its function as a city for all. While technology provides the modern scaffolding of a city, thus supporting the development of Nusantara as a modern city, the appreciation of social development strengthens the equal rights of every group of citizens. It is therefore important to acknowledge the diversity of citizens and facilitate citizens participation.

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Towards A Smart and Inclusive IKN: A Photovoice Approach

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ABSTRACT

One of the main principles of IKN development is an inclusive city, where the development of public spaces is designed to be accessible to anyone using local wisdom and inclusive designs. This combined concept of inclusive cities and smart cities is becoming a recent trend and attracting a wider audience. An inclusive smart city aims to create an accessible environment and increase the use of public spaces through digital technology that focuses on human-centered design. A city that can incorporate citizen needs will attract people to come and inhabit the city. The studies related to IKN development focus more on people who are susceptible to the process. While there is a lack of understanding of what the public needs and hopes for with the inclusive IKN, This research tries to bring in different perspectives from citizens on how an inclusive IKN can be developed. We ask the question: What is an inclusive IKN according to the general public? To answer this question, a photovoice methodology is chosen to express how citizens are looking at the inclusive IKN concept along with their needs and hopes. The chosen subjects are members of the general public who seek to find effective solutions to the problems they face in their daily lives as residents of a city. Data were collected through Zoom meetings and logbooks, and then coding analysis was carried out using the inclusive smart city concept. This research is expected to provide affected citizens' insight about the development of IKN through photos toward a smart and inclusive IKN. Policymakers can further utilize the result to actualize one of the main principles of IKN: an inclusive city.

Keywords: *Inclusive Smart City, Photovoice, Citizen Participation , IKN Development, Participatory Action Research*

I.Introduction

In 2019, Indonesia's government surprised its public by exposing a grand plan to move its capital city to a new destination. The new capital, hereafter be called with Ibu Kota Negara or IKN as acronym, is planned to be developed in at least 20 years time.

This is not the first time a government decided to move its capital to a different location. This is also not the first time Indonesia moved its capital to a different city. Nevertheless, not much study is being done under the digital era. Studies regarding the IKN initiatives generally fall into the category of marginalised people's perspective , geographical and environmental perspective and economical perspective.

Ramadhan Et.al (2022) explored 20 years of hydrometeorological data and analysed rainfall

trends surrounding IKN. Denryanto and Virgianto (2021) highlighted the impact of land change in the IKN region on an increase in temperature.

Studies on marginalised people's on the IKN development was done by Nugroho (2022), Ripaldi et.al (2022) and Djayanti et.al (2022). Nugroho (2022) emphasised the importance of protecting indigenous peoples' rights on IKN development. Ripaldi exposed the Dayak Deah community in accepting the IKN. Through their qualitative study, they found that the Dayak Deah community were expressing their readiness in welcoming IKN. Djayanti et.al took a different scope by highlighting social conflict potential from the development.

Studies exploring people's reaction toward development were also available. Lestari et.al

(2022) analysed twitter discussion in March 2022 on people's sentiment about the capital city movement. The findings showed that Indonesian people have positive sentiment toward the idea. Similar findings were also reported by Rohid and Sukisno (2022) who focused on youtube discussion and Septiani et.al (2022) who used twitter data and Naive Bayes analysis.

One of the main principles of IKN development is an inclusive city where the development of public spaces is designed to be accessible to anyone, using local wisdom and inclusive designs. On the other hand, the smart city is a concept that allows citizens to participate in city governance through ICT (Przebylowski et.al 2022). Therefore, this concept combination between inclusive city with smart city into inclusive smart cities aims to create an accessible city and increase the use of public spaces through digital technology that focuses on human-centred design. An inclusive smart city needs to have the ability to identify places and objects and make the information digitally available (Oliviera and Kofuji 2016).

Despite many studies discussing IKN development, we found less study discussing people's participatory action on designing the new city. Whereas, as stated by Das (2015), issues regarding urban planning and design must be considered as the rights and therefore should be brought into public discussion. By claiming people's participation in planning and design as a right, then the involvement is not just inviting community by the government and asking them to respond after the policy is set. But the involvement takes form in providing opportunities for the community in the decision-making process, before the plan is discussed and its objectives are set (Das, 2015).

Public participation is important for people to not merely respond to change but envision change. Moreover, the democratisation of urban planning would hopefully facilitate unification of the fractured cityscapes and heal deep social and cultural fissures (Das, 2015), more likely to have some sense of ownership over community (Healey, 1997).

This study highlights the importance of listening to the voice of prospective IKN residents, especially the lower and weaker

communities in the IKN development's policies. Citizens should have an active role in determining the IKN development and development strategy. We argue that citizen participation in designing the new IKN will improve their sense of belonging to the new IKN.

This study applied the Photovoice research method as a methodology to reach all of these actors, especially the lower classes as a methodology for developing smart and inclusive IKN policies. This method is an approach to increase the collective participation of various actors in order to enable the development of bottom-up and inclusive IKN policies that are able to reach the people in the margin.

II. State of The Art

A. Relocating Capital City

Capital city is defined as the place wherein the political authority of a country such as headquarters of executive and parliament are concentrated. Often, the capital is not only a centre for government administration but also a centre for cultural, commercial and industrial city (Spate, 1942). The important role of the capital city makes it a tremendous effort and highly expense when we want to relocate the capital city.

A nation relocating their capital is not a new phenomenon. Several countries move their capital with several reasons, namely political compromise, economic development, national unity, power consolidation and even ego (bbc.com, 2017). Countries like New Zealand moved their capital city from Auckland to Wellington in 1865 only 24 years after New Zealand got their status as an independent colony in 1841. This move is based on a political compromise between the elite of the North Island and Elite in South Island. Auckland's position on the North Island finds it difficult to get to at that time especially by South Island parliamentarians. In the end, the Parliament and Government decided to relocate the capital city which located in the middle of the country and it was decided that Wellington as the new capital city because it was considered relatively in the middle of the country, had a port that was already running and a location that

was more advantageous in terms of national defence (Levine, 2012).

Another reason that motivates a country to move their capital city is economic development. Besides finding the location relatively in the middle of the country, some countries move their capital city to boost economic development in the less populated area and low economic development. For Brazil's case, most of Brazil's population in the 1960's was located in the coastal area and left north and western of Brazil empty. Due to the condition, Brazil moved their capital from Rio de Janeiro to Brasilia in 1960. The success of relocating the capital city of Brazil motivated Nigeria's capital to move from Lagos to Abuja in 1991 in order to provide a capital that has a more diverse society (Mahmoud et al., 2018).

B. Citizen Participation in City Development

Citizen participation has emerged as a critical element in city development both in terms of research and practice (Waite, 2022). This approach lays the city planner to represent the citizen's voice and city developers forced to concern over the wider community interest (Kamaci, 2014).

The importance of community involvement in urban planning and design even makes Das (2015) consider it a right and therefore should be brought into public discussion. By claiming people's participation in city planning and design as a right, then the involvement is not just inviting community by the government and asking them to respond after the policy is set. But the involvement takes form in providing opportunities for the community in the decision-making process, before the plan is discussed and its objectives are set (Das, 2015).

Public participation is important for people to not merely respond to change but envision change. Moreover, the democratisation of urban planning would hopefully facilitate unification of the fractured cityscapes and heal deep social and cultural fissures (Das, 2015), more likely to have some sense of ownership over community (Healey, 1997).

Finally, citizen participation in city development is a form of listening to the voice of society that could lead to development of

society agency. In citizen participation, the societies are exercising their capacity to aspire and project their own future. At this stage, the society is reinforcing their democratic participation which is characterised by internal criticism and debate, horizontal exchange and vertical collaborations and partnerships (Bifulco, 2012).

C. Smart and Inclusive City

The origin of the smart city concept was to increase the effectiveness of urban services and create new economic opportunities through the use of digital and ICT-based innovation (Smart Cities and Inclusive Growth). Governments can take advantage of this concept to provide better and wider services for the community (Zehedi & Reyes, 2018). OECD in 2018 gave a report that investing in smart technology and digital innovation will contribute to urban community welfare resulting from efficient and inclusive public services (OECD, 2018a).

In essence, smart and inclusive cities in terms of technology are related to accessibility. So far, the concept of inclusiveness in a city is considered limited to the architectural context such as facilities to accommodate people with disabilities, while the accessibility to information, communication and services are usually ignored (Rebernik dkk., 2017; Rebernik dkk., 2019).

Accessibility problems for users with disabilities (blind) are still a problem in many information technology-based web services, this is a problem in implementing inclusive smart cities (Nichols, 2017). The need for policies and strategies from stakeholders to implement inclusiveness as an initiative of a Smart city.

Therefore, refers to Singru & Lindfield (2016) The aim of smart and inclusive cities is to create safe and livable environments at affordable prices and equitable access to urban services, social services, and livelihood opportunities for all city dwellers.

Another perspective put forward by Kamel Boulos et al (2015) who stated that the Inclusive Smart City approach should be more citizen-centred. In this case, the process of developing an inclusive Smart Cities will foster social plurality, flexibility, creativity and open-mindedness (Nam & Pardo, 2011).

Smart and inclusive cities should also pay attention to the culture and behaviour of the community. This approach will allow all members of the community to participate economically, socially, and culturally, so that there will be no more social discrimination for the community, especially for PWDs (Sasaki, 2010).

D. Photovoice as Participatory Action Research Strategy

Photovoice is a part of participatory action research method, and called art-based research as well. Photovoice methodology gained its momentum since its development in the mid 90's by Wang & Burris, (1997). Photovoice is a method which invites research participants to document aspects of their life through photography and give a written or oral explanation for each picture they have made. This method is designed to treat research participants as an expert of their own life experience. In addition, Photovoice is also believed as a strong and deep approach for policy change efforts (Latz & Mulvihill, 2017). In photovoice where images and words being together are considered as more effective ways to communicate the challenges, needs and hopes of the communities or individuals that are being studied (Reece, 2021).

There are several things that must be considered by photovoice researchers. As a qualitative method, researchers must be careful when trying to conclude that this method is able to bring empowerment to individuals and communities. Photovoice researchers should also be able to work as closely as possible with local community structures and institutions in order to create long-term community participation. In addition, when determining the objectives, strategies and research limitations, we must define and communicate them as clearly and realistically as possible so that we do not raise false hopes and unrealistic expectations from the participants of this study regarding policy changes (Budig et al., 2018). According to Latz & Mulvihill (2017). Procedurally photovoice is divided into eight steps, namely: identification, invitation, education, documentation, narration, idea, presentation, and confirmation. In

identification, the researchers determine research objectives, research site and participant who will be participating in the project. In the invitation and education step, the researchers are inviting prospective individuals to participate in the project. In this step also, those individuals must be informed about how the research project will be held and all the possibilities that will happen with their participation.

In the documentation step, all participants ask to answer the questions regarding research through photography. After the shooting process is complete, the next step is interviewing the participants and inviting them to tell the story behind the pictures that they made. Narration from the interview then coded to find thematic strands in the narrative. In the ideation phase, the researchers must discuss their findings with previous studies to give a context and highlight new knowledge resulting from this research.

The following step is a presentation that is usually in the form of photo exhibition, museum installation, virtual exhibition and many more. At this phase, participants have a chance to interact with parties that have capacity to make decisions and influence changes.

The final step is confirmation. In this step, the researchers look for confirmation from exhibition visitors regarding the exhibition for instance whether the message is clear or not and what they perceive about the exhibition.

III. Methodology

This research is designed to be a qualitative research with photovoice approach.

A. Objects Selection

The photographed objects were limited to the main topic of inclusivity in the new IKN. The following sectors were suggested ,but not limited to, to participants :

- Transportation
- Education
- Health and Disability
- ICT and Other Technologies
- Public Facilities

B. Participants Selection

Participants were required to fill google form to gather demographic data . All participants were required to have a working built-in camera and ability to upload at least 2 photos with detailed description.

A google meet session was designed to make sure all participants understand technical requirements on taking photos and writing photo's description. A working link to upload participants photos was provided and distributed.

C. Equipment

All of our participants were required to have a working built-in camera and internet access to upload photos on a secured google drive folder. There is no minimum requirement of image resolution that participants can provide.

E. Data Analysis

A codebook was developed to conduct thematic analysis of the data (Roberts et al., 2019). The codebook developed based on on the six domains of explicit or implicit criterion for exclusion (age, physical and mental disabilities, religion, ideology, race, and ethnicity, gender and sexual identity, income and wealth, and location) from Anttiroiko, et. al. (2020).

IV. Results and Discussion

The following subsection elaborated the results and discussion.

IV.1 Participants and Demographics

A total of 13 participants registered through online form. 5 out of 13 number of participants attended the google meet. The participants who didn't attend google meet were briefed individually to align the knowledge . Among this number 5 of the participants failed to return with photo submission. This makes the response rate at 61% which is considered as adequate.

87.5% of our participants were female while 77.7% of them are located overseas.

Table 1 . Participants Demographic

Participant Profile (n=9)

Gender Female 8 (87.5%)

Male 1 (12.5%)

Age 25-34 6 (66.7%)

35-44 3 (33.3%)

Marital Status Single 3 (33.3%)

Married 4 (44.4%)

Divorced 2 (22.3%)

Number of Children None 3 (33.3%)

1-3 4 (44.4%)

4-5 2 (22.3%)

Monthly Income IDR 2,000,000 -

5,000,000 3 (33.3%)

More than 5,000,000 6 (66.7%)

Currently in Indonesia? Yes 2 (22%)

No 7(77.7%)

There were a total number of 64 photos uploaded with description. Among these numbers, eight of them were excluded for not following the requirements.

These photos were classified based on sectors and the discussions are the following.

IV.2 Thematic Analysis

The thematic analysis generated six main themes: Child and Age-Friendly City, Persons With Disabilities, Waste management, Safe and Neat Design, Access for All, and Culture.

IV.2.1 Child and Age-Friendly City

Under this theme, participants expressed their aspiration for a child and age-friendly city. Particularly for child-friendly city, the participants portrays facilities such as playgrounds appeared in 3 out of 64 photos .

Fig.1 Playground as taken by participant MD001

Fig.2 Playground as taken by participant RILU001

For example, the MD001, RILU001 and UAP012 photos showed participants' imagination of the new capital city feature that has a free of charge space for public activity, socialisation, and child friendly in nature.

“A place and/or open space that combines activities, community activities and socialising, and can be a child-friendly space”(MD001).

Furthermore, the participants also want a public space for children or a children's playground, built by using soft and durable material to protect the children from injuries.

“This playground is located in the building, on the 3rd floor. Due to lack of land. I took this photo because I think it's cool that the floor in this playground is made of a material that I think is like foam but when stepped on it will remain solid but when the children play and fall they will not get hurt.”(UAP012)

Not only a child-friendly city, our participants also expressed how facilities should consider every age group.

Fig 3. A friendly facilities for elderly

Figure 3 depicts a folding chair in the queue line at the bus terminal. Elderly hurt the most when it comes to waiting in line. They are vulnerable from heat and easily get tired. As participant UAP expressed in the narration :

“I think this is something worth emulating. Where the Indonesian people are people who often queue. But the existence of places like this can make those who queue not get tired of standing. This is a folding chair which is similar to a chair in the cinema, that is, to sit, we need to pull it out and if it is not occupied, we can close it again”

Age-friendly city was first initiated by the World Health Organization which reflects the attempts to develop supportive urban communities for elderly. It is defined as encouraging active ageing by optimising opportunities for health, participation and security in order to enhance quality of life as people age (WHO, 2007).

The elderly are known to be the most excluded among those who live in urban communities (UN-Habitat, 2010). Therefore understanding designs that incorporate their needs will add to more points in city inclusivity.

The participant aspiration in an age-friendly city is similar to studies done by Ruengtam (2019) about Thai early stage elderly requirements. Ruengtam (2019) survey states there were three factors that Thai elderly want in their environment, namely: activities and general facilities, exercises, and health and security. Both these studies findings and Ruengtam studies show that the highest effect on the elderly was the health and security of the city. Furthermore, Ruengtam concluded that effort in providing the needs of the elderly will stretch smart cities from technological innovation minded to directly impact resident lifestyles and become more socially relevant.

IV.2.2 Persons With Disabilities (PWDs)

In issues related to Persons With Disabilities or PWDs, the participants portray the importance of city facilities to accommodate PWDs as they depicted on nine photos that we received.

Fig 4. Wheelchair access

the participants aspire to an innovation that could ease the PWDs for instance Fig. 4 pedestrian bridges that can be used for persons with wheelchairs (MD002), Fig. 5 a platform that makes it easy for seniors and PWDs to enjoy public beaches (RIMC001), and Fig 6. A dedicated elevator for elderly and PWDs on Public Facilities while at the same time also providing a staircase just beside the elevator (UAN003).

Fig 5. Public facilities for elderly and people with disability (PWDs)

Fig 6. Elevator for PWDs

“In front of this elevator there is a staircase. Isn't this a waste? Of course not, look at the blue sign depicting a rod chair. True, this elevator was created specifically for the disabled. Again, this is what I hope for in the development of IKN infrastructure, caring for people with disabilities.”

Indeed when discussing inclusivity, PWDs need to be considered thoroughly. Convention on the Rights of Persons with Disabilities by the United Nations highlighted the importance of accessibility in both urban and rural space. This includes accessibility to the physical environment, to transportation, to information and communications, and to services.

A research done by Oleveiora and Kofuji in 2016 explored PWDs challenges on interaction in the urban space.

IV.2.3 Waste Management

The next theme that appeared in the photos is the waste management system. Photos showing trash can and modern waste management are shown in at least four photos. Our participants expressed the need that future IKN should be able to avoid classic waste problems and come up with innovative modern way to solve the waste issue.

Fig 7. Waste management common problem

“Good waste management that is organised from upstream to downstream should be able to be applied to IKN implementing Smart Environment”. (MD004)

Fig 8. River full of trash (RIFF002)

“rivers and garbage are classic city problems, with good waste and waste handling with a smart environment concept, it is hoped that the rivers in IKN can be clean and protect the ecosystem of living biota in it.”(RIFF002).

The participants attention about waste management in city are reasonable especially in the post-covid-19 pandemic, we are aware that environmental hygiene can be a vector for zoonotic diseases such as leptospirosis due to the high number of urban rats (Widyastuti, 2020), dengue fever (Anggraini and Utami, 2016). Furthermore there was a plethora of evidence that poor environmental sanitation and hygiene highly related to E. coli contamination such as 15 out of 19 food stalls contaminated with E. coli with levels that exceed the threshold (5×10^6 cfu/gram) (Purnama and Subrata, 2019).

The city waste management issue is a big issue that remains unsolved in every city in Indonesia. Most local governments, including DKI Jakarta, have failed to manage their waste (CNN Indonesia 2015; Kompas.tv, 2022; Desianti, 2018). Therefore, the participants aspire that the phenomenon that is portrayed in RIFF002 and MD004 will not happen in the new capital.

If we bring this issue further, waste and trash are influencing proxemic behaviour (mehrotra, et. al, 2022). Waste and trash that most likely emit an unpleasant ambient scent that will be a significant barrier to communication and in the end will further distance communication between city dwellers. So the construction of park facilities or other public facilities will be very wasteful if they are not used by the community because of the garbage and unpleasant ambient scent will reduce the social capital of the community.

IV.2.4 Safe and Neat Design

Through MD001, MD002, RIMC003, RILU001, and UAP012 pictures, the participants depict their concern over city development that sometimes omits the public safety factor.

In Fig. 9. For instance, a common infrastructure that was built recklessly where the pedestrian bridges overlapped with telecommunication cables may pose a risk to the safety of pedestrian bridge users. This condition is also described by Sa'di (2019) which states that this condition is caused by the presence of fiber optic infrastructure in Indonesia. The existence of the fiber optic infrastructure greatly disrupts city planning, overlaps and even blocks public facilities, and some may pose a risk of harming users of public facilities as shown in MD002. Moreover Sa'di (2019) emphasise that government needs not only to build Safe and Neat Design public facilities but also need to carry out infrastructure audits regularly.

Fig 9. Pedestrian bridge posing risk to users (MD002).

In line with this, participants expressed the concern toward hygiene in public facilities hygiene. As they mention:

“Traditional markets in Indonesia are clean, without garbage, neatly arranged, there is no air pollution and the people are disciplined and comply with applicable rules and regulations.” .

Fig 10. Clean Traditional Market

Traditional market in Indonesia is identical with less priority on hygiene. Even Though there are attempts from the government to make traditional market hygiene level increases, this attempt needs to be taken seriously. The condition of traditional markets in Indonesia made the traditional market a dangerous place to visit by children and elderly. According to research done by the ministry of health of the republic of indonesia in 2019 showed that the hygiene condition in market areas was significantly associated with leptospirosis exposure. Market workers (traders and janitors) were at risk for leptospirosis proved by high seroprevalence of leptospirosis in this study (Widyastuti, et. al., 2020). Therefore, the participants showed their aspirations for the market at IKN to be hygienic so that people will feel safe when visiting the market, even if they

have to take their children and their elderly parents to shop for their needs at the market.

IV.2.5 Access for All

There are at least two sub-themes under “Access for All”. The first issue is facilities equality across income levels while the second is information accessibility.

Equality across income level is the aspiration from participants for facilities and services to be readily accessible regardless of economic differences nor location. Participants hoped that every residential area will be equipped with a good public space and not depend on whether it is an area built by a large development company or an ordinary residential area.

Fig 11. Equality for facilities (UAN006)

The existence of public facilities that are accessible for every level of society will significantly enhance the inclusiveness of the city. As participant mentioned:

“The existence of a city park that is friendly to visit and able to relax which is available not only for the upper middle class, but also friendly for the lower middle class to enjoy city parks, so that there are no differences in facilities that indicate a gap” (UAN006).

The way public facilities affect inclusivity is because space is strongly related to proximity behaviour. As shown in Fig. 10, free public parks will encourage the community to gather in the park and stimulate their communication. In addition Venter (2017) states that the development of public transport systems will improve the opportunities for interpersonal communication because public transportation will make people live in closer proximity to each other and could reach each other more easily.

The more intense city dwellers communicate one to another, it will be beneficial for city resilience. Intensive communication between citizens will improve social cohesion between them. As Fonseca (2019) mentions that social cohesion is the key characteristic and could promote resilient cities.

Information accessibility is another sub-theme in which participants showed the importance of

having public display information as easy to understand and accessible.

When we discuss city inclusivity, we must not overlook the importance of inclusive information. According to Sustainable Development Goal 11 about making cities and human settlements inclusive, safe, resilient and sustainable, access to information is a key element alongside protecting fundamental freedoms (Satterthwaite, 2016). As portrays in UNR001, UNR002, UNR003, UNR004, UNR005, UNR006, UNR007, and UAP002, the participant aspire the city must have an adequate city information system so that people who just come to the city will not get lost. As they mention:

“Information display boards installed at airport exits make it easier for travellers to find and choose the desired means of transportation. This board conveys information about the means of transportation for buses and trains. Bus numbers and destinations, a map of the electric rail network, as well as a map of the Hong Kong area. So that travellers who are visiting Hong Kong for the first time will find this information board very helpful” (UNR002).

Fig 11. Directory Information (UNR002)

IV.2.6 The Culture

Our last theme is culture wise. Participants through photo narration expressed that the development of IKN as Indonesia new capital city will foster a new city culture, namely a community culture that can be more civilise, obey the rule, no more littering, and finally will brought the IKN as Smart and Inclusive Capital City, as they mention:

“Standing in groups has become a habit for Indonesian people in cities and regions. Especially in terms of queuing. Generally, queuing is done in a sequential manner one by one like a line of peanuts. Not even queuing by standing in groups which in the end can trigger a fight. With the construction of IKN, I hope that people can be more orderly in terms of queuing. It's like waiting in line for the bus. And the queuing place must be marked (yellow line or other colour). If this becomes a reality, it will

certainly be pleasing to the eye and will enhance Indonesia's reputation as well" (UWJ002).

Fig. 12. Bus que line (UWJ002).

This finding is inline with the smart city framework proposed by Zaheer, et. al, (2018) which consist of three fundamental values namely smart culture, smart metabolism, and smart governance. This model places the human values dimension at the core of urban Smart City policy. In this framework, culture plays a role to create the meanings behind why people and places are associated in the city.

In other words, all innovation which the participants described must be supported by development of city culture. As mentioned on the UWJ002 picture, the participants realise without cultural development in this case the queue culture, the creation of queue facilities and infrastructure will never be useful without fostering a culture of orderly queuing in the IKN community later.

Table 2 below summarised accepted photos and themes.

Table 2. Summary of Photos and Themes
Themes Photos #

Child and Age-Friendly	MD001, RILU001 and UAP012	4
Person With Disabilities	MD002, RIMC001, UAN003, UNR009, UAP001, UAP004, UAP006, UNN001, and UN005	9
Waste Management	MD004, RIFF002, UAN001, and UWJ001	4
Safety and Neat Design	MD001, MD002, RIMC003, RILU001, and UAP012, RIFF001, UNR008, UNR009, UAP009	5
The Culture	UWJ002, UNN00, UNR007, UAN004, UAN006, UAN001, RIFF002, RILU005, RILU002, MD004, UAN005	10
Access for All	RILU002, UAN004, and UAP012, UAN005, UAP001	
	RIMC002, RILU004, UNR001, UNR002, UNR003, UNR004, UNR005, UNR006, UNN003, UNR007, UAP003, UAP010	12

V. Conclusion

An inclusive smart city aims to provide public space which is accessible to everyone. As this research has shown, the definition of inclusivity is spread across different aspects.

One of the strong aspects of photovoice is the ability to express respondents' interpretation regarding a topic. Throughout this research we have shown how citizens are expressing their needs and hopes on the future IKN. In essence, We may state that photovoice is not only a research methodology but also able to be the people's voice infrastructure and at the same time able to become a medium for practising participatory urban development as well which could reinforce the social agency.

We have elaborated themes that become citizens' perspectives and priorities. Surprisingly, less than 1% of submitted photos highlighted ICT related aspects in their photos. This research has limitations that future studies can address. First of all, this study did not implement a full cycle of photovoice. The study concluded without a deep interview with informants and without photo exhibition which is the last part of photovoice methodology. Second of all, the informants that participated in the study did not represent the general population in Indonesia. More than 90% of our respondents live outside Indonesia. Future study can extend this research in order to get better results.

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Communication Lead: Strengthening Communication Strategy for The New Nation's Capital Development from Public Perspective

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ABSTRACT

The development of the New National Capital City Nusantara (IKN) as an important national program has certainly gone through a comprehensive study and must legally be carried out under the roadmap that has been formulated. Several factors triggering the emergence of conflict from the social aspect are failing to convey the meaning of a program, there are errors in the messages conveyed, media messages that do not support the emergence of understanding, and lack of communication strategies so that issues and information crises become wild and difficult to anticipate. To mitigate and minimize potential conflicts, information related to the public's perspective on communication that has been carried out by the government at this time can be the basis for the development of strengthening communication strategies for the public. Through a descriptive approach using an online questionnaire and based on the Laswell & Schramm model communication indicators, it becomes a foothold in mapping which communication areas are still considered by the community to have not been optimized so that strengthening strategies can be formulated that can be carried out by the government.

Keywords: communication, communication strategy, the development of the new capital city, strategy.

I. Introduction

The relocation of new capital (IKN) is a national step that needs to be taken based on consideration and through a comprehensive study, including to encourage the acceleration of national economic growth [1], create new many jobs, reduce the capital's current ecological burden, and consider social, economic, and social factors, also politics, culture, defense, & security, even up to the potential for natural disasters are considerations of the importance of IKN being moved [1][2][3][4][5]. IKN Nusantara will also become a superhub that will act as an engine of economic growth in Eastern Indonesia and will trigger the strengthening of domestic value chains throughout Indonesia. Superhub IKN is integrated locally, but also connected globally [6]. The relocation of the capital city to the archipelago is not just moving the location of the capital and government buildings, but is a leap for the

Indonesian people to carry out the transformation toward an advanced Indonesia.

Along with the implementation process, IKN development has been and will be faced with various pros and cons as a consequence that must be passed, among which have emerged are agrarian conflicts, socio-cultural, customary law, indigenous peoples who feel that their rights have been neglected, as well as various other potential conflicts. Even in the national sphere, public opinion has emerged that IKN development requires substantial funds for new government office infrastructure, the transfer of ASN, the potential for local residents to experience economic difficulties and can become vulnerable residents and the current state of the government's APBN is limited [7][8]. Some of the factors that trigger the emergence of cons from the social aspect are not conveying the meaning of a program, there are errors in messages conveyed, media messages that do not support the emergence of understanding, and the absence of communication strategies so that issues and

information crises become wild and difficult to anticipate [7][8].

The crucial issue of relocating the new national capital (IKN) is not only a shift in location, but also how to communicate it to the public. Appropriate communication is needed in conveying messages and information related to plans, programs, and policies from the government [9][10][11]. If the government does not optimally communicate the urgency of the relocated, information related to IKN is misunderstood by the public. To mitigate and minimize potential conflicts, it is needed as a communication strategy to disseminate information to the public comprehensively about all matters related to the development of the Capital of the Archipelago, starting from planning, implementation, as well as the direction of the targets to be obtained, even how to raise public attention that IKN development as a step to encourage economic growth and equitable distribution on welfare.

The President of the Republic of Indonesia Joko Widodo officially appointed the Minister of National Development Planning, Suharso Monoarfa, as the Head of the IKN Transfer Executor, as well as the Ministry of National Development Planning as the communications lead for the overall coordination of the preparation of the IKN program. As a step for the communication strategy, a communication and public relations team was also formed led by the Secretary of the Ministry of National Development Planning [12], with Deputy Chair I Deputy IV for Political Communication and Information Dissemination of KSP and Deputy Chair II Director General of Information and Communication, Ministry of Communication and Information Technology. The communication strategy step begins with a series of public consultations, focus group discussions, and national dialogues involving the general public from various backgrounds, to various discussions related to IKN, including urban design to socio-cultural [6]. These methods are carried out so that the

community gets good information about the importance of IKN development.

Government communication has been and continues to be made to the public regarding IKN development. This form of information delivery communicates by the government to the public, as well as those directly affected by the development of IKN. Among them are persuasive communication and disseminating narratives regarding the transfer of IKN in order to create an Indonesian-centric spirit. The government has prepared a communication strategy to persuade the public, especially for ASN, in addition to consultation and information on financing the IKN development until 2045 will be sourced from the APBN, Government and Public Private Partnership (PPP), private investment, etc.

The communication conveyed received a pro and contra response, some even developed into a hoax issue, became a political tool, and various kinds of possibilities in the future. So, it is important for the government to strengthen its communication strategy, one of which is based on the community's perspective on information about IKN development that has been received by the public to date. The community's perspective can be an illustration of how the messages conveyed by the government to the public are received and received as information, whether this information can make the public know, understand, and even influence public attitudes or vice versa. Because in essence, communication is conveyed to have an impact [13]: 1) attention, win the attention of the target; 2) apprehension (completeness of information received), 3) assimilation, understanding the message or engaging communicators; 4) action, the purpose of communication is not only to change thoughts and words, but also actions.

Information related to the public's perspective on communication that has been carried out by the government at this time can be the basis for the development of strengthening communication strategies to the public. From the existing communication indicators, it

becomes a foothold in mapping which communication areas are still considered by the community to have not been optimized so that strengthening strategies can be formulated that can be carried out by the government.

The description of the public's perspective becomes important information to formulate steps to strengthen the strategy to what extent the communication model that has been carried out by the government is conveyed or not. So that it can contribute to mapping communication indicators in order to formulate strategies for strengthening communications leads for IKN development. Strengthening strategies based on community perspectives can help the process of achieving knowledge, understanding, and real reactions from the community to participate in the development of the Indonesian Capital City and can be a reference for policy communication patterns and strategies in building social cohesion.

II. Conceptual Framework

a. a. The Urgency of Relocating New National Capital

The relocating of state capitals is not a new phenomenon. Some countries in the world have transferred new capital cities with various considerations and motivation. Based on data from the academic manuscript of the IKN Bill, there are 31 countries in the world that are moving the capital city, and 35 countries that have plans to move their country's capital [14]. The relocating of IKN to the Province of East Kalimantan has gone through a long process and study, until finally on January 18, 2022 the IKN plan was made into law. This is a new history because Indonesia will have an IKN located in Penajam Paser Utara, East Kalimantan replacing DKI Jakarta [2].

The idea of moving IKN to East Kalimantan was based on several considerations. The first is from the aspect of the population. At present, 150.10 million people (56.9%) of

Indonesia's population are concentrated in Java, while the other islands are under 25% [15]. While the population in DKI Jakarta in 2020 amounted to 10.56 million [15][6]. From the economic aspect, 59% of the contribution of Java to national GDP and economic growth reached 5.52% in 2020 [7]. The density of Java, which is inhabited by 150.10 million residents in general, and Jakarta, in particular, has a crisis of water availability, and the Jabodetabek area is the worst in the availability of clean water. Along with the increase in population, also increase the need for residence, transportation facilities, etc. and this will affect the quality of air and will also affect the environment.

The legal policy for the transfer of IKN has been compiled and completed in 2022. The basic regulation of IKN development is Law No. 3 of 2022 concerning IKN, then PP No. 17 of 2022 concerning Funding and Budget Management in the context of preparation, development, and administration of special regional government of the Capital City of the Archipelago. Presidential Regulation No. 62 of 2022 concerning the Authority of the Capital City of the Archipelago. Presidential Regulation No. 63 of 2022 concerning Details of the Capital City Master Plan of the Archipelago. Presidential Regulation No. 64 concerning Spatial Planning for the National Strategic Areas of the Capital City of the Archipelago in 2022 - 2042. Presidential Regulation No. 65 concerning Land Acquisition and Land Management in the Capital City of the Archipelago.

b. Strengthening Communication Strategy for New National Capital Program

The relocating of new capital to East Kalimantan is not an easy problem, various problems will arise along with the transfer, ranging from land ownership problems, customs, social, cultural, economic, environmental, etc. It is feared that it will lead to conflicts such as agrarian, social, cultural, and customary law conflicts, indigenous peoples who feel neglected, as well as various

other potential conflicts. The government certainly has carried out communication strategies to minimize various conflicts that will appear related to the transfer of the IKN.

Strategy is a way or is a management planning to achieve a goal, including how operational tactics r. To achieve this strategy, communication requires. Communication plays a very important role in management planning because communication is an instrument that will be used by humans to carry out social interaction, both individually with individuals, individuals with groups, or groups with groups [16]. Communication can be defined as the exchange of ideas; communication is a transition of information produced by the sender of the stimulus from a source responded to by the recipient [17]. Communication is also defined as a process of delivering thoughts or feelings by someone (communicator) to others (communicant). Thoughts or feelings are beliefs, certainty, doubt, worry, anger, or courage [18]. Communication is said to be successful if delivered with a realized feeling, while communication will fail if delivered when thoughts or feelings are uncontrolled [19]. Harold D Lasswell defines communication by compiling a communication formulation by trying to answer who, say what, in which channel, to whom, and with what effect [20]. There are several elements in the communication mentioned by Lasswell namely communicator, communicant, media, message, and effect. The components contained in the communication formulation will produce a communication strategy if its advantages and readiness that is in it are analyzed.

The success of effective communication activities is largely determined by how to arrange communication strategies. The communication strategy itself is a guide to communication planning and management (communication management) to achieve a goal. Both aspects have a dual function, first is the spread of communication messages that are informative, persuasive, and instructive. Second, bridge the cultural gap [21]. The communication strategy includes everything

that is needed to find out how to communicate with the target audience. Formulating a communication strategy can be done by taking into account the conditions and situations encountered and that will be faced in the future to achieve effectiveness [21]. The communication strategy can also be interpreted as "the use of communication goals by the organization to fulfill its mission" [22]. There are three important components in the communication strategy according to Hawamdeh (2004), namely: (1) stakeholders; (2) messages of change; and (3) channels to deliver messages [23].

c. Communication Model

There are many communication models put forward by experts. Each of these models has its peculiarities. Communication strategies can be formulated using the Lasswell model that includes: Who? Say what? In which channel? To whom? What effect?. Communicating appropriately by using existing media can also be used in communication face to face. Face-to-face communication is very instrumental in changing behavior, while communication is media for informative communication [24]. The Lasswell model is a liner, the audience is considered passive so there is no visible feedback from the audience. The formulation/model of communication that provides a picture of two-way communication was raised by Wilbur Schramm. Where both the message sender and the recipient of the message take turns to send and receiving the message [25][25].

Some elements of the Wilbur Schramm communication model are the sender of the message (the person who sends the message). An encoder is a person who converts messages to be sent in the form of codes. A decoder is a person who receives the enchantment sent by Encoder and converts it into a language that can be understood by that person. An interpreter is a person who tries to understand and analyze messages. The message is received after interpretation. The interpreter and the recipient of the message is

the same people. The receiver is the person who receives the message, then decodes and interprets actual messages. Message is data sent by the sender of the message and information received by the recipient of the message. Feedback is the process of responding or response to messages received by the recipient [25].

Indicators of the communication strategy component based on the Lasswell formulation can be described as follows:

Table 1. Laswell Formula

Area	Sub Area
Who (who is the communicator)	• Self -confidence
	• Credibility
	• Open
	• Honest
	• Discipline
	• Hard desire
	• Logic and rational
	• Introspective
Says what (what message)	• True
	• Authentic
	• Rational
	• Measured
	• Lots
	• Valid
	• Reliable
	• Fast
	• Clearly
• A source of other messages	
In which channel (what media it uses)	• Electronics
	• Printed
	• Image graphics
	• Infographic
	• Silent visual
	• Visual motion
To whom (who is the communicant)	• Audio visual
	• Personal
	• Limited group
	• Wide community
	• Opponent of group
	• Friendship in one goal
	• New members
	• Not a member of the organization
• Old members	
With what effect (what effects expected)	• People who need reports
	• Understanding the message by the communicant
	• Cooperation in understanding messages
	• There is a shared understanding
	• There is a difference in perception
• Want to show the direction of the message	

Area	Sub Area
	<ul style="list-style-type: none"> • Provide a comparison of the intended message • Increased new perception • Mutual enrich the understanding of the message • Orientation to the achievement of shared goals with the same message • Oriented to the same goals with different messages

II. Methods

This study uses a quantitative approach to describe the indicator of the communication model so that it can be formulated to strengthen strategies based on the perspective of the community from communication that has been and is being carried out by the government. The data used are primary data, obtained through data collection with questionnaires and distributed online to the general public as an analysis unit in the territory of Indonesia. Respondents were netted and filled in based on time sampling and accidental approaches to data collection.

The indicators use the synthesis approach of the Laswell Communication model & Wilbur Schramm Model which surrounds direct communication and interaction communication. The form of instrument is a self-assessment with a Likert scale, then the data analysis is done descriptively to show the picture of respondents and access used to obtain information related to IKN. As for the indicators of communication models, it is processed descriptively and weighted to obtain information on the value of each communication model indicator, to produce a combination of a quantitative strengthening strategy.

The validity test of the instrument for each item of the instrument statement with an r table of 0.361 (significance 5%) obtained the results of 40 valid question items from 6 indicators synthesized from Laswell & Schramm. The reliability test was carried out through the Cronbach's Alpha test, the Cronbach's Alpha value was 0.990, so the instrument used was reliable.

III. Result and Discussion

d. Respondent Profile

The results of data cleaning and data processing obtained the number of respondents as many as 232 respondents. Respondents came from 31 provinces in Indonesia, with the distribution of respondents as follow.

Table 2. Respondents Province Distribution

Province	Distribution	Percentage
Bali	1	0,43%
Special Region of Aceh	3	1,29%
Banten	8	3,45%
Bengkulu	13	5,60%
Special Region of Yogyakarta	5	2,16%
Jakarta Special Capital Region	18	7,76%
Gorontalo	3	1,29%
Jambi	2	0,86%
West Java	69	29,74%
Central Java	11	4,74%
East Java	20	8,62%
West Kalimantan	1	0,43%
South Kalimantan	6	2,59%
Central Kalimantan	1	0,43%
East Kalimantan	10	4,31%
North Kalimantan	1	0,43%
Riau Islands	1	0,43%
Lampung	12	5,17%
Moluccas	3	1,29%
North Moluccas	1	0,43%
East Nusa Tenggara	11	4,74%
Special Region of Papua	2	0,86%
Special Region of West Papua	1	0,43%
Riau	1	0,43%
South Sulawesi	5	2,16%
Central Sulawesi	2	0,86%
North Sulawesi	7	3,02%
West Sumatra	9	3,88%
South Sumatra	2	0,86%
North Sumatra	3	1,29%
Total	232	100,00%

The distribution of respondents mostly came from Java Island, with the highest percentage

of around 29.7% coming from West Java, followed by East Java and Jakarta. Meanwhile, respondents in other islands are almost equally distributed. The percentage of total respondents from Kalimantan, the island where the new capital is located, is around 8%. The distribution of respondents from various regions in Indonesia can provide an overview of the community's perspective nationally. The channels and media used for data collection affect the diversity of respondents from provinces, incidentally within the scope of the researcher's connection with the network, but this diversity is also possible to obtain from the scrolling of information carried out by the recipients of the questionnaire information to the scope of the network.

Table 3. Respondents Gender and Educational Background

Gender	
Female	40,09%
Male	59,91%
Educational Background	
Bachelor	33,62%
Diploma	8,19%
Elementary	0,43%
Master Degree	34,91%
Post Graduate	9,05%
Senior HS	13,79%

There are more male respondents (59.9%) than female respondents (40.09%), while the most educational background is a doctoral degree, which is 34.91%, and the least is elementary school graduates, namely 0.43%. The data shows that most of the respondents have a fairly high level of education.

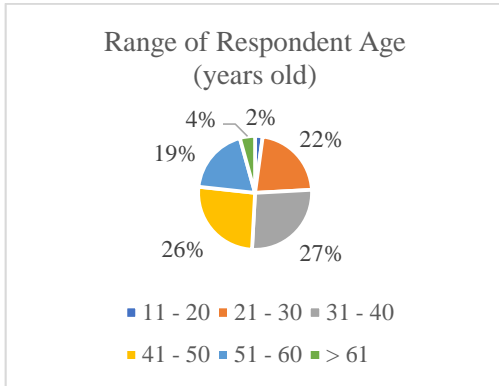


Figure 1. Respondent Age

Respondents' age ranged from 11 to more than 61 years. The highest age (27%) was in the age range of 31 to 40 years, and the least (2%) was in the age range of 11 to 20 years. Overall, the respondents in this study were of productive age. The productive age according to BPS is in the range of 15 to 64 years.

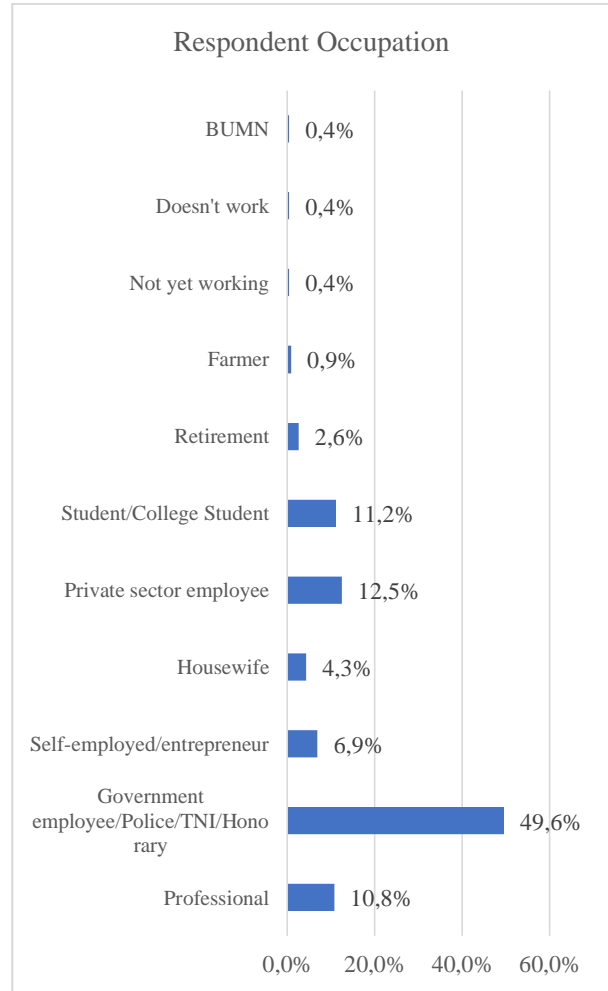


Figure 2. Respondent Occupation

Most of the respondents have an occupation as Government Employee (ASN) POLRI, TNI, and 49.6% honorary. Other high-percentage jobs include private employees, students, and professionals. From the job data of the respondents, they have the knowledge, ability, and capacity to provide answers as the purpose of this research. Other data shows that jobs with a small percentage of them work in BUMN, and respondents who do not work and have not worked.

e. Access and Knowledge Related to IKN

All of the respondents in this study, totaling 232 people (100%) from 31 provinces in Indonesia, stated that they knew about the National Capital City (IKN) development

program in East Kalimantan. This data is possible because the respondent's education level, type of work, and access to information owned by the respondent support knowledge about the development of the National Capital City (IKN). Access and sources of information owned by respondents will be seen in the next discussion.

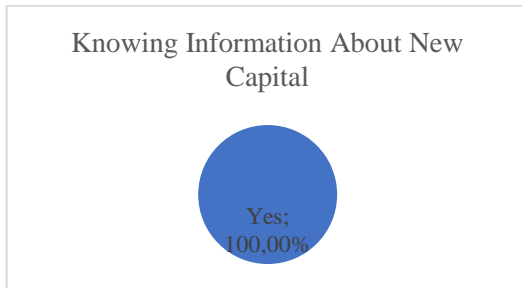


Figure 3. Information Knowledge About IKN

From the types of information received by respondents about the construction of the State Capital (IKN), information about plans to relocate the state civil apparatus (ASN) is the most widely known by respondents, amounting to 68%. Other information that many respondents know is about the geographical condition of the location of the State Capital (IKN) 60%, and information about the stages of development planning 53%. Data on the transfer of state civil servants (ASN) has the highest information value because it correlates with the type of work of the respondents in this study as State Civil Apparatus (ASN) POLRI, TNI, and honorary as much as 49.6%. The second, which has a high amount of information related to the geographical condition of the State Capital area (IKN) is made possible by the high amount of information in the mass media containing government statements regarding the location of the State Capital (IKN) which is in the middle of the archipelago, an area free from earthquakes and floods, and the island of Kalimantan, which was designed from the time of the First President of the Republic of Indonesia, Ir Soekarno, as the capital of the country to replace Jakarta. Another high answer regarding the design of the State Capital (IKN) is possible because the Authority through the IKN Communication Team has a

Communications Lead, including opening a competition about design, such as the layout of the National Capital Building (IKN) published in the mass media.

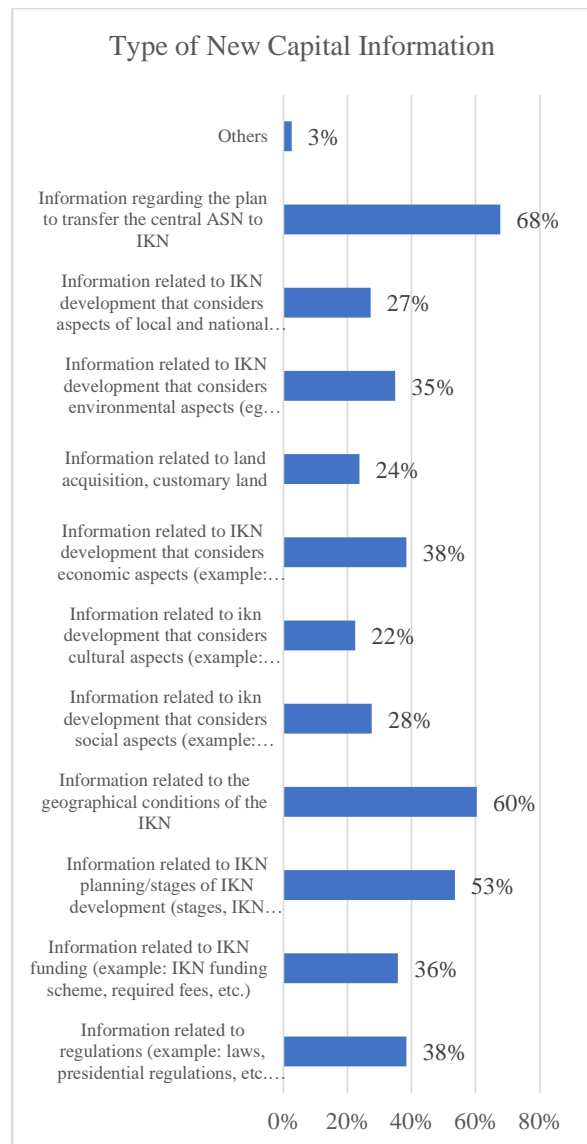


Figure 4. Types of Information Received by Respondents

In addition to the choices of information media sources provided in this study, social media (social media) has the highest score, namely 67%, online news media is 65.1%, and television as the mainstream media remains a source of information that supports the dissemination of the development of the State Capital. (IKN) of 53.9%. This data shows how the speed of social media in conveying information is compared to news sites and

conventional media. This condition is following the definition that social media is not limited by space and time in disseminating information compared to online news and television which in broadcasting news has or is limited by the rules of making and broadcasting news and not just information. Information through social media can be done by anyone, but online news, especially television as a mainstream media, must be carried out by journalists and mass media with various reporting rules. Printed media has a value below television media because of the nature of the media which is limited by time and media fiction, conventional distribution, and does not allow being able to update news in minutes and hours but is limited to the period of publication in a matter of days.

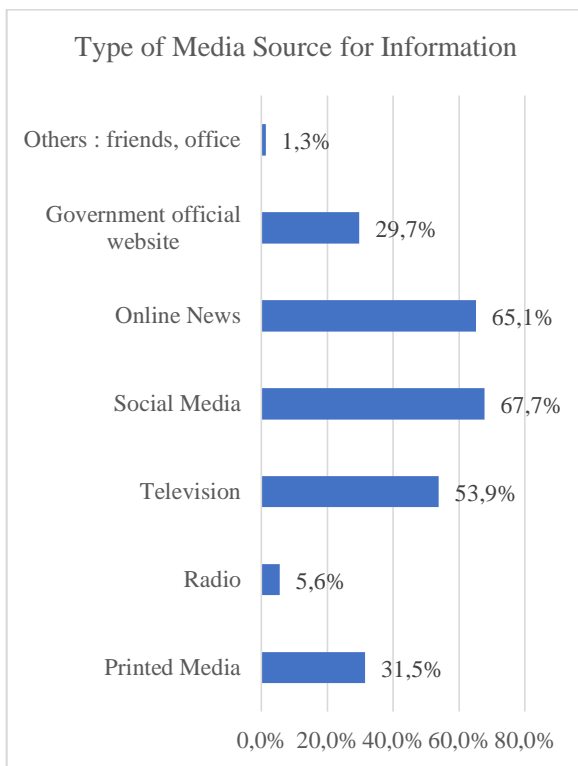


Figure 5. Type of Media Source for Information

According to respondents, the most trusted media to obtain information about IKN is the government website (51.72%), while the next is television as electronic media (22.84%), and 0.43% stated that there are no trusted media. The government website is of course

clear in ownership and can be accounted for. This is in line with why the respondent's preferred media are trusted the respondent stated the reason because it clearly stated the source of the information as the most reasonable. When the source of information is clear from where or whom, it can certainly increase the respondent's confidence to believe in the information conveyed. The government's official website has clear source credibility, this is also what makes the media choice of the government's official website a trusted source from the perspective of the community.

Table 4. Trusted Media and The Reasons

Trusted Media Source	
Source	Percentage
Online News	10,78%
Printed media	6,03%
Social media	8,19%
Government official website	51,72%
Television	22,84%
There isn't any	0,43%

Reason why the media trusted	
Reasons	Percentage
Complete and clear information and data	28,02%
Guaranteed the truth	28,88%
Clearly state the source of the information	40,52%
Others: easy to access, no excuses	2,59%

WhatsApp is one of the most popular social media in the world. Many people from all over the world use WhatsApp to communicate. The number of WhatsApp users from year to year continues to increase. Indonesia is the 3rd largest WhatsApp user country in the world with 112 million users [26]. The results showed that WhatsApp was the most widely owned social media by respondents, namely (87.93%). WhatsApp is one of the most popular social media in the world. Many people from all over the world use WhatsApp to communicate.

Table 5. Media Social Ownership and The Most Social Media User

Social Media Account	
Social Media	Percentage
Facebook	68,97%
Instagram	72,41%
Twitter	31,90%
Youtube	44,83%
Line	12,50%
WhatsApp	87,93%
Tik Tok	20,26%
Telegram	43,10%
Others: Clubhouse, Linkedin	2,16%

The most use social media	
Social Media	Percentage
Others: Clubhouse, Linkedin	0,43%
Facebook	7,76%
Instagram	16,38%
Telegram	1,29%
Tik Tok	1,72%
Twitter	3,02%
WhatsApp	65,95%
Youtube	3,45%

f. Community Perspective Regarding IKN Communication

Lasswell's communication model was developed specifically to analyze mass communication through propaganda media. However, over time, this communication model is often used to analyze interpersonal or group communication, even the wider community as the subject of message dissemination [13]. Lasswell's communication model has five elements such as communicators, messages, media, communicant, and effects. For communication to work well the five elements must be related to each other. Combine with area in Schramm for feedback, the model synthesizes a description for those sub area as follows.

Area & Sub Area	Percentage	Average
Area Communicator		
Credibility	80%	73%
Openesse	73%	
Honest	72%	
Discipline	68%	

Area & Sub Area	Percentage	Average	
Hard desire	73%	72%	
Logic and rational	70%		
Introspective	76%		
Area Messages & Sub Area			
True	76%	71%	
Authentic	74%		
Rational	73%		
Measured	70%		
Lots information	69%		
Fast	67%		
Clearly sources	75%		
times	76%		
Area Channel & Sub Area			
Electronics	80%		71%
Printed	76%		
Image graphics	70%		
Infographic	75%		
Social Media	51%		
Text/SMS	75%		
Area Audience			
Personal	50%	63%	
Limited group	58%	82%	
Wide community	82%		
Area Effect & Sub Area			
Understanding the message by the communicant	76%	72%	
Cooperation in understanding messages	66%		
There is a shared understanding	72%		
Show the direction of the message	74%		
Increased new perception	72%		
Increased new different perception	66%		
Mutual enrich the understanding of the message	77%		
Orientation to the achievement of shared goals with the same message	74%		
Oriented to the same goals with different messages	73%		
Area Feedback & Sub Area			
Repetition of information	69%	73%	
Verification	71%		

Area & Sub Area	Percentage	Average
Interaction	67%	
Believe	74%	
The media used makes information easier	76%	
The media used makes it easier to understand	76%	
Reached understanding	76%	

Communicator Area

The communicator area data shows that the communicator has a high credibility value of (80%) from the average value of (73%). Communicators scored better on introspective behavior (76%) than the average score (73%). There are quite interesting data where there is the same value between the percentage value of the sub-area with the average value of communicators about having a strong desire (73%), and being open (73%). The data above shows the value of a good communicator where the percentage value of the sub-area is greater than the average value. Respondents' answer data regarding high credibility shows that communicators as communications leads have strength as the main source of information for the National Capital Development Program (IKN), conduct corporate leads in internal government, and disseminate information to the public. which is good where 100% of respondents know the development of the State Capital (IKN). Communicators have opportunities and access to use the media, especially social media, news sites, and mainstream media such as television, print newspapers, and other media. Communicators have the opportunity to disseminate information widely, and communication channels between government agencies from the top level to the lowest structure. Communicators can design, create, and deliver information distribution through various channels that are packaged in a communications lead strategy.

Respondents' answers about full logic and rational calculations are (70%). Other data are communicator discipline (68%), and honesty by (72%). The data shows that the average value is greater/higher than the percentage value of the sub-area, indicating a low value and the need for efforts to improve

communication in terms of logical calculations, discipline, and honesty. Respondents' answers about the logic and rationality of communicators whose scores are above average are made possible by the circulation of information about the public's response that the development of the State Capital (IKN) is not a program that must be prioritized and is too forced. Questions that are always discussed are about the number of costs, the sources of funds allocated, and discussions on how to manage Jakarta after it is no longer the capital city of the country. Low communicator discipline can come from not responding to aspirations that arise among the community, communications lead to strategy not only planning, creating, and distributing messages, but also being able to quickly anticipate negative feedback that can suddenly appear if it is not immediately anticipated, it can get bigger and become a correct assumption. The honesty of communicators has a low value, partly because there is a lot of contradictory information, such as statements that have involved all tribes/customary leaders but received a rebuttal that only a few traditional leaders were involved. in carrying out negative counters that can suddenly appear and quickly grow, such as information about the position of customary land rights, opportunities for indigenous people in the development process, land acquisition for residents, state land status and production forests, as well as the land acquisition process which will begin in August 2022 by the Ministry of Agrarian and Spatial Planning/BPN (ATR/BPN). Honesty is a certainty that can be provided by correct communication and dissemination of information.

Messages Area

Message area data with a high value is found in respondents' answers about the truth of the communicator's message (76%), valid (76%), clear source (76%), rational (73%), and authentic (74%). The answer above shows a good message value where the percentage value of the sub-area is greater than the average value. The data from respondents'

answers is because the messages conveyed can be sourced from regulations, competent government officials, as well as the communications lead strategy of the State Capital Authority (IKN) through a communication team that can direct messages among internal government (corporate leads) and the general public. shows that the credibility of the message can convince the respondent despite a lot of negative feedback as described in the communicator area in terms of rationality and honesty.

The data on the percentage value of the sub-area which is smaller than the average value is found in the message area about fast (62%), many (69%), and measurable (70%), indicating that low values need improvement. The data from the respondent's answers are in line with and have a correlation or similarity with the data about the response aspects that arise from the previously conveyed message. In other words, the messages that have been packaged in the communication lead strategy are not matched by the speed of response, and the lack of message counters, let alone being able to quickly and measurably answer the problem of negative feedback caused by the primary message that has been given. This condition can be understood because the data sources of information are obtained from social media, online news sites, and television where the media cannot provide direct space as well as face-to-face media.

Channel Area

One area of concern is the channel, this area is to convey messages from the communicator (source) to the communicant (recipient) either directly or indirectly (via printed/electronic media, etc.). A communicator uses the media in conveying communicative to the communicant as targets who are in various places, even those that are relatively far away or in large numbers. In its development, channels of communication processes develop along with technological developments, and secondary communication (indirectly / not face to face) becomes a very vital part at this time.

The results of the survey (Figure 8) show that the public's perspective on communicators (government) has used electronic media in conveying the messages they want to convey (80%), as well as printed media (76%) and text-SMS forms (75%). However, according to respondents, the government is still lacking in using social media channels (50%), which is still far below the channel area average. Although a lot of information related to IKN is obtained from social media (the discussion of where IKN information is obtained as much as 67.7%), the results of this survey on social media channels confirm that government-owned social media has not been optimized in conveying information related to IKN to the public, so far this information -Information related to IKN is obtained by the community from various existing social media.

Currently, the communication process is mostly done through secondary communication patterns because of its convenience. The disadvantage of secondary communication is that there may be different interpretations of the content of the message being conveyed. Because secondary communication does not only involve interaction between individuals, but becomes a larger unit, namely an organizational communication to another organization or an organization. Which media type that suit for communication depending on the situation and conditions, whether it is newspapers, magazines, radio, tv, posters, social media, and other types, it can be an alternative for the government in optimally disseminating information [27].

Crosbie (2002) describes interpersonal media as "one to one", mass media as "one to many", and new media as individuation media or "many to many" so utilizing social media as a new type of media will certainly have an effect different [28]. The public's perspective on the lack of social media channels used can be information for the government to strengthen communication strategies regarding IKN through social media. One recent study demonstrated social media (Twitter microblog) as a fast and inexpensive means of communication, enabling governments to

reach large and diverse audiences with limited time or resource costs [29]. These types of social media allow different forms of communication (one-to-one, many-to-one, one-to-many, many-to-many) depending on how the individual decides or chooses to convey [28]. Sufficiency of information will be realized if the communicator provides an open communication channel and allows reciprocal two-way communication.

Audience/Communicant Area

When sending a message, the communicator must determine the recipient (communicant) of the message or information. The recipients can be individuals, groups, or the wider community. This is also a concern for communicators in delivering information related to IKN. The survey results show that 82% of respondents stated that the information conveyed by the communicator (government) has covered the wider community, but information with a personal scope (50%) and limited groups (58%) is still lacking.

The development of new media encourages audiences to be more personal, and shows more participation and initiative. If this information touches a person who has an influence (influencer/figure/etc) it can have a wider effect when this information is received, then it is amplified by a person who has a broad influence [30][27][31]. Everyone in the network has, potentially, the ability to share, shape, and change the content of information. Captions, and IKN information tags that are passed on by influential individuals or other individuals, will encourage wider dissemination of information.

This is also in line with the communication of pro and contra information on IKN issues, for example to limited groups in the affected areas. Communication to limited groups in this survey is still considered low, even though there are contra messages issues over information reaching the public that can be rectified through information with a limited scope of groups according to issues. So that information related to IKN can be amplified and confirmed directly by communicators by

building communication to personal audiences and also limited groups.

Recent studies have demonstrated the communication process as well as the outcomes by making people as agents, not as objects, or for development by embracing community assets such as local knowledge and contextual wisdom and the characteristics of collective communities at the personal, group-specific level, such as togetherness, reciprocity, a strong sense of destiny. Together, locality, and brotherhood thus give rise to a community-centric approach model that encourages the progress of a program [32]. This shows that the impact of communication on the community and government is more useful and sustainable than communication practices that only disseminate information, but with the involvement of the audience as information agents, it can support the purpose of information and can provide a supportive effect from the audience involved [29][32].

Effect Area

One of the elements in Lasswell's model is the effect received by both the communicator and the communicant after the message is delivered by the communicator. The communication effect is the influence caused by the message conveyed by the communicator to the communicant. There are three effects of communication, namely the effect of cognitive (knowledge), affective (attitude), and conative (behavior). The effect is an important element in communication because it is to find out whether the communication is successful or not as desired [33]. Two types of effects will occur after the message is delivered, namely positive effects and negative effects. Positive effects can be in the form of increasing knowledge, and understanding and changing the attitudes or behavior of the recipients of the message. While the negative effect can be a difference of opinion between the communicator and the communicant.

Concerning IKN development, the expected effect of a communicator is to change public attitudes and behavior to find out, understand

information about development, change perceptions about IKN development, and support IKN development. As many as 77% of respondents stated that the information on IKN development submitted by the government enriched the understanding of the messages (information) related to IKN development. Then 76% of respondents understand the information on IKN development, 74% of respondents understand the direction of the message conveyed by the government and the information conveyed by the government motivates respondents to support IKN development, and 73% of respondents are motivated to support IKN development even though the information comes from other than the government. And 72% of respondents added new appropriate perceptions related to information about IKN development.

The data provides an overview as well as strengthens the government's communication strategy regarding information on IKN development. The increase in appropriate new perceptions, knowledge, increased understanding of respondents regarding IKN development and respondents' motivation to support IKN development are above the average, which is 72%. The use of appropriate media or media channels such as television, online media, interpersonal media, etc., has the effect of understanding the message of IKN development, the direction of the government's message, motivating the community to support the relocation of the national capital even though the information obtained is not from the government. The ease of accessing information makes it easier for the public to get information or socialization about IKN. While 66% stated that there was a common understanding and the increase in new and conflicting perceptions regarding information on IKN development, this percentage was below the average. It can be said that the public's perception of IKN development does not conflict with what is expected by the government. This is in line with the results of research on public perceptions of the policy plan for moving IKN Indonesia, which was carried out on the

community in North Penajam Paser, East Kalimantan, who generally voiced their perceptions in the form of approval of the policy of moving the state capital and accepting all the impacts and reasons for the previous relocation. they have known through various sources of information, either direct or mass media [34].

Feedback Area

Feedback is one of the most important components of the communication model because feedback is the answer/response submitted or put forward by the communicant to the message conveyed by the communicator. The message is not effective if the communicant does not understand the message so it makes a difference from what was previously expected by the communicator. As many as 76% of respondents stated that the media used by the government in providing information related to IKN made it easier for me to get information and the media used by the government in providing information related to IKN made it easier for me to understand information which was above the average (73%). The use of channels or mass media is still a mainstay in the delivery of information on IKN development. The development of information and communication technology has made it easier for people (both communicators and communicants/audience/public) to convey and obtain any information, including information about IKN development. The results of this study strengthen the communication strategy carried out by the government, how the community then provides feedback, and the level of trust (74%) is higher than the average for information from the government. In line with the results of a poll conducted by FISIP Unair Surabaya students regarding Public Opinion about the relocation of the State Capital, some respondents know and understand the information on the relocation of the state capital and agree to the relocation of the state capital [35].

As many as 69% of respondents stated that the informant (government) about the construction of the national capital always repeated sentences to clarify the information he conveyed, then 71% of respondents stated that the informant (government) about the construction of the national capital verifies whether the information conveyed has been understood and understood. And 67% of respondents stated that the public could not interact (comment/suggest/etc) with information on IKN development that was conveyed by the government through the media used by the government to convey information. The three responses/feedback from the community were below the average (73%).

Feedback on mass communication has developed following existing technology [36]. Feedback usually occurs in direct communication, so that at that time the communicant will immediately respond. Submission of information through mass media is a one-way communication, when the message is disseminated to the public, the communicator does not know whether it has been received, understood, or understood by the communicant, so the feedback is usually delayed and there may even be no feedback at all. However, the development of communication technology allows immediate or direct feedback [37].

IKN Communication Strengthening Strategy

The IKN development program needs to be informed to the public and interested parties. Public understanding of information can have a supportive effect, and can even encourage changes in attitudes/actions of the recipients of the information. Information related to IKN development has so far been carried out by the government to the public, with the response of the community's perspective regarding IKN development information can be information on how the strategy of the communication model can be strengthened. The results of the study show that several community perspectives related to communication have responded to meet (good/above the average

community response) and there are still those who responded less (below the average community response).

This response from the community's perspective can provide information on which parts need to be strengthened in the delivery of information to the public. Based on the parameters of the information model that is assessed and responded to, it is still lacking, it can be formulated to strengthen the following indicators:

1. Strengthening the communicator area in the sub-area. The strength of communicators who are shown with good values in terms of credibility is supported by the opportunity to take advantage of official communication channels, online media, and mainstream media in socializing the National Capital Development Program (IKN), communicators in addition to mastering their function as messengers that have been made in the communications strategy lead, must be able and ready to respond to feedback from the message it conveys. Communicators must have a fast and precise response in managing feedback messages that will arise in a more complex manner, not even a little as a hoax.
2. Strengthening the message area, with the necessary to strengthen the strategy of using direct communication media, personal/face-to-face communication, especially to people who are directly affected by the National Capital Development program (IKN) which will be able to disseminate messages in more detail because there are open spaces for discussion and direct feedback. messages that have been created in the communications lead strategy.
3. Strengthening the channel area with sub-areas that need to be strengthened is the use of social media as a channel of information conveyed by the government. Technological developments encourage ownership and access to social media to become wider in the community, the advantages of social media without space and time limits can be one channel that can be accepted and responded to quickly by the public. It can even be forwarded back by the recipient of the

message through his network so that it can amplify the wider dissemination of information.

4. Strengthening the message recipient area (audience), with sub-areas that need to be strengthened, namely the recipient of the information is not only widely disseminated to the public, but can also be strengthened by providing information to specific individuals and certain/limited groups. Persons who have influence will be able to amplify the dissemination of information, and can even bring up the pros and cons of the information conveyed. So, it is also very important for the government to make certain individuals or certain groups to be able to encourage the dissemination of information according to its objectives. The strengthening strategy is to disseminate information to recipients of personal messages who have influence (influencers/figures/customary heads/etc.) and who are expected to be able to convey information to others. For certain groups, for example, the delivery of clear information to groups affected in IKN development, through direct or indirect channels.

5. Strengthening the area of effect, with sub-areas of importance to encourage cooperation in understanding the message. It can be done through the government changing how information on IKN development is delivered face-to-face because in direct delivery of information there is the direct interaction between the government and the public or society, so the effect can be known directly and at that time can also be done equalizing perceptions about IKN development until the public understands it.

6. Strengthening the feedback area, with sub areas of importance to encourage is the understanding of messages. The government needs to provide verification related to public understanding of IKN development, the strategy is by providing information through channels/media that can interact two-way/directly with the public, such as using online media, face-to-face directly. The use of electronic media, printed media, and infographics does not have room for the public

to verify directly, so it is necessary to take advantage of media channels that allow direct verification.

Generally, the strengthening of the strategy that needs to be done by the government before conveying the message of IKN development is to sort out the target audience/target recipients of messages according to the region, age level, education level, etc. when conveying messages from IKN users. So that the interaction between the government and the audience/audience will be built and it will be known directly how the feedback will be. The government also needs to evaluate and submit an evaluation of all message delivery activities related to the delivery of IKN development messages and whether the audience/audience has understood/understood the messages related to IKN development that it has conveyed. Submission of this evaluation is very important to make improvements in the delivery of the next message.

Conclusion

The public perspective based on the communication model indicator approach in this study shows (1) in the communicator area, there is still a perspective from the community that communicators are not maximal enough in demonstrating logic, discipline, and honesty. Strengthening strategies that need to be encouraged in this area by providing more relevant information about the urgency of IKN development, responding quickly to messages conveyed, and fulfilling clear information about problematic issues or counter-issues. (2) Message area, in this area the public's perspective on the message conveyed has not been measured, there is not enough information, and it is not fast, strengthening in terms of packaging information needs to provide clarity of sources, more information is disseminated with narratives that build information messages which is measurable. (3) The channel area shows the community's perspective that social media has not been

maximized as an information channel. Strengthening strategies can be done by encouraging information channels through government-owned social media channels as sources of information that have clear sources. (4) The audience/communicant area shows the community's perspective that personal and limited group approaches have not been maximized by the government. The strengthening strategy is by targeting the scope of the audience personally and to limited groups, mainly by disseminating information to limited individuals/groups who have influence (influencers/characters/etc). (5) The area of effect shows that the community's perspective in understanding the message is still low, which indicates that differences in understanding the message are possible. The strengthening strategy is to increase public discussion with the audience so that a shared understanding of the information related to IKN is obtained. (6) The feedback area shows the community's perspective that the repetition of information is still not optimized, verification from the government, interaction, and the media used are still not maximized to provide feedback so that the level of trust in the information conveyed is still not maximized. Strengthening strategies to provide feedback include repeating IKN information that needs to be emphasized, responding quickly through verification of circulating information if it is not appropriate, and choosing media that facilitates information so that it can be accessed and accepted by the community, to encourage trust in the community. information submitted.

Further studies regarding perspective-based strengthening strategies in addition to the community can also be carried out to peer government administrators (between agencies) as an illustration of communication leads between governments so that they can complete the picture of how government administrators understand the communication of IKN development that has been carried out.

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Mitigation Strategy for Potential Culture Shock in Nusantara

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ABSTRACT

The relocation of the capital city of Indonesia from Jakarta to Nusantara has caused a number of particular civil servants to also have to change their domiciles. The decision to relocate Indonesia capital caused few civil servants to start thinking about the fate of their careers in case the decision will be implemented. There are some considerations for them unwilling to leave Jakarta, such as family, health facilities and kids' education, environmental comfort, zero information about the new place, etc. Indonesia's government does plan to provide various facilities needed in Nusantara, but it doesn't mean it could prevent the psychological impact on the mutated civil servants, such as culture shock. The culture shock that occurs has the potential to trigger problems that interfere with life processes such as anxiety, if not controlled and addressed appropriately. Several studies have been carried out regarding the plans to the process of relocating or moving the capital that occurred in several countries, including Indonesia, but most of the focus of the study concerns aspects of physical development planning such as infrastructure. No studies have been found that discuss the impact of relocating the nation's capital on its human resources, whether it concerns the quality or mental readiness of its human resources. Meanwhile, the success of moving the country's capital is not only supported by adequate infrastructure, but also determined by its human resources. This article examines the potential for cultural shock that will arise as a result of the transfer or relocation of Indonesia's capital city to Nusantara and the conducted steps to minimize this impact. By using literature study method, discussion about the potential for culture shock is described descriptively. We use Oberg's stages of culture shock to analyze the potential of culture shock. The stages are honeymoon, crisis, recovery, and adjustment. Several steps can be taken to minimize the occurrence of culture shock, such as providing complete primary facilities, guaranteed stable internet connection, face-to-face counseling services by qualified counselors/life coaches, providing open space as an alternative entertainment venue that can be visited, and implementing a particular homecoming permit for a certain period of time. Although culture shock is not the main problem in Indonesia's capital relocation process to Nusantara, this issue should not be ignored.

Keywords: culture shock, nusantara, mitigation

I. Introduction

The Indonesian government has designated Nusantara as the new state capital (IKN), as stated in Law No. 3 of 2022 concerning the State Capital, which was promulgated and ratified in Jakarta on 15 February 2022 by President Jokowi [1]. The preparation, construction and transfer of the IKN will proceed in stages, starting from stage I in 2022-2024 and ending in stage V in 2040-2045 (Perpres Nomor 63 Tahun 2022). Basic infrastructure development at IKN has begun in June 2022, with the construction of the Sepaku Semoi Dam and Persemaian Mentawir in North Penajam Paser Regency, East Kalimantan.

Construction of the main road of the Balikpapan toll road begins in July 2022 [1].

Meanwhile, the initial phase of civil servant (ASN) relocation is part of phase I transfer (2022-2024), along with the construction of main infrastructure and the operation of basic infrastructure for the initial 500 thousand residents [2]. Several scenarios have been prepared regarding the planned transfer of a number of ASN to IKN. Of course, the scenario drawn up takes into account several factors, such as number, family, allowances, and the readiness of residential infrastructure [3].

Regarding the number factor, the KemenpanRB has also compiled two ASN transfer schemes, which are around 118,000 to 180,000 ASN to be relocated [4]. The transfer of ASN is also carried out based on several considerations, namely a minimum education level of three year diploma, the retirement age limit, data ASN with high-performing ASN, and data on the competence and potential of ASN [5]. The Minister for Administrative Reform and Bureaucratic Reform (Menpan RB), Tjahjo Kumolo, said there were five clusters of ministries/agencies moving to IKN Nusantara. The relocation of the five agency clusters will be carried out in stages over the period 2024-2034. [6] In the first cluster, there are eight groups of ministries/agencies that will move to IKN, the details are:

1. President and state officials
2. State high institute
3. Coordinating Ministry (Kemenko Polhukam, Kemenko PMK, Kemenko Marves, Kemenko Economy)
4. Ministry of 'triumvirate' (Kemendagri, Ministry of Foreign Affairs, Ministry of Defense) as Acting Presidency if the president and vice president are unable to carry out special tasks simultaneously (based on the provisions of article 8 paragraph 3 of the 1945 Constitution)
5. Ministries/institutions that directly support the work of the president and vice president (Kemensetneg, Setkab, KSP, Wantimpres)
6. Ministries that support the development planning and budgeting process (KemenPPN/Bappenas, Ministry of Finance, Kemenpan RB, BPKP).
7. Ministries that support the preparation of basic infrastructure in new IKN (KemenPU/PR, Ministry of ATR/BPN, Kemenkominfo, BSSN)
8. Law enforcement officers (APH) and TNI (TNI Headquarters, TNI AD, TNI AU, TNI AL, Police Headquarters, Paspampres, BIN, BSSN, AGO, Kemenkumham, KPK).

The transfer of IKN is not only a matter of moving physically such as buildings and offices, but also the socio-cultural institutions of the community [7]. With the presence of IKN, there will be changes in socio-cultural conditions, where cultural diversity will increase, not only ethnicity but also education and economic levels.

Comers will not only be ASN, but will also be followed by families and economic actors.

Civil servants (ASN) are one of the human resources affected by the relocation of the capital city to Nusantara (IKN) in East Kalimantan. A number of civil servants of ministries and agencies serving in Jakarta will be the first group to work in the Central Government Core Area (KIPP) in Nusantara [4]. Although until now it has not been determined who and how many ASN will be transferred, information has circulated regarding the refusal and reluctance of a number of ASN in various ministries to move to IKN.

The decision to relocate the capital city of Indonesia has caused several ASN, especially those who live in Jakarta and its surroundings, to start thinking about the fate of their careers if the decision is implemented. A number of reasons are considered for them to be reluctant to leave Jakarta, including family factors, children's health and education facilities [8], environmental comfort [9], and zero information about the new place [10].

The relocation of the national capital to Kalimantan turned out to be a new problem. ASN of the central ministries/agencies are now flocking to arrange transfers. A CNBC Indonesia source said that there were various submissions for mutations. Some have asked to be moved to another regional office in ministries/agencies, and also to the local government [9].

Uncertain conditions and situations about the existence of IKN also contribute to the uncertainty for ASN to move. The changes that may be experienced when living in a new environment can affect a person's psychological condition. The inability to deal with the environment due to unfamiliarity with this way of thinking and role-playing ability is defined by Taft (1977) as a form of culture shock [11].

Culture shock arises as a result of the challenges of a new cultural environment and the loss of a familiar culture. The reaction to culture shock can be either psychological or physiological. Psychological reactions include physiological, emotional, interpersonal, cognitive, and social components, as well as the resulting effects of changes in socio-cultural relationships, cognitive

exhaustion, role suppression, and loss of identity [11][12].

Several studies have been carried out regarding the plans to the process of relocating or moving the capital that occurred in several countries, including Indonesia. Kwon (2014) analyzed urban design and spatial structure based on the concepts of Transit-Oriented Development (TOD) and Traditional Neighborhood Development (TND), to find out whether these two models are effectively applied in the development planning of the South Korean capital, Sejong City [13]. Moser (2009) briefly describes the history and urban development in Malaysia for the creation of Putrajaya and critically analyzes its claim to be a “green city”. Particular attention is paid to the study of how national identity is constructed through the design of the city [14].

Shimamura and Mizunoya (2020) developed an integrated predictive simulation model, based on inclusive wealth and system dynamics, and set out three possible scenarios, depending on the expected population recovery in Jakarta and increased immigration to the new capital from nearby areas after the public sector relocated [15]. Burke and Siyaranamual (2019) review Indonesia's major progress in expanding residential access to modern energy. Their study also focuses on the status of three groups of people who will face marginalization in full participation, namely the disabled, the elderly, and the unemployed [16].

Toontje (2020) analyzes the energy model scenario in the power sector in East Kalimantan, in accordance with the Paris Agreement and the General National Energy Plan with the aim of providing implications for the government as a future plan for the construction of a new capital. The study resulted in two scenario model designs to provide comparisons and analysis of the impact of moving a new capital city on the electricity sector, namely the Business as Usual model scenario and the Capital City Relocation model [17].

Of the several studies that have been conducted regarding the relocation of capital cities in several countries, most of the focus of the study concerns aspects of physical development planning such as

infrastructure. No studies have been found that discuss the impact of relocating the nation's capital on its human resources, whether it concerns the quality or mental readiness of its human resources.

Meanwhile, the success of moving the country's capital is not only supported by adequate infrastructure, but also determined by its human resources. Fino Valico Waristi, a PhD student in Urban Planning at The University of Queensland, Australia in the article "IKN dan Tantangan Wilayah Urban", said that the development of a capital city is not only limited to the physical context, but needs to consider the social context. The social context in this case concerns the study of the social impact on society of Indonesian new capital [18].

Although Indonesia's government does plan to provide various facilities needed in IKN, it doesn't mean it could prevent the psychological impact on the mutated civil servants, such as culture shock. The culture shock that occurs has the potential to trigger problems that interfere with life processes such as anxiety, if not controlled and addressed appropriately.

The whole point of the concept of culture shock is that it is unexpected and often unpleasant. It can also have a sudden and profound impact on an individual's identity [19]. This article examines the potential for cultural shock that will arise as a result of the transfer or relocation of Indonesia's capital city to Nusantara and the conducted steps to minimize this impact. By using literature study method, discussion about the potential for culture shock is described descriptively. We use Oberg's stages of culture shock to analyze the potential of culture shock. The stages are honeymoon, crisis, recovery, and adjustment.

II. Culture Shock

Culture shock has been seen as a loss of one's culture, a marker of moving from one culture to another, and as a re-socialisation in another culture. It comes as a 'hurtful surprise' to many who travel for various reasons. Culture shock is conceived as a serious, acute and sometimes

chronic affective reaction to a new (social) environment [20].

Church describes culture shock as a normal process of adaptation to cultural stress, which involves symptoms such as anxiety, irritability and a longing for a more predictable environment [21]. According to Oberg, culture shock arises as a result of anxiety resulting from familiar signs and symbols of social relationships. These signs or cues include 1001 ways we orient ourselves in everyday life: when to shake hands and what to say when meeting someone, when and how to tip, how to give orders to waiters, when to accept and decline invitations, when we should take statements seriously and not seriously. These signs or cues can be in the form of words, gestures, facial expressions, habits or norms that we acquire in the process of growing up as part of the culture we use or the beliefs we accept. Culture shock is usually associated with the challenge of a person moving from one country to another. However, culture shock can also be experienced by someone who moves from a village to a city within a country. Culture shock has been widely studied in groups of tourists, student or students, and workers [22].

Oberg divided the phase of culture shock into four stages [22]:

1. Honeymoon stage: An initial reaction of enchantment, fascination, enthusiasm, admiration and cordial, friendly, superficial relationships with hosts.
2. Crisis: Initial differences in language, concepts, values, familiar signs and symbols lead to feelings of inadequacy, frustration, anxiety and anger.
3. Recovery: The crisis is resolved by several methods, such that the person ends up learning the language and culture of the host country.
4. Adjustment: The sojourner begins to work in and enjoy the new culture, although there may be occasional instances of anxiety and strain.

III. Potential Culture Shock of ASN

In 2019, Indonesia Development Monitoring (IDM) conducted a survey regarding the willingness of ASN to be transferred to IKN. As

a result, 94.7% of ASN refused to be transferred for various reasons. Among them, mental unpreparedness and concerns about the availability of health, education and entertainment facilities that they have been able to easily enjoy in Jakarta [23]. The survey also noted that around 78.3% of ASN would apply for early retirement if they are forced to move to IKN [24].

Unprepared mental to face various changes in the new environment is one of the triggers for the occurrence of culture shock, and this cannot be ignored. This mental unpreparedness can occur and be experienced in various aspects. In education, for example, Ball (2016) found that mental health problems in students can cause students to experience difficulties in school and this has an impact on poor academic performance, absenteeism from class, and disciplinary problems [25]. In 2012, Weist suggested that mental health services in schools should take the form of an integrated business entity in which schools, families and communities work together to create an environment that can make young people successful [25].

Pressure (stress) and anxiety as a form of culture shock can also be felt by everyone who is in a new environment. Putwain (2012) mentions stress (pressure) as a response when something obtained is not in accordance with what is expected or desired. Stress itself can be responded to as something positive or negative. Positive when viewed as a challenge, and negative when perceived as a threat. Stress that is responded to as a challenge will make a person motivated and work better. Conversely, stress that is responded to as a threat will cause anxiety, cognitive impairment, and decreased performance. In this case, stress can be said to have a positive or negative impact (depending on how a person responds to it), but anxiety is always negative [26].

The discussion of culture shock in the context of moving to IKN Nusantara is interesting because it can be said that the culture shock that occurred was a culture shock on a large scale, which was experienced by all ASN in the same location. This is different from the case of culture shock in

general, which occurs individually or in a group of people who travel or move to a place for vacation, school, or work.

ASN may experience culture shock, but may not be. They may move to a new environment, but together with hundreds of thousands of people who have the same habits as them, so the changes they experience are only limited to changes in place or environment. Interaction with local residents may be limited considering that ASN will be placed in a residential complex located around the Central Government Core Area (KIPP). This condition is another form of culture shock called invasion shock, in which a group of migrants suddenly appears somewhere and makes local residents a minority group in their own environment. They will tend to maintain their habits, such as style of dress, way of speaking or interacting, which are completely different from the habits of local residents. In this condition, local residents are a group that has the potential to experience culture shock, even if they do not go anywhere [20].

However, the potential for culture shock can still be experienced by ASN considering that there will be changes in habits that occur in the new environment. Some changes in habits that may be experienced by ASN are as follows:

A. Changes in mobility

ASN that will be transferred to IKN is those whose status is as a central employee. Central employees are employees whose salaries are charged to the State Budget and work for ministries/agencies, including vertical agencies in provincial/district/city areas [27]. Most of the employees who will be transferred on the first cluster as previously mentioned are employees who are domiciled in the current state capital, namely Jakarta and its surroundings (Bogor, Depok, Tangerang, and Bekasi). The distance between residence and office that is quite far, coupled with traffic density, causing ASN so far to use public transportation as their means of transportation.

The DKI Jakarta government has also provided several safe and comfortable transportation alternatives, which can be used by workers in the

Greater Jakarta area to support the very high mobility of the community. Bus Rapid Trans (BRT) or what has been known as TransJakarta, Electric Rail Train (KRL), Mass Rapid Trans (MRT), or also known as Integrated Raya Moda, Light Rail Transit (LRT), city buses, are several mass transportation facilities used by the general public, including workers [28]. In addition to mass transportation, there are also several transportation options that are not on the route, such as taxis, employee transportation, residential transportation, and special rental transportation using information technology-based applications or what has been known as online taxis/ojek.

Kurniati (2020) stated that 46% of TransJakarta users' trips are to work. This mode of transportation is widely chosen for the reasons of cheaper fares, easier access, faster and safer, and others [29]. In June 2022, there were 1,914,788 MRT Jakarta users, or around 63,826 users per day with 7,445 train trips [30]. Sembada, Hariyani, and Setyono (2020) conducted a survey on the characteristics of people who use the MRT and found that the largest travel destination for users was to go to the office [31].

Reporting from katadata.co.id, based on a report from the Environmental Service of the DKI Jakarta Provincial Government, the number of passengers on the TransJakarta Integrated Highway Bus (BRT) and other public buses reaches up to one million per day, with approximately 179 routes and 1,869 bus fleets. Microtrans city transportation (using minibusses), is estimated to serve 234,000 passengers per day with 2,022 fleets and 72 routes. The MRT is estimated to serve 123,491 passengers every day with 16 fleets, each of which has six carriages. Meanwhile, the LRT, which only operates in East and North Jakarta, is estimated to serve 4,462 passengers per day [32].

These data show that the mobility of the population in the Jakarta area and its surroundings is supported by public transportation facilities, both for trips to the office, school/campus, shopping centers, recreation areas, and others. How is the support for transportation facilities at IKN?

In the IKN Master Plan (2022) document, it is stated that in phase 1 (2022-204) IKN

development is focused on three things, namely urban development, infrastructure development, and economic development. In 2022-2023, the initial stages of construction will be carried out in some KIPP, namely housing for ASN, TNI, Polri, and BIN, both in the form of landed houses and apartments, worship facilities, markets, and accommodation facilities for eating and drinking. The following year continued with the construction of R&D facilities, world-class universities, lifelong educational institutions, innovation centers, health facilities and international hospitals.

The basic principles of providing transportation are designed to meet all KPI related to the principles of being connected, active, and easily accessible. Based on these principles, transportation development in IKN is designed to prioritize public transportation and mobility that is low in emissions, as well as pedestrian-friendly. Public facilities and social facilities at KIPP are designed for a service scale of more than 200,000 people, can be reached on foot, and are integrated with public transportation [33]. One of the main principles of efficient, safe and resilient mobility is to create a new transportation hierarchy and road ecosystem that puts people first and rebalances priorities for public transportation, shared rides, cyclists and pedestrians [34].

With the concept of developing an environmentally friendly IKN, the pattern of ASN habits in mobility will change, from using mass transportation to using bicycles, employee transportation, or even walking. ASN residences that are designed to be in the same area as the government center or the office where they work, make public transportation no longer an important means for ASN to go to work.

This habitual adaptation in the use of transportation often occurs in someone who moves from one city to another, or from one country to another, be it for tourist purposes, school, work, or who wants to settle in the new environment. Nusantara is designed with a city concept of 10 minutes walking distance [33]. The Head of the IKN Authority, Bambang Susantono explained, with the concept of a 10-minute city, everyone in the archipelago takes only 10 minutes

to go to one place/point such as educational facilities, health facilities and daily facilities. The concept of a 10-minute city is expected to minimize the use of vehicles because it is enough to walk for 10 minutes to reach a place [35]. In the context of moving to IKN, the change in the use of this transportation (for work purposes) for some people may not bring much negative effect and it doesn't make a person depressed, because this actually makes them more agile (able to move quickly and easily). The shorter travel time and distance to the office makes it easier for them to be more effective and efficient at work. However, for those who are not used to the lifestyle of walking and cycling, this could be a challenge.

Starting this habit to become a daily routine is not impossible. People already believe in the view that new habits can be built within 21 days [36]. Argumentation about the opinion is obviously needed to apply it generally. Walking habit as a new routine is not easy for those who always use vehicles (either public or private) and walk less.

Tjahjono, Kusuma and Septiawan (2020) found that 36% of the respondents commute with their private vehicle, where 23% uses the motorbikes, and 13% uses the car to commute from and to the Jakarta city center. They also found that most of the commuters (42%) agree to walk 100-300 m from the station [37]. Estimated normal mileage that can be done in 10 minutes is 1 km. This means that a commuter in Jakarta who doesn't mind having to walk between 100-300 m from the station to the next destination, must be willing to cover about 3-10 times the distance if he lives in Nusantara.

On the other hand, this change will also be difficult if ASN and/or their families want to travel or travel outside of the KIPP environment, especially if there are not many transportation options and public transportation facilities are not yet available and have not reached many destinations.

In the early days of transferring ASN or in the cultural shock stage called the honeymoon stage, there are two possibilities that can occur. First, this condition may not be a big problem because they are still in the stage of enjoying the new environment. There is a feeling of being overjoyed or excited to get to know a new

environment, as well as the case when we go on a vacation as a tourist. Second, for ASN who feel "forced" to be transferred to IKN, this honeymoon phase may not be experienced, but immediately enter the crisis phase. In this phase, sojourner begins to experience various problems with the local culture and customs, and this can make them confused, panicked, irritable, and frustrated. The crisis phase will be felt even more difficult if the ASN moves to IKN without bringing his family. There could be a feeling of lack of enthusiasm to do anything other than work, due to living far from family.

B. Life support facilities

Jakarta with all the facilities and conveniences it has, of course makes life feel better, easier, of higher quality, and more secure. Complete life support facilities (educational, health, shopping and culinary facilities and infrastructure, transportation, entertainment venues) with various levels are scattered everywhere and are easy to access.

Based on statistical data from Badan Pusat Statistik, currently available educational, health, shopping centers and other facilities in North Penajam Paser and Kutai Kartanegara Regencies are very limited. In terms of quantity, it is certainly very minimal when compared to the facilities currently available in Jakarta and its surroundings.

The availability of health facilities such as general hospitals, maternity hospitals, health centers, subsidiary of health centers, clinics, pharmacies, as well as health workers such as doctors, nurses, midwives, and other health workers, is considered necessary to be added in order to support the needs of health services in IKN later, considering that it will there is an increase in population.

Not only in terms of quantity, but the types of health services also need to be increased, such as the construction of Special Hospitals that can treat certain diseases, especially for serious diseases. BPS data shows that Special Hospital is currently available in East Kalimantan, but not in PPU and Kutai Kartanegara Regencies. This condition causes people who want to get

treatment for certain diseases to travel to other districts.

Meanwhile, regarding health facilities, Minister of Social Affairs Tri Rismaharini said, Jakarta has the most complete access and facilities, so that many patients with a history of severe illness from various regions come to get treatment in Jakarta [38]. BPS DKI Jakarta Province noted that in 2021 there are 143 general hospitals and 32 special hospitals, 19 maternity hospitals, 332 health centers, 1,413 clinics, and 4,467 maternal and child health center (Posyandu), spread across every sub-district [39].

The condition of educational facilities and infrastructure, shopping centers, and entertainment is also not much different from health facilities, both in terms of quantity and quality. The number of schools and traditional markets is certainly not comparable to those available in Jakarta. Malls, culinary centers and cafes, as well as other entertainment venues such as parks and child-friendly playgrounds, are still very few to find. East Kalimantan has several tourist areas as recreational areas, such as beaches, waterfalls, museums, conservation centers, monuments, bridges, water parks, and others. However, when compared to tourist attractions in Greater Jakarta, this number is still far behind.

To support the availability of this facility, the Head of the Archipelago Capital Authority (OIKN) Bambang Susantono said, in the first stage of the IKN development (2022-2024) in the 900-hectare KIPP area, the Presidential palace, the Vice-President's palace, several ministry offices, high state institutions will be built, various plazas such as the National Plaza, TNI/Polri facilities, housing and apartments, other essential supporting facilities such as education, health, daily necessities and entertainment venues with themes that are in accordance with green and environmentally friendly conditions in Kalimantan [5]. However, until now it is not known exactly how the form and concept of the construction of these various facilities will be.

The current limitations and uncertainties in the availability of life support facilities in East Kalimantan are one of the factors causing ASN's

reluctance to be transferred to IKN. Concerns about not being able to enjoy these various facilities have arisen from an early age, even when the personnel of ASN to be transferred has not been announced.

Married ASN who will bring their families to move to IKN are likely to have greater considerations and concerns about the availability and completeness of these various facilities than those who are not married or do not bring their families to move. Will there be a good school for my kids? Is the hospital there supported with adequate equipment and reliable medical personnel? Are there complete malls and shopping centers? Are there recreational facilities for families? How about food?

In the early stages of relocating the capital, of course, all these facilities will not be directly enjoyed by the community, both local residents and immigrants. Facility construction takes time. As long as this condition does not meet expectations, culture shock can potentially occur in ASN. However, reactions to culture shock will vary from person to person. Some are light, but some are complex. Some appear quickly, some are slow [40]. The reaction and impact of this culture shock is influenced by several factors, namely interpersonal factors which include skills (in terms of communication), previous experience, personal character (independence or tolerance), and access to resources. Physical factors such as appearance, age, health, and sociability also contribute to this [41].

One person may have problems with the taste and type of food in there, but for others this may not be a problem. Many people even experience obstacles in terms of food when they are traveling to a place. Those who are used to sweet foods, tend to have difficulty enjoying salty foods. Likewise with spicy food or the taste of the seasoning is strong, it will be difficult to be enjoyed by those who are not used to the taste. The inability to adapt to the taste of this food can cause a person to become stressed, refuse to eat, and eventually cause physical pain.

Residences for state civil servants/civil servants (ASN/PNS) in IKN, Nusantara in East Kalimantan will start establishing in 2022-2024, consisting of landed houses and vertical (flats).

[42]. The Head of Housing Planning Division of the Ministry of PUPR, Dedy Permadi said that landed houses were provided for Ministers and echelon 1 officials and flats were provided for ASN [43]. The process of adapting to the pattern of living in an apartment for ASN who has been accustomed to living in a landed house has the potential to cause stress.

For those who are used to living in apartments, occupying apartment facilities provided by the government may feel more comfortable, but this experience will be different from those who have been living in landed houses. The concept of living in an apartment that tends to be more individualistic will be difficult for those who like to socialize with neighbors or the surrounding environment.

Muhadjir Effendy (The Coordinating Minister for Human Development and Culture) said, house of worship for all religions plan of construction in IKN obviously must have been prepared by the government. Even though the process of building the houses of worship has not yet started because the location is still in the form of hills filled with eucalyptus plants and shrubs [44]. There is no information regarding the certainty of the availability of houses of worship representing all recognized religious denominations in Indonesia. Likewise with the certainty of the presence of religious leaders who are also willing to become residents of Nusantara.

C. Work Pattern

In the IKN Transfer Pocket Book, it is stated that government offices will be built with the concept of sharing offices. These will be grouped between clumps of ministries/institutions that are interconnected, both physically and digitally, supported by a smart office model. This workplace transformation will also be supported by changes in work patterns, namely by implementing a flexible working arrangement through an informal and digital-based workspace [33]. With the implementation of this FWA system, work patterns become informal, interactive, casual, and not limited to office spaces, as well as a hybrid with ICT-based.

Changes in work patterns have previously occurred simultaneously in many countries. The Covid-19 pandemic has changed the way we work remotely or what we know as Work From Home or WFH [45] [46] [47]. Zhang and Chen [48] mention that the workplace can directly affect a person's mental health. The WFH system of work has a real impact on health, where extended stays at home during a pandemic can cause feelings of stress and anxiety, and often lead to changes in routine and eating habits [49]. These habit changes coupled with the stress experienced by WFH can have a direct impact on physical and mental health [50]. However, working remotely can also have an impact on reducing stress both physically and psychologically [51].

IV. Mitigation of Culture Shock

Culture shock is not a fairy tale or a myth, but a predictable phenomenon. Therefore, the symptoms of culture shock can be prevented or minimized by taking some preparations or preventive actions. Mitigation can be in the form of structural or non-structural mitigation. Structural mitigation is more focused on efforts that are physically visible, while non-structural mitigation is more on non-physical efforts. Non-structural mitigation can be in the form of laws and regulations, training, public awareness-raising programs, and so on.

Suggestions of mitigation steps to be taken in minimizing the occurrence for culture shock, such as:

A. Structural Mitigation

- Providing complete primary facilities

As stated on Lampiran Rencana Induk IKN, some important facilities will be built in IKN. It is important for the Government to guarantee and make sure that all primary facilities to support ASN lives and activities will be ready before the inauguration of IKN.

- Providing open space as an alternative entertainment venue that can be visited

It is possible that shopping centers and any modern market or mall have been established in IKN.

- Excellent Internet connection

Going to 'strange places' and losing the power of easy communication can disrupt self-identity, world views and indeed all systems of acting, feeling and thinking [20]. In this internet era, the way of communication also relies on internet connection. Samarinda, Balikpapan and Bontang are three cities that are free of blank spots in East Kalimantan Province. The other seven regions are still not completely free of blank spots. There are locations that can only receive 2G networks [52].

The areas that are not yet free of blank spots include Paser, North Penajam Paser, and Kutai Kartanegara which are IKN areas. This blank spot problem must be dealt with immediately so that when ASN officially occupies the IKN, they do not encounter any obstacles in being able to communicate online with relatives outside the IKN. The areas that are not yet free of blank spots include Paser, North Penajam Paser, and Kutai Kartanegara which are IKN areas. This blank spot problem must be dealt with immediately so that when ASN officially occupies the IKN, they do not encounter any obstacles in being able to communicate online with relatives outside the IKN.

B. Non Structural Mitigation

- Counseling

Depression is unlikely to simply go away on its own. In fact, if ignored and left untreated, depression can go on for months, sometimes years, and can have many negative effects on a person's life. [53] Different types of depression require different treatment. Mild symptoms may be relieved by:

- learning about the condition
- lifestyle changes (such as regular physical exercise)
- psychological therapy provided by a mental health professional or via online e-therapies.

Counseling is a theory-based service to help someone in need of short-term intervention when dealing with adjustment, developmental and situational problems carried out in a structured setting. The help given starts in the form of information, explanation of information to the use of the information. A person undergoing counseling will learn to make decisions and formulas for thinking, acting and behaving [54].

It is perhaps no surprise that educational institutions have established orientation and counseling programs for their international students. Some studies have reported incidence of fairly severe breakdown. For instance, Janca and Hetzer (1992) in a 25-year retrospective analysis of the psychiatric morbidity of foreign students in Yugoslavia, traced 63 foreign and 120 domestic students who were hospitalized, and found high rates of paranoia and depressive reactions. Of the foreign students admitted, 67% showed paranoid delusions, 62% anxiety, and 52% anxiety which they took as evidence of the correlation between 'psychiatric morbidity and maladaptation to the new living conditions' [20].

- Homecoming permit

People with depression may need to get help with the support of family members, friends or a health professional [53]. ASN could get support from family members and friends especially from outside IKN by communication using the internet. But there might be the case when ASN needs to see their family members or friends in person. They need a homecoming moment. Implementing a homecoming permit policy for a certain period of time is a good way to reduce the negative impact of culture shock. Public Policy Observer from Padjadjaran University, Yogi Suprayogi suggested to KemenPAN-RB to increase leave allowances so that ASN can visit their families in their place of origin [55]. This homecoming opportunity is not only a way to get family support but could also be a healing journey to release all the stress due to culture shock.

V. Conclusion

In 2024, Indonesia's capital will switch from Jakarta (Java island) to Nusantara (Kalimantan

island). This switch of the capital caused a large number of ASN to also have to move to Nusantara. As they are at Nusantara, they have the potential to experience culture shock. Mitigation actions need to be prepared in anticipation of preventing the detrimental impact of culture shock. Providing complete primary facilities, providing open space as an alternative entertainment venue that can be visited, excellent internet connection, counseling service, and homecoming permit policy are suggested as mitigation actions to handle the culture shock. Although culture shock is not the main problem in Indonesia's capital relocation process to Nusantara, this issue should not be ignored.

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Exclusion and Resistance: The Potential of Agrarian Conflicts Overshadowing the New Capital

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ABSTRACT

The Government's decision to move the capital to East Kalimantan was a policy move that was not only bold and surprising, but also quite reckless. Some people judge this is the right decision for at least two reasons: saving Jakarta and Java Island from an acute environmental crisis and balancing economic growth that has so far been biased towards Jakarta or Java. However, the massive infrastructure development and expansion of the New Capital area in an area of 180 thousand hectares and the capital penetration that accompanies it have the potential to create new risks and paradoxes. The increasing ecological damage in rural areas around the New Capital locations and the seeds of land conflicts have become a new scourge and threaten the living space of local communities. This article aims to offer a critical and elaborative insight into the potential conflicts over land and natural resource control that overshadow the development of the National Capital City. This article uses a qualitative approach based on secondary data by examining various reports, both from the government, civil society organizations, and international institutions, as well as media reports. The theoretical lens combines critical agrarian studies and political ecology approaches. The analysis focuses on identifying the various powers of exclusion (regulation, market, and legitimacy) or access prevention that work at at least two levels of the periurbanization process triggered by the expansion of the the New Capital area, as well as the possible resistance. First, land conflicts/disputes that occur when local communities and ex-transmigrants who have lived and built rural areas around the New Capital are threatened with losing access to their land or living space as land conversion for new uses in the area often occurs." out of control". The emergence of speculators and land commodification along with infrastructure development and various local and global capital penetrations that support the New Capital are a form of market-based exclusion power as the main threat to access to land. Second, natural resource conflicts as the estuary of ecological damage in areas affected by the expansion of the New Capital, such as in the coastal area of Balikpapan Bay, in the form of declining soil quality, scarcity of clean water sources, and damage to coastal ecosystems, thus disrupting livelihoods based on marine and fishery resources that has been the focus of coastal communities. Finally, it is related to the dynamics of citizens who organize themselves to build a counter movement. This is because the prevention of access to land, as the main basis of livelihood that has social and existential functions, will undoubtedly trigger resistance against the commodification of land. This paper seeks to provide new insights into various potential conflicts over land and natural resources triggered by the expansion of the new capital area and the counter-movement that followed, in order to become a foothold in the process of policy formulation and alternative planning that is more mature and sensitive to context, aspirations, and local needs.

Keywords: *The New Capital development, agrarian conflict, exclusion, counter movement.*

INTRODUCTION

Some time after confirming himself to be re-elected as President through an electoral contest in 2019, Joko Widodo stated that he would move the country's capital outside Java. A decision that is quite surprising, considering this because it was not mentioned at all in the previous era or when he stated his mission during the presidential election campaign. The emergence of Law Number 3 of 2022 concerning the State

Capital (UU IKN) confirms that the relocation and construction of a new capital city will be a priority policy and program in the next era of the Joko Widodo administration. For the Government, there are at least two main reasons for the Government to move the national capital from DKI Jakarta to East Kalimantan. Firstly, save Jakarta and Java Island from an acute environmental crisis. So far, the city of Jakarta has faced serious problems, related

to the carrying capacity of the environment. The city, which has around 12 million residents, is a regular flood, and the groundwater level continues to decline, especially in the Northern part of the city. A study predicts that part of the city will be submerged by 2050. Jan Sopaheluwakan, a retired senior researcher at the LIPI (The Indonesia Institute of Sciences) Geotechnology Research Center, mentions six Jakarta syndromes, namely space pressure, flood proneness, drinking water scarcity, coastal erosion, aging infrastructure, and flooding of biodiversity (tirto.id, 2018). This was later used as an excuse by the Government to move the country's capital. Although a study conducted by a coalition of scientific experts said that Jakarta could still be saved by paying attention to a number of crucial notes and action plans that are based on paradigmatic solutions and there needs to be a strong will to build a common consensus (Koalisi Pakar Interdisiplin, 2017).

The second reason is actually a cliché reason that has often been repeated, namely balancing economic growth that has been biased in Jakarta or Java. Various faces of inequality, ranging from infrastructure, economy and population concentrated in the capital and its buffer zones, marked the development of Indonesia in the New Order era and after. However, the decision to move the nation's capital actually seems to annul or emphasize the ineffectiveness of the previous efforts to overcome inequality in economic development. For example, the development of Special Economic Zones (SEZ) and 10 leading tourist destinations "Bali Baru". Until 2022, SEZs have been formed in at least 18 points, which spread from Sorong in West Papua Province, in Eastern Indonesia, to Arun Lhoksemawe in Aceh Special Region Province, in Western Indonesia Region (for more details, please check: kek.go.id).

Meanwhile, the ten leading tourist destinations "Bali Baru" consist of Lake Toba, Borobudur, Mandalika, Labuan Bajo, Thousand Islands, Tanjung Kelayang, Morotai Island and Tanjung Lesung. With an estimated investment value of Rp.500 trillion. The two major projects were originally intended to promote equitable distribution of economic development

outside the capital city of Jakarta, especially outside Java. However, apparently, the Government considers all of that not enough, so that the final step is still needed: moving the nation's capital city.

Referring to the IKN (Nusantara Capital City) Master Plan compiled by the National Development Planning Agency, the scope of the IKN area is approximately 256,142 hectares for land areas and 68,189 hectares for marine areas. Furthermore, the development of the IKN area is divided into three planning areas. First, ring one which is the Central Government Core Area with an area of 6,671 hectares. Second, ring two which is the IKN area with an area of 56,180 hectares which includes the Core Government Area. Third, ring three with an area of approximately 199,962 hectares (Bappenas, 2022). The government claims that the IKN area will be built in line with the concept of a sustainable city. The discourse of green urbanism in IKN development accommodates the new trend and spirit of urban development as a response to climate change that has a global impact. In the context of IKN development, the idea of a sustainable city then gave rise to an initiative about a forest city. Thus, IKN development can be considered as a city that emphasizes environmental aspects as part of efforts to mitigate climate change, and the various socio-economic issues that follow. Therefore, the use of electric cars in the IKN area, for example, is part of Jokowi's huge plan.

However, the discourse of green urbanism and optimism that emerged along with the construction of the new IKN in Sepaku, North Penajam Paser Regency, East Kalimantan, turned a blind eye to public participation and aspirations and other aspects that could exacerbate the socio-ecological crisis in Kalimantan. The massive infrastructure development and expansion of the IKN area, which is followed by the influx of private sector investment, has the potential to create new risks and contradictions, instead of overcoming them. The increasing environmental damage in rural areas around IKN locations and the seeds of land conflicts have become a new scourge and threaten the living space of local communities. The government does claim that IKN was built on land with land use rights (HGU) status on behalf of a number of companies holding forest and mining concessions. PT. International Timber Corporation Indonesia Kartika Utama (PT. IKU) belongs to the family of Hasjim Djojohadikusumo and and PT. International Timber Corporation Indonesia Hutani Manunggal (PT. IHM) owned by Sukanto Tanoto, are two of them. The concession land of these two companies is located in a location designated as the core area of the IKN administration, which is 42 thousand hectares. In addition, there are still many plantation and mining company concessions that are located within or intersect with land designated as IKN Areas or IKN Development Areas.

However, in fact, the land that has been divided into lots of concessions by various industrial forest and mining companies is not empty land, but has its origins as ulayat land of a number of local ethnic groups, such as Sepaku and Balik. Therefore, the area allocated for the construction of the IKN actually has a long “dispute history” because it is located on land whose status overlaps between HGU and customary land as stated by the Agrarian Reform Commission (KPA) (Katadata.co.id. [2022](#)). The Alliance of Indigenous Peoples of the Archipelago (AMAN) predicts that the development of IKN has great potential to exclude 21

indigenous community groups, including those from the Sepaku and Balik ethnic groups. In addition, this area also develops settlements of migrant villages, especially in Sepaku District, which have a great potential to be threatened with displacement and loss of livelihoods due to land conversion for IKN development. Thus, we are of the view that relocating the nation's capital, as a policy taken by the Government over the "unsolvable" Jakarta crisis, is in fact not sterile from various socio-ecological problems that have been taking place in the area where the IKN will be built. Instead of overcoming it, the development of IKN will have the potential to exacerbate the socio-ecological crisis in East Kalimantan.

Based on a number of facts of thought above, this paper wants to examine the development of IKN proportionally. In other words, this paper does not want to emphasize that it relies on the perspective that the initiative to move the capital brings new winds of hope and solutions to the multidimensional urban crisis that has been happening to Jakarta. This paper actually wants to fill the void of literature that looks more critically at IKN development, especially related to potential land conflicts and natural resource management. More specifically, this paper focuses on identifying the various powers of exclusion or access prevention that occur at two levels of the periurbanization process triggered by the expansion of the new capital area, thus enabling resistance from local communities. Firstly, land conflicts/disputes. First, the exclusion process that occurs when local communities and ex-transmigrants who have lived and built rural areas around the capital city of the IKN area are threatened with losing access to their land or living space as land is converted to various new uses in the area, which often occurs "out of control". Secondly, natural resource conflicts are the source of ecological damage in areas affected by the expansion of the new capital city of IKN, such as in the coastal area of Balikpapan Bay, in the form of decreased soil quality, scarcity of clean water sources, and damage to coastal ecosystems. Thus disrupting livelihoods based

on marine and fishery resources which have been the focus of local coastal communities.

By using a qualitative approach and descriptive analysis, this study utilizes secondary data by examining and examining various study reports or feasibility studies, whether conducted by official government agencies, civil society organizations and international institutions, as well as media reports, over a period of two to three years last year after the President announced the plan to move the country's capital city.

The Power of Exclusion: A Theoretical Overlay

This paper uses the power of exclusion theory to analyze the impact of IKN development on local communities in Sepaku District, North Penajam Pasir Regency, East Kalimantan. As Hall, Hirsch and Li explain (2011), exclusion refers to how certain parties are prevented from benefiting from something, especially land. Therefore, the opposite of exclusion is not "inclusion", but access. Refer to the definition of Ribot and Peluso (2003), access is "the ability to benefit from something".

Meanwhile, the exclusion process is divided into three main types, namely 1) how certain parties maintain access to the land they own by preventing the access of other potential users; 2) how certain parties who have access to land lose that access; 3) how are non-access parties prevented from gaining access (Hall, Hirsch & Li, 2011; Batubara, 2017). Furthermore, there are four types of power that form the exclusion of land, namely: regulation, market, coercion and legitimacy. Regulation refers specifically to policies or rules, both formal and informal, that regulate access and prevent access (exclusion). Land regulation consists of four components, which are related to setting land boundaries, land use, ownership and usufructuary rights, and regulations related to provisions regarding which individuals, families, community groups or government agencies have certain land rights. Meanwhile, coercion is at the core of the regulation, namely when sanctions are imposed on those who violate the law. In modern countries, arrangements are generally

enforced by coercion. In this case, the government claims to be the only legitimate party to enforce coercion. Based on experience in many cases of land conflicts, the state often deploys its repressive apparatus (police and military) who can go far beyond their role as law enforcement or resort to violence in the interests of the company or make unlawful claims on their own land. The third power that shapes exclusion is the market. Today, market power has become a very significant force in determining the dynamics of land access and exclusion. This type of power usually manifests in the form of a price as the main factor that determines who gets access to land or vice versa. However, market power cannot stand alone, but is also supported by policies/regulations, coercion, and legitimacy. For example, government intervention can influence the market to create conditions that favor or privilege certain groups. From this point of view, the various powers that form exclusion cannot be separated strictly, but are interrelated and influence each other. The last one is the power of legitimacy which can be understood as justification or justification for actual conditions or expected conditions, and refers to moral values, which play an important role in supporting various forms of exclusion. One side, for example, states that they are entitled to a certain piece of land because they have spent a lot of money to buy it, while another party from a different ethnic group sees land as part of their ancestral heritage that cannot be used as a commodity. In other words, legitimacy as an effort to justify any form of exclusion is actually a battle that involves many parties. With legitimacy, each other can fight over land rights claims.

Thus, based on the theoretical description above, this paper seeks to identify the various powers of exclusion that work in the development of IKN so that they have great potential to open new veils of agrarian conflicts and control of natural resources.

FINDINGS AND DISCUSSION

Variety of Exclusion Powers at Work

The transfer of IKN to East Kalimantan marks a new chapter in Indonesia's urban history and

policy. Indeed, Indonesia is not alone because previously there were a number of countries that moved their capitals, such as Malaysia and Brazil which represented countries in the Southern Hemisphere (Global South). However, the case of moving the capital cities in Indonesia is different from Malaysia. Malaysia moved the nation's capital city from Kuala Lumpur to Putra Jaya, which is only about 25 km away. In addition, only the government center has moved, while the business center remains in Kuala Lumpur. Meanwhile, Indonesia moved its new capital cities from Java to Kalimantan Island, and had to rebuild from scratch, or in Javanese it is called *mbabat alas*, to open new land, thus requiring a very large area of land. In this respect, Indonesia's experience is more similar to that of Brazil. This Samba country moved its capital city from Rio De Janeiro to Brasilia which is located in the interior of the Amazon forest, which is known as the largest and most important tropical forest area in the world. Brazil built Brasilia from scratch. Although the center of economic growth remains in Rio, the relocation of the capital to Brasilia triggers more intense deforestation of the Amazon forest area, and in turn further marginalizes local indigenous communities who live and live in forest areas. Thus, what about Indonesia?

Based on the data we have collected from various reports and media reports, the development of the IKN has led to the dynamics and the establishment of power of exclusion for local communities and indigenous communities who have long inhabited the SepakuIKN area, both in North Paser Penajam Regency and in Kutai Kartanegara Regency (Naem & Agustiorini, 2022). The key processes that work in IKN development display all kinds of power of exclusion, both regulatory/policy power, market power, coercion, and legitimate power. The power of exclusion that works based on policy regulations refers to the issuance of Law Number 3 of 2022 concerning the State Capital. This law confirms the relocation of the nation's capital city from DKI Jakarta to an area in North

Penajam Paser and Kutai Kartanegara Regencies, East Kalimantan Province. This law is the legal basis for the construction of the IKN mega-project on an area of 180 thousand hectares. This law is also the basis for regulations governing the granting of a set of powers, authorities, and imaginations about building an “ideal city”; minimize or even reduce the possibility of obstacles and challenges by showing the urgency of IKN development as a new city, by bringing enthusiasm and offering new hope. As a consequence, land conversion has become a historical necessity. From here then, the exclusion of local communities consisting of residents of transmigrant villages and a number of local ethnicities, such as Balik and Sepaku began. They must be uprooted from their land which will change its function to become part of the IKN megaproject (Adinda, 2022).

There are at least three local community groups affected by the IKN megaproject. They are local indigenous communities, namely the Sepaku, Paser, and Balik ethnic groups. The Balik ethnicity is a native of North Penajam Paser Regency. There are 150 Balinese families living in Pamaluan, a village that is included in the IKN ring ring 1 area (Masola, Rosa & Rompies, 2019). In the past, this village was a prosperous village with abundant food. The situation changed after the arrival of a logging company to East Kalimantan in 1968 which was granted a concession by President Soeharto. This was in line with the economic liberalization policy under the new regulatory regime of the Investment Law (PMA Law 1967 and Domestic Domestic Investment Law 1968). Their life began to be difficult. They became poor because they had to go with the flow of changing habits and depend on the new food production system. The changing landscape along with massive deforestation makes them lose their ceremonial culture because they have lost their ties to nature. Communal culture is also increasingly eroded, society is becoming more individualistic. Development of the capital Now, with the construction of a new capital city, it has great potential to cause

the ethnic Balik to be increasingly marginalized and expelled from their land. Apart from Pемaluan, in the IKN area there are still 5 villages which are inhabited by ethnic Balik among others.

Apart from Sepaku and Balik, there are actually many other indigenous communities who are indigenous people in North Penajam Paser and Kutai Kartanegara regencies. This confirms that IKN is not built on vacant land. The Alliance of Indigenous Peoples of the Archipelago (AMAN) noted that in the two districts there were 51 indigenous communities, with 17 of them registered as members of AMAN. Thus, the construction of the IKN megaproject has the potential to displace them.

Not only that, the IKN megaproject also targets transmigrant villages. One of them is Semoi Dua Village which was built by the efforts of generations of transmigrants who came from Java in the 1970s. Together with the natives, the transmigrants from Java and Bugis worked the land by farming and gardening, by planting coffee, durian, lai, banana, jackfruit and so on. They then formed new settlement enclaves that mingled with the indigenous people of Balik and Paser. They live from the produce of the earth to survive, build a family, and thrive. It was the arrival of the logging company that changed their lives. The company not only took the wood but also controlled the land. They can no longer take rattan and resin wood from the forest, because the forest is gone and their land is getting narrower. The presence of companies closes their access to forest use. They are also no longer able to farm, because the land has already been claimed as part of the company's concession. Now many of them do not have proof of land ownership. The last land survey was carried out in 1984 (Walhi, 2021).

In a small part, there are efforts. Then, there are efforts by the farmers to reclaim land that has been controlled by the company by replanting it with the food crops and fruits they need. However, every farmer involved in this kind of effort was then intimidated and terrorized by the police. The threat of

imprisonment is a weapon to force local communities to stop taking land that has been controlled by the company again. At this point, we can identify the power of exclusion also works through a force in the form of threats of violence and imprisonment (criminalization) against local communities.

The presence of IKN megaprojects in rural areas will certainly make them more desperate. Moreover, a number of regulations are not in their favor. The draft Land Law, for example, stipulates that community land whose ownership cannot be proven will automatically become state property. From this point of view, it appears that both indigenous communities and transmigrants, who have been inhabiting the land that is now designated as the location for the IKN megaproject, will undoubtedly be evicted. Thus, they are again subjected to displacement from the land they have been living in, living on, and living on. State policies have subjected them to repeated layers of exclusion: first, when a logging company (which was granted forest concessions by the government) came to collect timber and take control of the gardens and fields and, now, the IKN mega-project made them even more desperate and defeated.

Furthermore, the variety of powers that form exclusion around the IKN megaproject is the market. The determination of IKN locations in Sepaku, Paser Penajam Utara Regency and Samboja, Kutai Kartanegara Regency, East Kalimantan, has raised land prices in rural areas that support IKN. Of course in this area the law of the market applies when the demand or need for land for development (land procurement) increases. The emergence of speculators, as is often the case in areas where a project is located, plays a central role. The government has promised that there will be no land speculation that will make land prices soar. However, once the IKN location determination was announced, a number of major developers said this was a blessing for property businesses. They are targeting lands that become IKN buffer areas. Borneo Bay City, a property company belonging to the

Agung Podomoro Land group, welcomed the announcement of the location determination of IKN two years ago by boosting its advertisements on online media and social media. When information about the construction of the IKN megaproject began to spread, the price of land around Sepaku rose sharply (Mulya, 2022). The doubling of land prices has the potential to prevent local people from buying houses.

With the skyrocketing land prices around the IKN buffer zones, land brokers have also emerged. They take advantage of the weak status of land ownership without certificates and the people's low literacy on land administration. Often residents are deceived by parties who just want to make a profit from rising land prices like them. With certification, realtors sell their land to speculators at high prices, although sometimes this is done without the owner's consent. But what happens is that sometimes people do not get what they are entitled to from the process of selling the land, other than losing their land. This is possible when the broker manipulates the land registration process so that the land certificate is registered in someone else's name. This is what happened to Dahlia, for example, a resident of Sepaku from the ethnic Balik, who lost part of his land because his land certification was carried out in the name of someone else (Mulya, 2022).

Another problem that arises is land disputes due to the existence of two certificates in the same area. This manipulative process of registering community land certification is vulnerable to occur in the context of indigenous peoples who do not have sufficient information regarding land administration or the certification process. However, the experience of these residents also shows that the power of exclusion that works there involves a form of legitimacy based on legal documents. A certificate, as a legal document of land ownership status, provides legitimacy for the holder to claim the land and get rid of the real owner simply because the person concerned does not have a land certificate.

Post-Agrarian Exclusion: Who Wins, Who Loses?

If you look at these two processes of land use change, who are the beneficiaries and who are the opposite? Mining land concession holders in the IKN megaproject location, speculators and land brokers, and property developers or businessmen, clean water supply companies, and coal-fired power plant companies, are likely to reap huge profits. According to the study report from [Walhi \(2021\)](#), With the construction of the IKN megaproject, a number of mining concession holders are suspected of benefiting from the "whitewashing" of reclamation obligations. As far as WALHI and other environmental organizations have noted, there are currently 94 ex-coal mining pits scattered in the IKN area. Meanwhile, speculators and land brokers, clean water businesses, PLTU developers and companies, clearly have the potential to reap huge profits as the demand for land, housing, clean water and energy supplies increases ([Walhi, 2021](#)). Finally, as acknowledged by a leader of PT. Agung Podomoro Land (APL), that the construction of the IKN megaproject is a blessing for property businesses. PT. APL itself was previously a property company that received a reclamation permit for Balikpapan Beach, and built Borneo Bay City, a new elite residential area in Balikpapan which is not far from the location of the IKN mega project. Apart from PT APL, there are 6 other property companies that have received permission from the Balikpapan City Government to gain profits from the IKN megaproject.

Meanwhile, the indigenous communities, transmigrants, and fishing communities around Balikpapan Bay are not only threatened with being evicted from their land, but also losing their livelihoods, and being uprooted from the socio-historical roots that shape their identity. AMAN estimates that the construction of the IKN megaproject has the potential to eliminate 20,000 indigenous community members from 21 ethnic and sub-ethnic groups who have been around the IKN megaproject location (Kompas.com,

21/01/2022). Just as Karl Polanyi (1957) pointed out, local communities are not only separated from their means of production, but are also uprooted from their cultural roots and reshaped their social identity. After gradually experiencing the deagrarianization phase due to their closed access to fields and gardens due to forest control by companies, they are now being encouraged to become cheap laborers as land conversion occurs for the development and expansion of IKN. In the context of post-agrarian life triggered by the deagrarianization process, they are faced with a dilemma where they can no longer hope to become farmers on the one hand, but also cannot imagine a life outside of agriculture because of the lack of certainty about their livelihoods and future life. .

The construction of the IKN megaproject also has the potential to damage the coastal ecosystem of Balikpapan Bay. If this happens, it will have an impact on the loss of livelihoods and deprivation of the living space of coastal communities who have been living by utilizing the potential of fisheries and marine resources there. The People's Coalition for Fisheries Justice (KIARA) noted that there are at least 10 thousand fishermen who depend on their livelihoods every day to access fisheries and marine potentials around Balikpapan Bay. They come from 3 areas surrounding the bay, which consist of 6,426 fishermen from Kutai Kartanegara Regency, 2,984 from North Penajam Paser, and 1,253 from Balikpapan (KIARA, 2019). From this perspective, it is increasingly clear that the development of the IKN Megaproject also triggers conflicts over natural resources, both agricultural and forest-based natural resources and coastal and marine-based natural resources.

In other words, the construction of the IKN mega-project has a serious impact, namely post-agrarian exclusion targeting land in the IKN buffer area which is the basis of local communities, including the traditional Sepaku, Balik, Paser and other ethnic communities, as well as residents of transmigrant villages from Java and

Indonesia. Bugis, who have lived in the area since the late 1960s. This is a form of exclusion and prevention of access to local communities that occurs along with changes in land use in agricultural areas, fields, forests, and coastal areas, which have been part of their living space and livelihoods. This forces them to leave and lose their livelihoods, thus leading to socially, economically and environmentally risky conditions, as they face new uncertainties and vulnerabilities in the future.

Resistance

Development as an effort to improve the quality of life, for an ethnic community often has another meaning. It is a story about a Betawi ethnic who feels marginalized due to a "development disaster". It is said that once Mr. Selo Sumardjan met a Betawi resident on the outskirts of the capital. To him the residents said: "*I used to live in Jakarta. However, due to construction, I was forced to flee here.*" (Budiman, 2000). For the residents of this community, instead of being a source of livelihood, development can be seen as a disaster, a catastrophe that forces them to live in refugee camps.

The location of IKN development in East Kalimantan is not on an empty land. It is located right between the conservation forest of the Bukit Suharto Community Forest Park and the Sungai Wain Protection Forest and the Manggar Protection Forest which are feared to threaten the sustainability of the availability of water sources in five areas, namely; Balikpapan, Penajam Paser Utara, Kutai Kartanegara coastal areas of Samboja District, Muara Jawa District and Loa Kulu District and Samarinda City, especially in the southern part. More than 10 thousand 55 fishermen who depend their economy on marine and fishery resources, especially in Balikpapan Bay (Walhi, 2021). In addition, there are indigenous peoples who are the legal owners of the area that is currently the location. In North Penajam Paser Regency, there are 150 indigenous Balik families living in Pemaluan Village, which is the first ring area. There are also communities from the Paser ethnic group, and several communities from the Dayak

Kenyah and Dayak Modang sub-ethnic communities. In Kutai Kartanegara there are ethnic communities: Kutai, Dayak Modang, Benuaq, Tunjung, Kenyah, Punan, and Basab (Cahyadi, 2021).

In simple terms, it can be categorized through three regional coverage rings. Ring one covering 5,644 hectares which the government calls the Central Government Core Area, ring two covering 42,000 hectares which the government calls the State Capital Region (IKN), and ring three covering 180,965 hectares which the government calls the State Capital Expansion Area. There are 26 (twenty six) villages and sub-districts in Sepaku District, 23 (twenty three) villages and sub-districts in Samboja District, 8 (eight) villages and sub-districts in Muara Jawa District and 15 (fifteen) villages and sub-districts in Loa District. Kulu. The population of 10 in each sub-district is as follows: Sepaku is 31,814 people (2018), Samboja is 63,128 people (2017) and Muara Jawa subdistrict is 37,857 people (2017) and Loa Kulu is 52,736 people (2017). From the data above, the area that will be projected as IKN starting from the Government Core Area, IKN Area to the IKN Expansion Area is not an empty space. Because previously it has been fulfilled by permits and concessions such as mining, forestry, plantations, power plants and other business concessions (Mulya, 2022).

The major question nowadays is what impact the IKN mega project will have on their lives. In the past, the Balik lived prosperously with abundant food sources. Then, they faced their first hit in the 60s when timber companies entered East Kalimantan. Since then people's lives began to be difficult. Some residents move. They are impoverished by circumstances, follow the flow of changing habits including having to depend on new food production. Gradually they also lost part of the ceremonial culture due to the disconnection with nature. Likewise, the lifestyle of gathering together and telling stories that have been passed down between generations has become more individualistic.

The IKN development process also received opposition from indigenous peoples. They expressed disappointment over the government's attitude which seemed rushed and substantially did not accommodate the recognition and protection of the rights of Indigenous Peoples. Indigenous Peoples sued Law no. 3 of 2022 concerning the State Capital (UU IKN) which ignores their aspirations in the process. The traditional elders of the Balik tribe, Sibukdin, Jubain and dancer Dahlia are among the residents who submitted a formal review of Law Number 3 of 2020 concerning the State Capital to the Constitutional Court. However, the Court rejected the lawsuit (Mulya, 2022). The absence of legality can be a tool to ignore indigenous peoples in the mechanism or process of entering the project. Including Dahlia, once applied for certificates for her two assets, a house and plantation land, but it was difficult (Hariandja, 2022).

Development as a planned change from a situation to a better condition, in reality it is not immediately taken for granted. The absence of the Indigenous Peoples Law and Regional Regulations (Perda) which should be the government's priority to ensure the recognition and protection of the rights of Indigenous Peoples, has made the existence of indigenous peoples even more threatened. There are many customary areas there that have been fitted with IKN boundary markers without having been consulted and mutually agreed upon. For indigenous peoples who have inherited the right to own, regulate, and manage customary areas according to the noble values and original knowledge contained in customary institutions of customary areas including forests, rivers and natural resources, they are protected in accordance with customary law and traditional knowledge hereditary (Gunawan, 2022). Reflecting on other experiences, usually the factors that cause indigenous peoples' resistance to development include the lack of socialization to the community where the development site is located, inappropriate approaches to the community, and the community's view of the main impacts of

development which will cause loss of housing, a place of livelihood as their cultural base and ancestral heritage (Wadu & Pita, 2021).

IKN: The Irony of Green Urbanism?

One of the reasons for the relocation of the State Capital from Java to Kalimantan is the effort to promote regional equity so as to reduce the gap between Eastern Indonesia (KTI) and Western Indonesia (KBI), particularly between Java and outside Java (Bappenas, 2021). Another reason is the ecological aspect where IKN moves to save the ecology of Java. It is stated that In the last few decades, the island of Java has experienced the largest land conversion among the islands in Indonesia. Not to mention the population pressure that has accelerated land degradation. A trend that is expected to continue for the next few years, so urgent solutions are needed (Rusli, 2009). By looking at this, what is the logical connection between environmental protection and moving government offices to the island of Kalimantan?

The IKN area in Kalimantan has high ecological limitations and challenges. Most of these areas are located above forest areas or in other words all forms of development must pay attention to the characteristics of the area, both ecologically, geologically and socially, so as to minimize risks and impacts from the environmental side. Thus, development needs to be limited and prioritize conservation principles. The government through the Head of BAPPENAS claims that the new capital city will be an ideal city, with a minimum of 50 percent green open space, integrated with natural landscapes such as rivers and hills (Walhi, 2021). In the Presidential Regulation on the Master Plan for the Capital of the Nusantara (*Peraturan Presiden Nomor 63 Tahun 2022 Tentang Perincian Rencana Induk Ibu Kota Nusantara*, 2022) basic principles and strategies for the development of the Capital of the Archipelago, including basic principles and strategies for environmental protection and management. The concept of IKN development in which IKN development is the embodiment of a

green city that is climate and disaster resilient, with spatial planning, providing infrastructure with a green concept (green city).

The concept of a green city or green city is a concept of applying sustainable principles with the development of an environmentally friendly city. Conceptually in the midst of increasing consumption, population, resulting in the loss of biodiversity, the existence of cities is playing an increasingly important role in overcoming this problem. In principle, this concept is in line with or is the basis for the emergence of green urbanism, in which the city must become more central in the sustainability agenda. Green urbanism or green urbanism effectively emphasizes the important role of cities and positive urbanism in shaping more sustainable places, communities and lifestyles (Beatley, 2000). In a city that is an example of green urbanism, it is an effort to develop the necessities of life within the city by taking into account its ecological boundaries, substantially reducing its ecological footprint, and acknowledging its relationship to and impact on other cities and communities.

Then how is the practice of moving the State Capital (IKN) which conceptually emphasizes a sustainable green city. The first thing that is highlighted is the initial design in which the ecological reasons for moving IKN are to save the ecology of the island of Java. Whereas in reality the destruction of the ecology on the island of Java is caused by the absence of good governance and the absence of strong and strict law enforcement against environmental destroyers. In addition, the depletion of forests on the island of Java, species extinction, erosion, factory waste, piles of plastic waste can only be solved by complying with the law. There is no logical link between protecting the environment and moving government offices to another island. If this understanding is not explicit, then the ecological destruction in Java Island will only be exported to Kalimantan Island, which is currently under pressure from the timber, palm oil and mining industries (Walhi, 2021).

In his speech in front of the plenary session of the opening of the DPR session, the President also said that: "... The new capital city will be

designed as a modern smart and green city with renewable energy supplies not depending on fossil energy. Meanwhile, in reality, power plants from dirty coal energy sources continue to be built in Kalimantan, especially East Kalimantan. The government claims to increase its commitment to Renewable Energy (EBT), but at the same time it also increases its commitment to fossil energy. These two energy choices are contradictory. It is difficult for equitable renewable energy to be an option, if the government continues to provide more space for dirty energy.

One of the proofs of the government's alignment with dirty coal energy is the continued increase in the use of coal for domestic needs. Every year the number of DMOs (Domestic Market Obligations) is increasing. In 2014, 2015, 2016, 2017, 2018 were 76 million tons, 86 million tons, 91 million tons, 97 million tons and 115 million tons. Likewise with the use of dirty coal energy in Kalimantan. There are 2 coal-fired power plants near Balikpapan and Samarinda, which are not far from the location of the new capital city. In Kalimantan, there are seven development plans, namely Central Kalimantan 3, Central Kalimantan 4, Central Kalimantan 5, East Kalimantan 3, East Kalimantan 5 and East Kalimantan 6 with a capacity of 200 MW each and Kaltimra of 400 MW. Meanwhile, for the electricity supply needs of the new capital city in East Kalimantan, a supply of 1,555 megawatts of electricity is needed for the needs of 1.5 million new residents in the capital city. With a target of completion in 2024, the fastest option is to rely on fossil energy, one of which is dirty coal energy, which causes the same problem as pollution in the capital city of DKI Jakarta (Walhi, 2021).

Regarding the causes of the ecological crisis, as explained by Keraf that what is needed is a change in government administration because the cause of the current ecological crisis is not limited to errors in human perspective and behavior, but also because the administration of government chooses a development model that prioritizes economic growth with all negative consequences. for the environment. The government, in terms of playing a role as

guardian of the common interest, must also include an agenda for the common interest in the environment (Keraf, 2014).

A good governance that causes deviations from various formal provisions in the environmental field. This failure has resulted in the continued degradation of the environment in Indonesia, which results in the continued decline in the quality of human resources, ravages the social order, lowers the quality of natural resources and all of which will reduce the quality of the economy. According to Arne Naess, the global ecological crisis experienced by humans basically stems from fundamental-philosophical errors in the understanding or perspective of humans regarding themselves, nature, and the place of humans in the whole ecosystem. Humans mistakenly view nature, and mistakenly place themselves in the context of the whole universe (Naess, 2008).

CLOSING

This study shows that empirical evidence of potential agrarian and natural resource conflicts has emerged. The existence of exclusive powers working in the IKN development process triggers resistance from the affected local communities. Factors causing community resistance include the lack of socialization, inappropriate approaches to local communities, and the community's view of the impact of development that has the potential to cause loss of housing and change livelihoods where this is the basis of their cultural and ancestral heritage.

However, this research is not intended to reject or accept the establishment of the Nusantara City as the new capital city. However, as part of the work, the results of this research become a kind of "early warning system" that can be used as the basis for future policies to anticipate the possibility of worse in the medium and long term.

The ecological reason that the transfer of IKN to save the ecology of the island of Java must also be implemented, it is wise that the IKN area in Kalimantan has high ecological limitations and challenges. Thus, all forms of development must pay attention to regional, ecological, geological and social

characteristics, so that ecological damage in Java Island will be exported to Kalimantan Island, which has so far been under pressure due to extractive industry practices including timber, palm oil, and mining.

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Knowledge Management Model for Governance Development of IKN Nusantara Smart People

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ABSTRACT

Indonesia's planned new capital, Ibu Kota Negara (IKN) Nusantara declared as a smart city, which is projected as a sustainable city, an economic driver, and a national identity, is expected to be a superhub, not only for Indonesia but also for the world. This optimism certainly requires the implementation of smart technology. This implementation consists of utilizing and innovating the technology, to solve the city problem and reach a stated level of quality of life. However, the development of IKN as a smart city has not shown a mature governance plan for one of its main enablers, the human. In official documents related to IKN that have been published, the governance of smart people who are ready to meet the implementation of technology in IKN as a smart city has not been adequately prepared. This study aims to fill this gap by proposing a smart people governance model to transform stakeholders into competent human resources in smart technology. In developing smart people governance, a knowledge management model (KMM) is used following development needs, namely competency development using smart technology (utilization) and competence to develop smart technology (innovation). The study succeeded in aligning the Zack and Nonaka Model and combining it as a new KMM for IKN smart people, along with the governance view and support system.

Keywords: IKN Nusantara, smart city, knowledge management

I. Introduction

Smart cities do not suddenly present when ICT is installed, but instead start from the advancement of the quality of human resources in it [1], [2]. Therefore, the smart city label should be given to a city that has a smart community with the capacity to provide intelligent solutions to the problems faced by the city [3], [4]. Because of the importance of the human capital aspect, smart cities have smart people as one of their enablers [5], [6].

Technology helps to solve urban solutions, but how well the technology is used depends on the availability of adequate human resource capacity and how collaborative these human resources are [7]. Good use of technology will require knowledge, both from a technical and

non-technical side. In addition to knowledge to master technology, the characteristics of smart cities which are marked by continual improvement require the development of innovations to solve urban problems in the future [8]. Continuous improvement will not be realized unless the involved human resources develop knowledge continuously.

IKN Nusantara sebagai smart city akan membutuhkan masyarakat yang mampu memanfaatkan smart teknologi dan menciptakan inovasi. Mengacu pada visi IKN Nusantara sebagai kota berkesinambungan, penggerak ekonomi, dan identitas nasional, maka human capital IKN Nusantara akan dituntut untuk mampu memanfaatkan smart technology pada ketiga bidang tersebut. Permasalahan IKN Nusantara yang akan berkembang juga akan menuntut human capital di IKN Nusantara untuk mampu

menciptakan inovasi yang menggerakkan continual improvement di kota. Human capital di IKN Nusantara, baik aparat pemerintah maupun masyarakat, akan memiliki profil sebagai manusia yang mampu mendayagunakan smart technology dan mengembangkannya untuk menghadapi permasalahan kota kini dan nanti.

IKN Nusantara as a smart city will require people who can take advantage of smart technology and create innovations. Referring to IKN Nusantara's vision as a sustainable city, economic driver, and national identity, IKN Nusantara's human capital will be required to be able to utilize smart technology in these three fields. Future IKN Nusantara's problems will also require human capital at IKN Nusantara to be able to create innovations that drive continual improvement in the city. Human capital at IKN Nusantara, both government officials and the community will have a profile as humans who can utilize smart technology and develop it to face current and future city problems.

Therefore, a governance model is needed to build a community with the required human capital (smart people), or it can also be called governance (development) of smart people. Regarding competency development to utilize technology and create innovation, the required prerequisite is the presence of knowledgeable human resources (HR) [9]–[11]. The knowledge capacity of each HR will be determined by their different roles as city stakeholders.

Many studies have found that the development of knowledgeable human resources and knowledge management among them can be done by applying knowledge management (KM). KM is a series of activities arranged in such a way within an organization to transform data and information into valuable knowledge for the organization [12]. Knowledge is a strategic component in an organization and its management will greatly determine the path of the organization's success [13]. In KM, knowledge is acquired, stored, shared, and even created [14], [15]. By implementing KM, organizations will be able

to build the core competencies needed [16], and even achieve the desired goals in a sustainable way [17]. Although the study of KM is generally carried out in an organizational environment, KM can also be applied to manage knowledge among stakeholders in a larger environment such as a city [9]–[11], [18].

The series of procedures in KM can be designed in many ways, resulting in various knowledge management models (KMM) with their respective advantages. As a smart city, the development of smart people at IKN Nusantara will aim to produce HR capable of using smart technology and developing smart technology innovations. Thus, it is necessary to choose a KMM that has advantages in both objectives as the basis for developing smart people governance. In this study, we use Zack KMM to form HR that excels in the use of smart technology combined with SECI KMM (Nonaka Model) to form HR that has knowledge creation capabilities to trigger smart technology innovation.

A. Zack KMM

Zack KMM was developed by Meyer and Zack based on the design and development of information products. This model divides all stages of KMM into five connected stages that are designed logically and standardly. The five stages are the acquisition of data and information, refinement, storage and retrieval, distribution, and presentation [19]. Zack KMM is shown in Fig. 1.

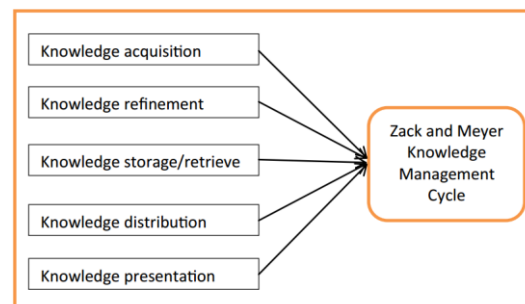


Fig. 1. Zack KMM [19]

The acquisition stage is a crucial stage that determines the selected raw data from reliable

sources to enter the cycle. This stage determines the whole process because the concept of "garbage in garbage out" applies. Therefore, this stage will involve collaboration between stakeholders [20] so that the data that is input into the KMM is acquired properly. Furthermore, the data will enter the refinement stage to add value to the data so that it can be managed properly through the management system. Refinement can be done physically (migrating data from one media to another) or logically (restructuring, indexing, integrating, relabeling). This stage also involves cleaning and standardizing data. A good refinement will support the next stage when the data is stored, as well as facilitate the retrieval of the required data. The distribution stage designs how the managed data is distributed according to the needs of stakeholders. This stage does not only consider the distribution media, but also the timing, format, language, and other data attributes. The last stage is presentation, where all stages are evaluated by confirming whether the knowledge distributed to stakeholders has succeeded in becoming usable knowledge. The failure of the transformation indicates the need for a review of the acquisition and refinement.

B. SECI KMM (Nonaka Model)

In contrast to Zack KMM which is very logical and standard, SECI KMM is relatively more flexible and free. This model describes more complete management of tacit and explicit knowledge and emphasizes the development of knowledge through stakeholder interaction [21]. The flexibility of this model makes it superior in knowledge creation and innovation development. The Nonaka Model (SECI KMM) is shown in Fig. 2.

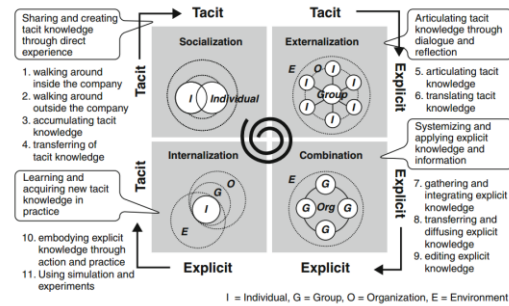


Fig. 2 SECI KMM [13]

In addition to introducing tacit and explicit knowledge, the SECI model also explains how the conversion between tacit and explicit knowledge produces new knowledge (knowledge creation) through a knowledge management cycle consisting of several stages in four quadrants: Socialization, Externalization, Combination, and Internalization (S-E-C-I). The involvement of each stakeholder (individual "I") with different roles (group of individuals "G") is shown in various scales of knowledge implementation (organization "O" or another implementation environment "E").

II. Method

The development of smart people governance at IKN Nusantara was carried out by combining Zack and SECI KMM in one smart people governance model. The Zack Model, which excels at transforming data and information into applied knowledge [19] was used as an HR development strategy with the competence to utilize smart technology. Knowledge managed in this model is focused on developing competence and technical skills in ICT operations. The application of this model is intended so that HR at IKN Nusantara from various stakeholders has the competence to access and operate ICT so that they can take advantage of the applied smart technology. Meanwhile, the SECI model which excels in knowledge creation [13] was used as an innovative HR development strategy in developing new smart technology solutions at IKN.

As a governance system, the model was also displayed in a governance view that describes the interactions between actors (HR from various stakeholders), their roles, business processes, and activities in KM, as well as entities/products that are the outputs of each stage. Furthermore, KMM was modeled in the support system view to show the system that will manage the knowledge products produced in the governance view stage. The support system view showed the support of electronic and non-electronic systems that can be involved to optimize the operation of KM.

III. Result and Discussion

To combine the Zack and Nonaka models, the alignment of each stage in each model is required. Zack's model begins with knowledge acquisition (KA) which is carried out in collaboration between stakeholders [20] to sort out the data to be included in the KM cycle. This collaboration activity is very similar to the externalization quadrant in the Nonaka Model which also involves collaboration between individuals who have tacit knowledge to formulate this knowledge into a more explicit form within a group. The externalization quadrant also includes articulating and translating tacit knowledge activities [13], so this quadrant can also include Zack's knowledge refinement (KR) which performs standardizing and especially logic refining to add data value and prepare data to be managed through a system. Therefore, the externalization quadrant in the Nonaka model can be aligned with the KA and KR of the Zack model.

The standardized data is then stored in a system and can be retrieved to provide access to knowledge to stakeholders who need it. Thus, this system is also a means of distributing knowledge to stakeholders. These two activities are the stages of knowledge storage/retrieval (KS/Rt) and knowledge distribution (KD) of the Zack model. These stages are very similar to the activities in the combination quadrant in the Nonaka model, where knowledge that has been shaped

explicitly as a result of externalization is gathered and integrated among groups. These data are then formulated as new knowledge which is transferred into a documented and diffused knowledge management system in the implementation environment. With the systematization of knowledge management in this quadrant, the knowledge content can be further edited according to the needs of stakeholders. Thus, the stages of knowledge storage/retrieval and knowledge distribution in the Zack model are aligned with the combination quadrant in the Nonaka model.

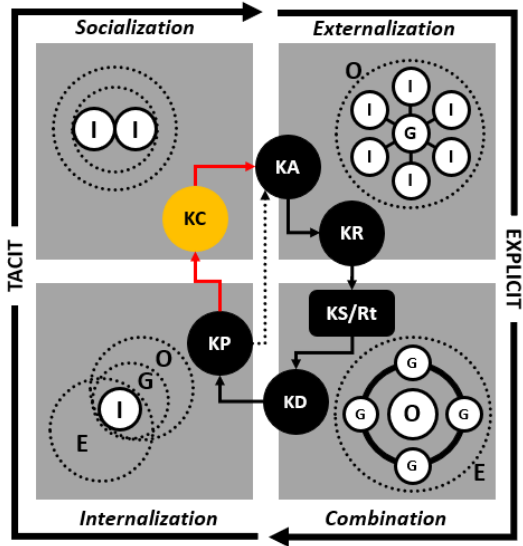
In the Zack model, the knowledge that is distributed among stakeholders is then presented to assess its usefulness. This activity is carried out at the last stage of Zack's model, namely knowledge presentation, which will determine whether the knowledge obtained from the previous four stages is useful and can be used or not. If the presentation of knowledge shows that the knowledge is useful, then all the previous stages have succeeded in producing useful new knowledge. This useful knowledge has been tested for its benefits, can be applied, and accepted by stakeholders related to the use of this knowledge in its application environment. Meanwhile, if the knowledge presentation shows that the knowledge generated from the previous stages is judged to be useless or not applicable, then this knowledge will be "corrected" by rearranging the factors used in acquiring this knowledge (KA) and readjusting the parameters, which is used to standardize its data format and standards (KR). The KP description shows that this stage is preceded by the implementation stage of distributed knowledge (KD) by stakeholders. The experiences experienced by stakeholders are then presented to assess the benefits and uses of this knowledge. The same condition occurs in the internalization quadrant in the Nonaka model. The difference is, there is no term knowledge that is not useful or useful, there are only "unknown" or "not yet understood" benefits. The internalization quadrant is a quadrant that contains activities utilizing knowledge that can be understood by all stakeholders from the

combination quadrant. In addition to applying this knowledge, knowledge users will place the application of knowledge as a simulation and experiment to learn something from the application of that knowledge. The lessons learned are something that is abstract and cannot be articulated except in the mind of the owner (knowledge owner/KO). Thus, the KP stage in the Zack Model is actually in line with the internalization quadrant in the Nonaka Model, but the form of knowledge that is processed in the two parts of the KMM is different. At the KP stage, the knowledge that is distributed, accessed, used, then assessed by stakeholders is all in an explicit form and can be understood by the implementation environment. While in the internalization quadrant, the knowledge used is obtained by accessing knowledge that is "understood" by the application environment (the result of the combination quadrant), then turns into new knowledge as the personal experience of the individual who applies it and continues to accumulate in his mind, until that knowledge becomes an insight. In the form of insight, the knowledge that is in the mind of the owner (knowledge owner) can begin to be socialized with other individuals.

In the Zack model, the success of knowledge production is determined at the knowledge presentation (KP) stage, i.e. knowledge that is managed is useful or not. While on the Nonaka model, knowledge will always come in handy. The existence of knowledge that seems useless is actually because users cannot learn something from the application of that knowledge. Therefore, according to Nonaka's concept of knowledge, what is important is not the use of the knowledge, but how well the knowledge user learns something when applying the knowledge he gets. Users must have experiences, both positive and negative experiences with a solution, or even a new alternative solution, which at first they may not be able to formulate. Therefore, Nonaka's model proposes a quadrant to help these experiences that only the individuals who apply them can understand will find the form to be talked about. This quadrant is the socialization quadrant.

When someone talks about something, it shows he has enough understanding so that he can convey it to others. Without sufficient understanding, he cannot compose sentences that describe his understanding. Therefore, in the internalization quadrant, experience as tacit knowledge continues to accumulate in the minds of individuals who apply the explicit knowledge they access, until this tacit knowledge becomes an insight that can be conveyed. In the environment where explicit knowledge is applied by its users, some users who have insight will begin to talk about symptoms, phenomena, and other forms of experience gained as insight from the application of explicit knowledge. The Socialization quadrant which is built from an environment that supports the interaction of the insight owners (Knowledge Owner/KO) will form tacit knowledge that can be understood together, limited to the discussion group. At the point where insight can be understood and recognized by other individuals, new knowledge has been born (Knowledge Creation/KC).

The alignment process shows that the 4 stages of the Zack model (KA, KR, KS/Rt, and KD) can be well aligned in the 2 quadrants of the Nonaka model (Externalization and Combination). While the KP stage in the Zack model is actually in the Internalization quadrant, the KP assessment process is not carried out in this quadrant. On the other hand, KP entirely processes explicit knowledge, both in its input and output, so that it slightly shows the characteristics of the combination quadrant. While the Internalization quadrant contains using explicit knowledge as a means to learn and understand something from the application, so this quadrant produces tacit knowledge from explicit knowledge. Considering that the similarity of activities is more important than the form of managed knowledge (tacit and explicit) in the modeling of the proposed smart people KMM, the results of the alignment of the two are modeled in Fig.3.



I=Individual; G=Group; O=Organization; E=Environment
 KA = K-Acquisition; KR=K-Refinement; KS/Rt=K-Storage/Retrieve;
 KD=K-Distribution; KP=K-Presentation; KC=K-Creation

Fig. 3 Proposed KMM for IKN Smart People

The activity approach outlined in the proposed model can be described as interactions between actors and their roles, running business processes, as well as output and input products between these business processes. In knowledge management, this product is in the form of information that stores knowledge. Because this product is an input for a business process, while a business process executed by an actor also produces a product, we call it an input/output product (I/O product). The modeling results that show the interactions between actors and their roles, business processes, and I/O products are a clearer picture of IKN Nusantara's smart people governance. By mapping the relationship between actors and their roles, business processes, and knowledge products, smart people governance can be further elaborated in management processes and their technical implementation. The governance model for IKN Smart People which includes actors and their roles, business governance processes, and I/O knowledge products involved are shown in Fig. 4.

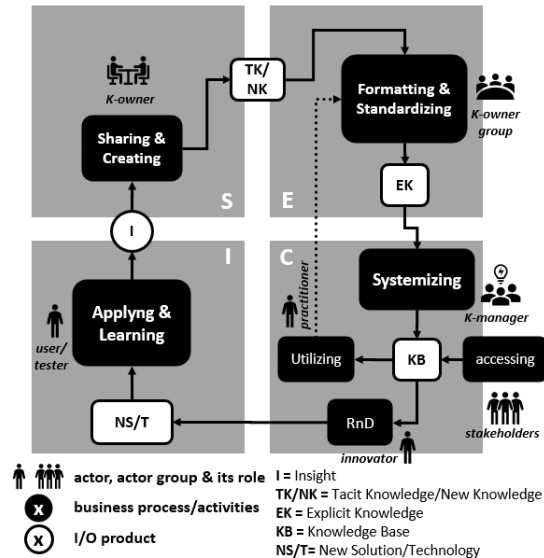


Fig. 4 KMM Governance View for IKN Smart People

The actors involved in the model are all HR in IKN Nusantara, both from government and non-government elements. HR from non-government elements can at least be distinguished as HR elements from the private/business and public/community circles. If it refers to the mastery of ICT competency knowledge, then HR can be divided into HR owners and knowledge developers, HR knowledge users, and HR managing knowledge. Details of the actors and their roles are shown in Table 1.

Table 1 shows that KMM should be designed to be accessed by all stakeholders. The roles generally describe the specific activities that occur in business processes, but the knowledge base (KB) access role is still general in nature. When the KMM cycle has been running, the KB has been filled with knowledge content obtained from formatting tacit knowledge and standardizing explicit knowledge. However, if a new KMM cycle is about to start and a KB is built for the first time, it will appear that access to the KB has two functions. First, access to KB to include explicit knowledge, which can only be done by knowledge owners as experts. Second, access to KB to obtain the knowledge contained in it, which is carried out by stakeholders as learners.

The knowledge owner as an expert means that this actor already has explicit knowledge in the external environment (which can be obtained from the education he has taken, or his experience in other environments), then tries to spread that explicit knowledge by entering it into a system managed by the knowledge manager. Therefore, the experts will certainly enter the externalization quadrant not for formulating explicit knowledge, but for standardizing the explicit knowledge they already have so that it is match with the prepared system (KB). This standardizing activity can be assumed as classifying subjects or compiling a syllabus and learning curriculum. When KMM has been running for at least one cycle, the KB will also contain new explicit knowledge as a development of the previous implementation of explicit knowledge (knowledge resulting from innovation), but can also re-enter new explicit knowledge that has never been applied in the KM environment because it is explicit knowledge from outside.

Table 1. Details of the roles and actors involved in the business process and its products

Role	Actor	Type
Access KB	Government (employees, political leaders)	Individual/group
	Private	Individual/group
	Citizen	Individual/group
Utilize KB content	Practitioner (all stakeholders)	Individual
Innovate new solutions/technology from explicit knowledge	Innovator (all stakeholders)	Individual
Apply explicit knowledge and learn new insight	User (all stakeholders)	Individual
	Tester (specific stakeholder defined by the technology implementor)	Individual

Share insight and create new tacit knowledge	Group of user/tester (knowledge owner)	Group
Formulate explicit knowledge from tacit knowledge and standardize the knowledge to shape	Group of knowledge owners	Group
Systemize the explicit knowledge management (gathering, diffusing, editing, and building KB)	KM team (knowledge manager)	Group

Stakeholders as a learner mean that the actor accesses the k-base to improve the competencies needed by studying the appropriate content in the k-base. By studying the existing knowledge in the KB, stakeholders as learners can develop into actors with other roles. If stakeholders as learners transform from incompetent to competent people in using smart technology, they will develop into practitioners. If he transforms from not knowing a smart technology to being able to add value to the smart technology and producing new solutions, then he develops into an innovator. If a practitioner applies the new technology developed by innovators and success learns something from his or her experience applying the new technology, then he or she can develop into a knowledge owner.

Table 1 also clearly shows that the product entities that circulate among the business processes executed by the actors are entities in the form of data and information. Regarding the objectives of smart people governance in this study, which is limited to producing people capable to utilize and develop smart technology, the data and information referred to are data and information containing knowledge about smart technology. Therefore, the proposed KMM has the potential to involve ICT in the management of knowledge in it. The object of knowledge that can be managed with ICT is explicit knowledge because this form of knowledge has a standard and format that allows it to be

built in digital form with certain parameters as metadata. Thus, ICT has the potential to be applied to manage products in the form of a knowledge base (KB), new solution/technologist (NS/T), and formulated and standardized new knowledge/explicit knowledge (EK). Insight and tacit knowledge that only exists in a person's mind or only in the form of understanding a certain group of people and cannot be documented, cannot be managed using ICT. Therefore, in preparing a system for managing knowledge referring to the proposed model, a combination of support systems in the form of ICT and non-ICT (electronic and non-electronic) can be used. The combination of the application of the support system for the proposed KMM is shown in Fig. 5.

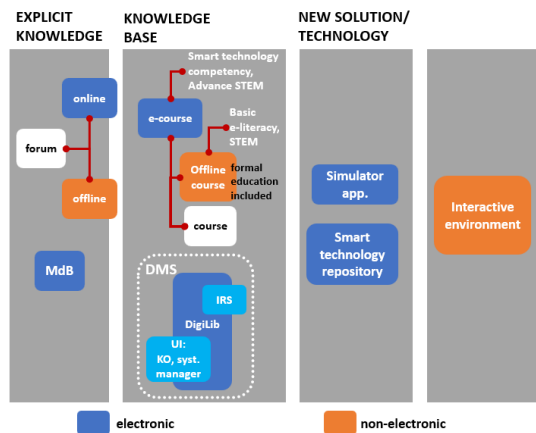


Fig. 5 KMM Support System View for IKN Smart People

Fig. 5 shows that electronic and non-electronic support systems are suggested to be implemented in three quadrants. In the externalization quadrant which produces explicit knowledge for the first time in the cycle and in the combination quadrant which produces KB, the electronic support system offered in the form of ICT application is quite dominant. This is because the activities in these two quadrants are very focused on managing explicit knowledge which is very easy to digitize. The interesting thing is the application of ICT in the internalization quadrant which is dominant in managing tacit knowledge. However, this is acceptable, considering that the application of ICT in this

quadrant is intended to manage the output of smart technology innovation for testers and the first-time access to smart technology for users who are just starting the cycle from this quadrant. The next activity is applying and learning which does not involve ICT in managing its business process output products. While the socialization quadrant does not completely use ICT because the knowledge involved in this quadrant is entirely in the form of tacit knowledge. The socialization quadrant begins with the insight that some users get of knowledge in applying smart technology in an environment so that they can share about the experience. These insights can be the same or different insights. The same insight will further strengthen the truth of the phenomena they experience from the use of knowledge, while increasingly different and diverse insights will enrich common understanding and accelerate the formation of new tacit knowledge of the phenomenon. However, the speed of this knowledge creation will also depend on how interactive the environment in this quadrant is and how keen HR's ability to gain insight from their experience is. It is clear that in this quadrant physical interaction is very important and preferable not replaced by an ICT-based support system.

Another interesting point of Fig. 5 is that non-electronic systems are still involved in managing explicit knowledge in the externalization and combination quadrants. In the externalization quadrant, the results of the formulation of tacit knowledge into explicit knowledge are then standardized by compiling parameters to identify the knowledge. These parameters are called metadata to build a standard form of knowledge so that it can be managed by the system and used digitally. The result of this standardizing activity is the formation of a Metadatabase (MdB). However, the process of forming MdB will involve dialogue and interaction among knowledge owners within the group, so that this form of knowledge will be accepted in their environment. This dialogue and interaction process can be supported either by electronic or non-

electronic systems. In terms of flexibility, dialogue that involves physical and informal interactions will certainly be able to issue ideas and ideas from knowledge owners to realize a standard form of preferred knowledge, so offline forums are still proposed as a support system. On the other hand, the online forum will be able to bridge the involvement of more knowledge owners because of its ability to build interactions among people from almost everywhere. With the involvement of more people, more ideas and insights will be obtained for a better form and standard of knowledge. Both of these support systems have their respective advantages and do not interfere with each other, so they can be run simultaneously.

Meanwhile, in the combination quadrant, the KB is a product that is managed with a combination of electronic and non-electronic support systems. KB is designed to have two major parts, namely access to knowledge in the form of digital documents in the document management system (DMS) and access to courses. The two major parts of this KB complement each other in the formation of smart technology competencies. Stakeholders who access KB to become practitioners capable to use smart technology can build their skills in the course and add insight to sharpen their skills in DMS. Meanwhile, stakeholders who access KB to develop smart technology will tend to be more dominant in using DMS to enrich their knowledge regarding the smart technology they are interested in. These stakeholders may take a bit of access to the course for a little discussion with fellow smart technology enthusiasts. DMS is designed in the form of a digital library that manages digitally documented explicit knowledge. Learners will use the information retrieval system to access digital library content, while the knowledge content supply is submitted by the knowledge owner through an interface. Because this system is managed by the knowledge manager, the DMS will also be equipped with an interface for the knowledge manager to manage the entire DMS system.

How can stakeholders who do not have ICT competence access a DMS that is fully designed as a digital system? This is the reason that although this quadrant manages explicit knowledge, non-electronic support systems need to be provided. Illiterate stakeholders are prepared to start building basic ICT literacy skills in offline courses. When basic ICT literacy begins to form, these stakeholders can start accessing the knowledge content they need in DMS with offline course guidance. Thus, stakeholders can begin to enter the internalization and socialization quadrant when interacting with smart technology, transform using online forums after previously using offline forums in the externalization quadrant, to become more familiar with the use of ICT when they return to the combination quadrant and fulfill one cycle. At this stage, stakeholders can start to be involved in online courses (depending on the level of ICT literacy they have achieved). The whole scenario shows that the existence of the online course is intended as a means of initiating and mediator to transform someone incompetent to use ICT into a learner and user of ICT. This offline course needs to be implemented massively and widely, involving formal institutions and with full government support. Offline courses at a certain stage also form good Science, Technology, Engineering, and Mathematics (STEM) competencies. The existence of HR with STEM competence in a city is one of the important indicators of a smart city [22] because HR with STEM competence is HR with the potential for developing smart technology in the future.

IV. **Conclusion**

This study succeeded in developing a smart people IKN governance model that focuses on one of the smart people indicators, namely technological competencies. The model was built by involving Zack KMM for competency development to utilize smart technology and Nonaka KMM (SECI Model) for competency development to innovate smart technology. The two KMMs are combined through the alignment of the stages in them, then described in a model that shows the

interactions between actors, roles, business processes, and knowledge products involved in them. This study also proposes a support system used to manage knowledge products, both in the form of electronic (ICT) and non-electronic systems. The smart people governance model that has been prepared has been adjusted so that it can be used by all IKN stakeholders with various levels of ICT literacy.

Smart people juga memiliki attitude seperti minat yang tinggi terhadap belajar dan haus pengetahuan (pembelajaran sepanjang hayat), kreatif dan berpikiran terbuka, toleran terhadap perbedaan budaya dan etnis, kosmopolitanisme (memandang semua orang sederajat, sama, mulia, dan berharga), fleksibel dan adaptif, serta bersedia terlibat dan berpartisipasi di ruang publik [1], [2], [23], [24]. Kajian ini dibatasi pada pengembangan kompetensi yang berupa skill teknis dengan menerapkan tata kelola smart people yang diusulkan, tidak termasuk pengembangan attitude smart people. Untuk dapat memaksimalkan model dan sistem pengelolaan yang diajukan, para aktor dalam model ini terlebih dahulu harus dikondisikan terlebih dahulu agar memiliki attitude smart people tersebut. Oleh karena itu, penelitian mendatang dapat mengambil fokus bagaimana mengondisikan attitude stakeholders agar lebih siap untuk dikembangkan dalam model tata kelola smart people yang telah disiapkan.

The development of smart people also requires the development of a certain attitude among stakeholders, such as a high interest in lifelong learning, creative and open-minded, tolerant of cultural and ethnic differences, cosmopolitanism, flexible and adaptive, and willing to engage and participate in the public concern [1], [2], [23], [24]. This study is limited to competency development in the form of technical skills by implementing the proposed smart people governance, not including the development of smart people attitude. To be able to maximize the proposed governance model and system, the actors in this model must first be conditioned to have a smart people attitude. Therefore, future

research can focus on how to grow smart people's attitudes towards stakeholders so that they are more ready to be developed in the smart people governance model that has been prepared.

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Readiness Of The Nusantara Capital Government (Ikn) In Indonesia's One Data Program

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ABSTRACT

One Data Indonesia (SDI) is a government data management policy that aims to create quality data, which is easily accessible, and can be shared between Central and Regional Agencies. With the relocation of the Indonesian State Government Capital from the DKI Jakarta Province to the Nusantara Province on the island of Kalimantan, the IKN buffer area agencies in this case are the Provinces of East Kalimantan, Central Kalimantan and South Kalimantan must be ready to synergize with the new central government, especially regarding the one data Indonesia policy. Through one data Indonesia policy, all central government data can lead to the One Data Indonesia Portal (data.go.id) As stated in Presidential Regulation no. 39 of 2019 concerning One Indonesian Data. This paper aims to study the model of the data governance to support The Nusantara Capital in the One Data Indonesia program. The study used a descriptive qualitative approach with systematic literature review method. This study also discusses the data interoperability framework in the National One Data Program. The results of this study are recommendations for the implementation of data governance based on the National One Data Policy.

Keywords: Data Governance, The Nusantara Capital, Indonesia's one data

Introduction

One Data Indonesia (SDI) is a government data management policy that aims to create quality data, easily accessible, and can be shared between Central and Regional Agencies. This policy is contained in Presidential Regulation no. 39 of 2019 concerning One Indonesian Data. Through SDI, all government data and other relevant agencies can lead to the One Data Indonesia Portal (data.go.id).

The Satu Data Indonesia Portal is Indonesia's official open data portal managed by the Central level Secretariat of One Data Indonesia, Ministry of National Development Planning / Bappenas. Through the Satu Data Indonesia Portal, we are making full efforts to improve data governance for the realization of government transparency and accountability, as well as supporting national development.

All data collections available in the One Data Indonesia Portal can be accessed openly and classified as public data, so that they do not contain information containing state secrets, personal secrets, or other matters as regulated in Law number 14 of 2008

concerning Transparency of Public Information.

Information is very important today. The government certainly has very diverse data and in very large numbers. To be able to make the right decisions, in this case the government as a policy maker, requires an effective way to manage these data into useful information as a consideration in making decisions. The administrative process in the government system continues to occur every day and without stopping. So many and large data resulted in a lot of energy and effort required.. However, with current technological developments, the data handling process can be faster and more efficient. Data has always been the backbone of almost all aspects of modern society. Management of diverse data with a very large amount requires an effective way to process it, especially if the information generated from the data is needed to help make decisions. for policy makers. A fast and precise way is needed to be able to process the data into information.

In terms of IKN development, the concept of IKN development as a smart city, the development of service technology

infrastructure at IKN must really be carried out comprehensively. Technology that will make a new nation's capital to form a smart city will certainly change the way of working, will change work culture, will increase work efficiency and new models in accordance with the availability of new digital technology.

II. Literature Review

1. One Data
One Data Indonesia is a Government Data governance policy to produce data that is accurate, integrated, up-to-date and accountable, as well as easily accessible and shared between Central Agencies and Regional Agencies through compliance with Data Standards, Metadata, Data Interoperability and using Reference Codes and Master Data (Presidential Regulation No. 39, 2019). The data in question is statistical data in the form of numerical data about the characteristics or special characteristics of a company. population obtained by collecting, processing, presenting, and analyzing also Geospatial Data, namely Data on geographic location, dimensions or size, and/or characteristics of natural and/or man-made objects that are below or above the earth's surface (Presidential Regulation No. .39, 2019).

B. Regulation of One Data Indonesia
One Data Indonesia is a government program to provide a single source of data truth as a reference for several sectors in Indonesia and as a source of data exchange between government agencies. The Indonesian government also launched Presidential Regulation No. 39 of 2019 concerning One Indonesian Data. The regulation requires all government agencies to implement data exchange and launch their own Data Portal as a common gateway for data sharing and data exchange.

C. Electronic-Based Government System
In the Government sector, there is an appeal to transfer physical information/documents into electronic data, as regulated in Presidential Regulation Number 95 of 2018 concerning Electronic-Based Government Systems (SPBE). It aims to facilitate the management and use of data when needed. On the one hand,

this can be implemented immediately if the type and format of all existing data is uniform. But on the other hand, the more diverse types and formats of data, as well as the greater the amount and variety of data, it will take a long time to process these data into well-structured and readable information.

It is undeniable that information is an important weapon in today's era. Organizations such as the government certainly have very diverse and numerous data (Nitin, 2013). In this case, as a policy maker, the Government can make the right decisions. For this reason, an effective way is needed to manage data into useful information so that it becomes knowledge that can be used as consideration in making decisions (wisdom). Management of diverse data, ranging from structured and unstructured and with very large amounts, will require effective methods to process them. Especially if the information generated from the data is needed to assist decision making for policy makers. Thus, it also takes a fast time to be able to process the data into information. Therefore, the principle of Big Data Technology is very suitable to be applied, where the principle of Big Data is being able to manage very large and varied data, and process it into the desired information in a very fast time. (Jinson, 2013).

III. Methodology

This study uses online media in collecting data. The media used is Google Form. The use of Google Forms is because Google Forms can be accessed for free and do not require fees to use. In addition, there are no respondent limits and no question limits, so the use of Google Forms is very easy.

In addition, the survey uses a Kominfo link shortener, to make it easier to fill out. Kominfo link shortener is a long link shortener to make it short to kominfo, and can change the link according to what we want. The Kominfo link shortener, is not the only one used, the use of S.Id is also considered because it is seen that often the Kominfo server cannot be accessed so that the respondent's question formulas cannot be accessed.

A. Research Instrument

The study consists of 14 sections, with 61 questions, depending on the answers of the respondents. The difference in the number is because there are several questions that cannot be answered by the respondents if they have never experienced or know about a question asked. The research questions consist of multiple choice and check boxes.

The research instrument is a tool used to measure the phenomenon to be observed. The instrument used in this study is a questionnaire containing closed statements where the answers have been provided by the researcher. This study used an instrument in the form of a questionnaire. The questionnaire is a set of formal questions to obtain information from respondents.

B. Population and Sample

Population is a collection of data that has the same characteristics and becomes the object of research. The population in this study are stakeholders related to one Indonesian data.

IV. Result and Discussion

The data collection process was carried out from May 19 to November 09, 2021, by sending survey links/links to WhatsApp groups and several other channels, such as after webinars conducted by BPSDMP Kominfo Banjarmasin, as well as those conducted on other online activities. There were 19 respondents who filled in from Central Kalimantan, East Kalimantan and South Kalimantan.

A. Validity Test

The Validity Test uses answers obtained from all respondents. Validity test using Pearson (2 Tail) with a significance level of 5%. The results are considered valid if $R_{\text{Count}} > R_{\text{Table}}$, with an R_{Table} of 1.653.

1. Validity Test-Result			
Question	Validity		
	R_{Count}	R_{Table}	Description
Q1	5,93	1,653	Valid
Q2	3,554	1,653	Valid

Q3	8,838	1,653	Valid
Q4	6,974	1,653	Valid
Q5	6,974	1,653	Valid
Q6	6,850	1,653	Valid
Q7	7,235	1,653	Valid
Q8	9,623	1,653	Valid
Q9	5,199	1,653	Valid
Q10	9,184	1,653	Valid
Q11	7,620	1,653	Valid
Q12	1,139	1,653	Not Valid
Q13	5,692	1,653	Valid
Q14	4,557	1,653	Valid
Q15	7,313	1,653	Valid
Q16	3,384	1,653	Valid
Q17	5,533	1,653	Valid
Q18	4,384	1,653	Valid
Q19	6,653	1,653	Valid
Q20	6,444	1,653	Valid
Q21	7,866	1,653	Valid
Q22	5,406	1,653	Valid
Q23	2,645	1,653	Valid
Q24	0,928	1,653	Not Valid
Q25	5,507	1,653	Valid
Q26	1,873	1,653	Valid
Q27	3,555	1,653	Valid

From the results of the Validity Test which can be seen in Table 4.1, there are two items of invalid questions, namely Question 12 and Question 24.

B. Reability Test

Reliability test using Cronbach's Alpha, questions will be considered reliable if the value is greater than 0.7.

0. Reliability Test-Result		
Alfa Cronbach	Total Item	Description
0.753	27	Reliabel

C. Condition of Readiness

The results of the research show that the number of agencies that receive management

support for the implementation of one Indonesian data. Of the 3 (three) provinces of Kalimantan, there are 3 (three) agencies that still do not have a strategic plan/roadmap document for the implementation of Big Data and it has not been planned for its preparation. There are 4 agencies that already have a strategic strategic plan/roadmap document in a formal form, 3 agencies that do not yet have a strategic strategic plan document in a formal form. 4 agencies that do not yet have documents in formal form but have planned and 4 agencies that have strategic plans/roadmap documents in formal form. Furthermore, there are 2 (two) OPD that have not conducted data analysis and have not been planned. Then there are 8 OPDs, some of which have done data analysis and only some have become the basis for policy. There are 3 OPDs that have not yet conducted data analysis but are already planning.

There are 7 OPDs that already have a walidata but not yet formally, and there are 4 OPDs that have a formal walidata. Then there are 5 OPDs that are not yet walidata, but it is planned that there will be 1 OPD that already has a formal walidata. Meanwhile, those who do not have a guardian and have not planned there will be 1 OPD.

Regarding the organizational structure that handles data specifically, there are 7 OPDs that already have an organizational structure for planning to implementing one Indonesian data within the scope of the section or equivalent to echelon 4. Then there are 6 OPDs that have an organizational structure but have been planned and there are 2 OPDs that have not. has an organizational structure and has not been planned. In addition, there is 1 OPD that already has an organizational structure within the scope of the field or equivalent to echelon 3. Lastly, there are 2 OPD that already have an organizational structure within the scope of echelon 1 or 2 equivalent.

As for data collection activities at OPD, there are 8 OPDs that carry out main data collection activities in regular routine activities at least 1 time in 1 year. 6 regular OPD at least every 3 months. 3 regular regular OPDs at least every 6 months and 1 regular regular OPD at least

every month. Meanwhile, there are 9 OPDs that use data for the preparation of reports or analysis in one year. There are 6 OPDs that use data every 3 months, 2 OPDs every 6 months and 1 OPD that uses data at least every week.

Furthermore, regarding special budgets for data management, as many as 2 OPDs do not have budgets and budgeting plans, 4 OPDs already have budgets but fulfill three aspects, namely planning, collection, inspection, and dissemination. Then there are 8 OPDs that already have a budget but only fulfill one aspect. 3 OPD does not have a budget yet but it is planned. Furthermore, there is 1 OPD that already has a budget but only fulfills two aspects.

D. Data Analysis Model

Related to the data analysis model, the research results show that to carry out assessment activities the most use descriptive analysis models as much as 58.8%, perspective analysis, diagnostic analysis and not analyzed as much as 11.8% and at least 5.9 predictive analysis %. As shown in the following Figure

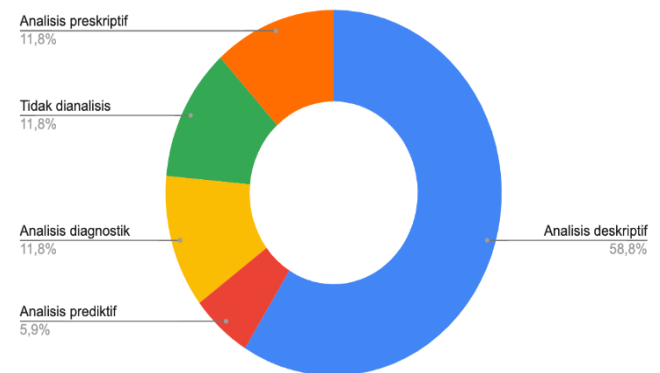


Fig. 1. Data Analysis Model for assessment activities.

The results of the research also show that to carry out evaluation activities, most use descriptive data analysis with 58.8%. Then using the diagnostic analysis model and prescriptive analysis as much as 11.8% and predictive analysis as much as 5.9%. The rest were not analyzed as much as 11.8%. As for carrying out continuous monitoring activities, most use descriptive analysis models.

V. Conclusion

The process of implementing one Indonesian data for Kalimantan has several OPDs that have management support for one Indonesian data. Formal responsibilities as data guardians for each OPD already exist in several OPDs in South Kalimantan, Central Kalimantan and East Kalimantan. An organizational structure to handle the planning to the implementation of any data has also been formed in several OPDs equivalent to echelon 4, echelon 3, echelon 2 or 1. Data collection and data use activities are carried out every 6 months, every 3 months to every week. So, the readiness of one Indonesian data in Kalimantan is at the ready stage.

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