

KETUT SUMADI

1

# BALI Island Of The GODS

ESSAYS OF HISTORIC  
EVENTS AS CULTURAL TOURISM RESOURCES IN BALI



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In line with the development of cultural tourism in Bali, this book can help students and pupils in general, and especially those who are studying in tourism education institutions to better understand about religion, tradition and culture of Bali which up to these days remains to become the main attraction to tourists coming to Bali.

*• Last but not least this book will be welcomed by all domestic and international tourists. By reading this book international tourists will enjoy so much more the unique Bali culture, characterized by spirituality and Tri Hita Karana. With the knowledge of this book international tourists will be touched by the experience of spirituality they are looking for desperately. Don't worry; international tourists, who once have tasted this spirituality, will come back. Once addicted to spirituality they will revisit Bali just for the one reason to experience spirituality again and again.*

*Prof. Jan Hendrik Peters, Ph. D.*

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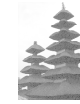


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## PREFACE



*Om Swastyastu!*

Hopefully, we are all bestowed with brilliant light of God's guidance in carrying out duties and obligations in daily life (*ngayah*). Through such Divine light (*taksu*), the author gets the strength to write a series of essays about the uniqueness of Balinese culture and tradition remaining to survive in the strong influence of tourism and contemporary culture. Those essays have been published in the opinion section of *Bali Travel News* tourism media the published in 2001 through 2008 and now has become the book on your hand.

Essays in this book were originally never planned to be collected and published into a book because the author considers it mediocre. Seemingly it sounds a little maudlin and romantic when imagining the elegance of the past times of Bali which of course goes up against the reality on many tangled threads of current cultural and social problems in Bali due to influence of tourism and globalization. It is intentionally written so to make them more informative as well as to support promotional aspects and the readers of *Bali Travel News* would no longer be messed around by the information and posts interfering with enjoyment of their holiday in Bali.

In the course of time, many colleagues working in the tourism industry, fellow lecturers in the Denpasar Institute of Hindu Dharma

and lecturers in tourism colleges are always asking when the book carrying the collection of essays will be published. According to them, it is very important not only for tourists who are visiting Bali, but also very important for tourism perpetrators, lecturers, students, pupils in schools of tourism in Bali as an initial guidance in understanding more deeply about religion, tradition and culture becoming the breath of life to Balinese community.

A very strong encouragement also came from Mr. Ir. I Gusti Ngurah Wisnu Wardana, Chief Editor of *Bali Travel Newspapers* and Founder of Tri Hita Karana Foundation, and Prof. Jan Hendrik Peters, Ph.D., Strategic Advisor of *Tri Hita Karana* Foundation and Director Center of THK Studies, provided vibrant instructions for completion of this book, including editing the language and eventually preparing the foreword.

After going through a long process of perfecting the content and editing, finally the author decided to make a book on religion, tradition and culture of Bali in a simpler, more communicative and informative edition. It is slightly different from other books about Bali that have been published previously in scholarly writing patterns with a large number of pages so that it takes a long time to read and understand the contents.

Feature writing style is still maintained in this book to create a relaxed atmosphere for the readers. The writing style is also adjusted to conform to the current attitude of society who has limited time to read, especially those from the circle of tourism.

In line with the development of cultural tourism in Bali, this book can help students and pupils in general, and especially those who are studying in tourism education institutions to better understand about religion, tradition and culture of Bali which up to these days remains to become the main attraction to tourists coming to Bali. But, if there are readers who are interested in studying further about the event, tradition, religion, culture of Bali, bibliography are included at the end of the book.

A myriad of Balinese unique traditions and cultures always attractive to tourists cannot be summed up in a single book. Therefore, what presented in this book is only a fraction of the many unique Balinese elements easily found in the community. The author hopes this book would be followed by a second book containing various unique traditions and cultures of Bali that have become 'cultural capital' for the tourism development.

The author would like to express sincere gratitude to Mr. Ir. I Gusti Ngurah Wisnu Wardana, Prof. Jan Hendrik Peters, Ph.D and Mr. I Wayan Punia for great spirits and tremendous help extended from the beginning up to the publishing of this book. The author is also indebted to friends and those who cannot be named one by one who have encouraged and provided valuable suggestions in improving the materials of each essay.

My beloved wife, Ni Ketut Tirtawati with dear children I Gede Titah Pratyaksa and I Made Sukma Manggala, their

playmates becoming frequent visitors to the house such as I Gusti Agung Bayu and Anak Agung Intan Apriani have dedicated their time while giving encouragement during the content revision of these essays in front of the computer.

Regardless of imperfect contents of this book, the author hopes there will be wisdom and benefits that can be learned after reading this book that can enrich the insight and knowledge about the uniqueness of Balinese culture. It will be very nice if the readers are then moved to jointly maintain the uniqueness of Bali as *Island of The Gods* exuding divine vibrations of peace throughout the world, to every human conscience.

*Om Santih, Santih, Santih, Om*

Peace in the heart, peace on earth, peace in the sky

Denpasar, March 2011

**Ketut Sumadi**

## PREFACE

By **Prof. Jan Hendrik Peters, Ph.D**

Strategic Advisor Tri Hita Karana (THK) Foundation



**R**eading this new book (title book) about Hindu belief and its rituals, makes me feel good, because it provides a comprehensive overview of the many rituals that are guiding the Balinese on their journey to happiness. The rituals described in this book are focused on the philosophy of Tri Hita Karana in which the Balinese are rendering love and devotion to respectively God, People and Earth.

There are so many rituals related to all aspects of life that even for Balinese it is sometimes difficult to understand the message behind. When I ask individuals about the specific meaning of rituals and ceremonies, most of the time they don't know and just participate in all activities as everyone is doing in the village. They often follow the rituals without understanding their meaning. The children do what their parents do and this automatism already functions from generation on generation. Don't misunderstand me; I am not criticizing this behaviour. On the contrary, I am impressed by the commitment of Balinese to their belief if I see the sacrifices they make in terms of time and money. However, although Balinese are already motivated to participate actively in all kinds of rituals and ceremonies in their neighbourhood or village, they would be even more motivated if they would know the religious context of their behaviour. That's the big profit of this book. It makes the Balinese more aware of the credo and the rituals of their belief.

The author has succeeded to explain the many ceremonies and rituals in an accessible and dynamic way that appeals to both adults and children. That's why I expect that this book (title) will become popular among them. Moreover, this book will be used on schools and universities that are providing teaching, training and research to young people from the perspective of the philosophy of Tri Hita Karana. In this respect the book (title book) is filling the existing gap between word and deed by offering the opportunity to pay more serious attention to the integration of the philosophy of Tri Hita Karana in daily life; personally within the family and professionally on school and university.

Last but not least this book will be welcomed by all domestic and international tourists. By reading this book international tourists will enjoy so much more the unique Bali culture, characterized by spirituality and Tri Hita Karana. With the knowledge of this book international tourists will be touched by the experience of spirituality they are looking for desperately. Don't worry: international tourists, who once have tasted this spirituality, will come back. Once addicted to spirituality they will revisit Bali just for the one reason to experience spirituality again and again.

A book like this one (title) is the best you can do to promote Bali as an international hotspot of spirituality. With this book in hands a step forward has been taken in the direction of sustainable cultural tourism on Bali, for the benefit of the Balinese and the international tourists. This is a big compliment to the author, who hopefully is playing a role-model for others to write about the spirituality of Bali.

• **Prof. Jan Hendrik Peters, Ph.D**  
Strategic Advisor THK Foundation.

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## BALI: ISLAND OF A MILLION STATUES



Foreign artists and spiritual devotees coming to Bali are frequently enchanted to see several kinds of effigies that could be easily encountered in many places. For instance, at temples or other sacred places, in the midst of crossroads, offices or probably at the hotel where you stay at this moment. It is not astonishing that Bali is also known as the Island of A Million Effigies. In the perspective of the artists and spiritual devotees, those effigies, which are presented with various offerings everyday, other than having full aesthetical value reflecting artistic soul nobility of its sculptor, are also seen to exude holiness and magic vibration that generates spiritual power within the human itself.

For Balinese people, such effigies are indeed sacred as a manifestation symbol of the Supreme God called *deva* or *bhatara-bhatari* preserving and protecting the human life and the universe. These effigies have become a medium of concentration in venerating such *devas*, which in Balinese tradition are *pratima*, *pralingga* or *tapakan*. The method of venerating by concentration focused on God's manifestation in the form of *deva's* effigy is called *murti puja*. For instance, as the creator of the universe along with its

content, God is embodied in the Lord Brahma effigy venerated at *Pura Desa*. As protector or preserver of the universe and its content, He is embodied in the form of effigy Lord Vishnu and venerated at *Pura Puseh*. As destroyer or *pemrelina*, He is embodied in the form of effigy Lord Shiva and venerated at *Pura Dalem*, which location is in close proximity to a cemetery. In front of the entrance gate of *Pura Dalem* occur two effigies named *Sang Suratma* and *Sang Jogormanik*.

According to faith of the Balinese, the Lord *Shiva* effigy is a manifestation of *Yama's* subordinate or deity assigned by *Shiva* to bring the human soul to justice and impose a penalty on him after death in compliance with his deeds in the mundane world. *Sang Suratma* is in charge to record all behaviour and deeds during his lifetime and then the record is handed over to *Yama* on presiding over human souls in the process of reinforcing *karmaphala* in celestial world. Later, *Sang Jogormanik* will take firm action to execute the concerned souls in conformity with the decision of *Yama's* court of justice. Heavenly court, in the faith of Balinese people, takes place honestly and no legal adviser or collusion and nepotism issues occur.

If you happen to pass by on the Bypass Ngurah Rai and enter the Roundabouts, you will see the *Deva Ruci* effigy standing firmly in the midst of crossroads. This conveys the manifestation of



unassailability of human faith in revering the greatness of God so they can attain the life perfect-ness as symbolized by the figure Bima who is searching for *tirtha amertha* (holy water) in the bottom of vast ocean. Within his passage to find the holy water, he undergoes many stumbling blocks, temptations and tortures, before attaining the holy blessing and spiritual enlightenment. By this effigy, everyone is expected to always be alert and look out in order not to be involved in accidents or get lost.

Or when you join the city tour programme, you will see the *Catur Mukha* effigy in downtown Denpasar. It represents the manifestation of Lord Brahma having four countenances. With these four faces Brahma can see thoroughly towards all directions in performing His duty as the Creator of all beings and they all can flourish and develop in accordance with their respective place. The *Catur Mukha* makes everybody, passing by in downtown Denpasar, to be always on guard, pay proper attention to the roads and finally arrive home safely. Traffic flows in Denpasar today are indeed crowded as it became the capital of Bali province and has a high annual rate of population growth.

Other than effigies mentioned above, there are many more sacred effigies and you can find them easily during your holiday on this island such as the *Sarasvati* effigy, the embodiment of goddess having control over learning or *Ganesh* as the embodiment of

Lord Gana who is expert at prophecy and preserver of human welfare against evil spirit. At Lovina Beach, Singaraja a *Ganesh* effigy has been established that is claimed to be the highest of its kind in Asia. To look on more sacred effigies, please amble to village corners across Bali. If you are lucky, you can observe the ritual tradition of the effigy making, starting from finding out its material to its placement on sacred location. However, you may not touch them or kindly avoid to utter rude words in front of those sacred effigies as this can expose you to danger.

### **Pre-Hindu Period**

The Art of sculpture constituting a part of fine arts in Bali has been known since prehistoric period. The History of Bali is divided into four periods, namely pre-Hindu (VIII century); Balinese Kingdoms (VIII-XIII); Period on the Advent of Majapahit People (XIII-XV); and contact with Westerner and Independence Period (XV-XX) (Kanta: 1977/1978).

Fine arts found during the pre-Hindu period, according to data found in Bedahulu Archaeological Museum, Gianyar, consists of various tools made of stone (Palaeolithic period), bone and horn tools (Mesolithic Period), tools of refined stone (Neolithic), sarcophagus (Megalithic) and many kinds of effigies, bracelet, lamp, kettledrum from Bronze and Iron Age. *Shiva, Vishnu, Bhairava*

sects and so forth influenced its development during the pre-Hindu period. This was proven by the findings of megalithic effigy relics of Pancering Jagat at Trunyan and the Bhairava at Pejeng. Additionally, people also found the Bronze Kettledrum at Penataran Sasih Temple, Pejeng. Balinese people know this kettledrum as “Moon of Pejeng” because its circular shape looks like a moon.

If you would like to have an effigy as souvenir of Bali, you can purchase it at Sukawati Art Market or other art shops located at tourist objects. Along the Batubulan, Singapadu, Silakarang roadside in Gianyar, you are going to discern the local artists of rock stone sculpturing displaying various effigies. Those effigies are intentionally made just for decoration and souvenir for tourists, so its making process does not require any special ritual procession. You could also purchase them at affordable prices and if necessary, you can bargain to get a good price in order you get the goods fitting your financial budget. However, please be noted that you’d better not place those effigies at any place at your home. If those effigies have religious philosophy of Hindu, it would be advisable for you to put them on respected places available at your home. If you put them on the wrong place, they may disturb your daily life. Ultimately, we hope you that can make your holiday on this *Island of A Million Effigies* (Bali) a memorable one!

## BEACHES AND MOUNTAINS, BALINESE SPECIAL PLACES



**B**eaches and mountains for Balinese are the most sacred and special of places, believed as *linggih* (the throne site) of Gods, and *bhatara-bhatari* (sort of God’s manifestation in creating, protecting and eliminating the universe with its entire things). Because of that, do not be surprised, when you are on vacation to Bali, to find the temple (shrines/holy places) at the beach borders, mountain feet or steep hills. Balinese devotedly carry out the ceremony and praying in holy places ignoring heavy rain and the heat of the sun, always accompanied by the sound of the *gamelan*.

Holy places at mountains for examples are Besakih Temple (the greatest temple in Bali) site precisely on the feet of Mount Agung, Batur Temple at Batur Mountain, Batukaru Temple at Batukaru Mountain, or Pucak Penulisan Temple, etc. Meanwhile, the holy places the beach borders are at Goa Lawah Temple, Watuklotok Temple, Masceti Temple, Sakenan Temple, Tanah Lot Temple in Tabanan, Uluwatu Temple in Bukit Jimbaran or Petitenget Temple in Kuta. These holy places have their own *piodalan* day (ceremonial day), which is falls each six months (210 days according

to Hindu calendar). On this *piodalan* day, Balinese in crowds come to pray and present offerings.

On certain days, some Balinese also do ritual processions to these temples, which is known as a *nyegara gunung* procession. The procession is usually after someone, or some group of people complete their great ceremony at the temple, *sanggah*, or *nyekah* ritual. Beside that, *melasti* ritual is the series of *Nyepi* Holy Day or other ceremonial series are also held throughout these temples. Some also do special rituals to the beach or mountains with the purpose of eliminating diseases. This ritual is known as the rite of *melukat* or *mabersih*, usually lead by a *balian* (Balinese witch doctor) who asks for help to cure the disease.

Of late, together with the appearance of many spiritualism ideologies or society groups learning the inner power of Bali, which they require a deserted site for doing their activity, many of them choosing a beach or mountain as their meditation place. In this comfortable place, they are free to express their activity. Because of that, don't be afraid when you see crowd of people on the beach or mountain doing a yoga movements or any other odd movements with inner power. Because of the special features that beaches and mountains provide for the Balinese, they never stop singing *kidung warga sari* (spiritual song), revering the beautification of the beach

and mountain as the palace of *Sang Hyang Widhi* (God), as a comfortable place for humans to continue their lives. From the guidance of this song, the Balinese utter the concept of *tri kaya parisudha* (thinking, speaking, and executing a good deed). From this *tri kaya parisudha* concept, Balinese behavior in daily life are always overseeing a harmonic relationship with God, between humans, and nature. These three harmonic elements are called *tri hita karana*, which are *parahyangan* (harmonic relationship with God), *pawongan* (harmonic relationship between human being), *palemahan* (harmonic relationship with the environment). Depart from this element, and then the Balinese arranges their habitat area to become *tri mandala* (three level of space); *utama mandala* (holy places), *madya mandala* (dwelling house space), and *nista mandala* (wide-open green space).

Because of that, the Balinese yard usually follows the three-division space pattern, which is the upper space for *sanggah/merajan* (family shrine), middle space for house, and *teba* (backyard space) as the open-wide space for rubbish relocation. Usually this *teba* planted with several plants that is useful for survival, such as coconut trees, bananas, mangos, *nangka* (jack fruit), *enau* (sugar palm), bamboo, etc. It could be, *teba* for Balinese, as the family garden, which is used to keep the ecosystem in balance, so the entire house member can breathe fresh air that is free of pollution.

Seemly the Balinese from years ago had practiced this environmental development. For the Balinese, living in harmony with the environment transforms a kind of *butha yadnya* rite, (holy sacrifice to keep the harmony of universe). *Tumpek Bubuh* Ritual for example, is kind of reverence to God who has already created the plants that are important for human survival. Providing the offerings to certain plants on *Tumpek Bubuh* off-hand as the media to remind human beings that a healthy and scenic environment will make the entire earth occupants become healthy and live in prosperity.

For the Balinese, born as a human is a golden chance to revise our mistakes of the past. Because of that, Balinese ancestors are correctly preached to live based on *tri kaya parisudha*, by thinking, speaking, and acting good deeds will generate *jagathita* (earthly happiness) and *moksa* (after life happiness).

Together with tourism development, beach and mountains in Bali are also become amusing tourism attractions. But, you should not be surprised because many beaches and mountains have been exploited for the benefits of tourist accommodation and exclusive housing development. Since the construction of bypass road on the southern coast of Bali spreading from Nusa Dua to Karangasem, the beautiful coastal scenery set to be disturbed because the rice

fields at seaside have been converted to buildings such as shops, housing and food stalls. Similarly, the very dense traffic flows along the street cause the comfortable atmosphere at the beach to be distracted by the roar of vehicles' machine and air pollution.

Probably, similar condition will also happen after the airfield construction project on the mountainous region of Buleleng Regency, North Bali, has been completed later.

## SEA IN BALI, RITUAL AND RECREATION SCENE



Many tourists are amazed by the allurement of Bali being surrounded by ocean. As world favourite tourist destination, sea and beach of Bali are an enjoyable recreation site. This beach is also best favoured by most tourists to sunbathe and feel the warm of tropical sunlight. Some are only surprised to luxuriate in the allure of pounding waves that lick the fringe of the beach, while others swim or surf and play with others on the roll top of huge waves.

However, to Balinese community, magnificent sea and beach constitutes a distinctive place and believed to be sacred one to venerate the Lord *Varuna*, God's manifestation as the master of the sea. Various rituals are held at the beach like *melasti* (paraphernalia purification), *nangluk merana* or *melukat* (self-purificatory rite). Grandiose ceremony also held in Kuta and Jimbaran after the tragedy of bomb blast that killed many people and made the tourism of Bali sluggish up to current times.

*Melasti* is the most frequent ritual performed at the beach. In the palm-leaf manuscript Lontar Sundarigama and Swamandala is mentioned: “*melasti ngarania ngiring prewatek dewata anganyutaken laraning jagat, papa klesa, letuhing bhuwana,*

*amet sarining amertha ring telenging segara*” (*Melasti* means to bring along all *pratimas* or hallowed effigies of deity in the purpose to drift away impurities, miseries and poor mundane elements and take *tirtha amertha*—holy water of life in the sea). *Melasti nganyudang malaning gumi ngamet tirtha amertha* in accordance with mythology of Lord Ruci and the Turning of Mandaragiri as mentioned in Itihasa scripture.

*Melasti* is not independent but series of certain rituals. It aims at carrying out self-purification both physically and spiritually, getting rid of all impurities and miseries in this mundane world, that human gets purity of the soul and mind, human life arrives back at harmony with nature, the fellow humans and God (*Tri Hita Karana*), so the performance of main ritual can run flourishingly and smoothly.

*Melasti* procession to the sea involves all community members. Children and adolescences march neatly while bringing along the long pennant, spear and ritual umbrella while women balance offerings and other ritual paraphernalia. Meanwhile, adult men carry *jempana* or sedan chair of the effigies and many kinds hallowed representations like *barong* and *rangda*. When everything is complete, the group of village community is ready to leave in a procession to the sea of which distance may be more than 10 km. During the passage, the temple priests chant holy hymns that

accompanied by *bleganjur* gamelan orchestra played in fast rhythm as if it meant to provoke the enthusiasm of the villagers. And this pilgrimage does not make them feel tired.

For community of which village is away from the beach, like at mountain range, *melasti* can be performed to lake, river other sanctified springs in the vicinity of the village. Performance of *melasti* is adjusted to the local concept of *desa*, *kala* and *patra* (place, time and circumstance) so every region has its own characteristic and the term *melasti* varies to some regions like *mekiyis*, *melis* or *mapeningan*. Up to these days, there are overly limited references that give an explanation of *melasti* ritual so its performance is mostly based on *drsta* or tradition that has been believed and practised from time immemorial.

According to I Gede Sura, a prominent Hindu figure of Bali, the word *melis* is derived from *lis* meaning clean or pure. *Melis* means purification or purifying, while the word *melasti* means *tepining toya* or water fringe. *Melasti* is ritual carried out at the fringe of sea (beach), river, lake or other springs that means to do purification, purify the universe, *palemahan* (physical environmental), ritual paraphernalia and human physically and spiritually.

*Melasti* conducted in relation to celebration of *Nyepi* or Silence Day is commenced by carrying all *pratimas* to Bale Agung

pavilion of each customary village (*pratimas* assemble at Bale Agung), then leave together on foot leading to the sea or other springs. *Pratimas* of *bhatara-bhatari* are carried on the head one after another. There are also those that do not assemble together in advance, but waiting on the street and then depart together to the beach in a procession.

However, within last several years, particularly devotees who live away from the beach or springs, they do the *melasti* procession by truck or other vehicles. While, there are also some executing it on foot and the *pratimas* are not carried on the head or shoulder, but put them into a sort of cart then pushed by devotees alternately.

On arriving at beach or spring, after the *pratimas* are abode on the position prepared, the ritual is commenced by performing *mecaru* or exorcism rite as symbol to purify the location and neutralize the power of *bhuta kala* in order the ritual will accomplish flourishingly. Then, continued with executing *puja wali*, namely the culminating agenda to the Almighty God along with His manifestations and particularly to Lord Varuna as the master of the sea, resource of holy springs. Having completed the *puja wali*, it is resumed with *ngamet amertha* (taking holy water) in the sea while putting *sesaji pekelem* (offerings) equipped with a white duck and chicken that are thrown away alive into the sea. When the procession of taking

holy water is over, devotees perform worship en masse and concluded with *nunas tirtha amertha* (invoking holy water) that sprinkled three times on the head, gulped down and washed away to the face for three times.

After the worship, the *melasti* ritual ends. All *pratimas* then carried back to Bale Agung escorted by devotees and *nyejer* (stand by) there for one day. Tirtha Amertha taken from the sea is placed on special spot to be re-used on the *tawur* and *pangrupukan* rituals. Such *tirtha amertha* is sprinkled at home and village territory as symbol of purification and getting rid of any impurities, *sarwa mala* and *sarwa papa*.

How special the existence of the sea are to the Balinese, so they at all times endeavour to preserve them. Do not be surprised if you ever heard a conflict between the Balinese and tourism businessmen who develop the beach and sea as tourist object that followed by the establishment of hotel or other accommodation facilities disturbing ritual procession on the beach and contaminating the purity of sea.

Within the past few years, various changes have happened to *melasti* or purificatory ritual procession to the beach. Many Balinese people drive a car when carrying out *melasti*, so the passage to the beach turns to a convoy of vehicles which of course

kindles noisy atmosphere. Likewise, when arriving on the beach, there are no adequate parking spaces causing the roads jammed and uncomfortable.

For tourists who are on the beach, especially on Kuta Beach, *melasti* procession at sea will be a very nice attraction. Kuta communities have set up the *melasti* destination in such a way so it can be watched by tourists without disturbing the sanctity of the procession itself. As usual, the traffic on the streets in Kuta will be crowded and jammed.

## ANIMALS AND TOURISM IN BALI



“ **M**iscellaneous kinds of animals in Bali have an attraction of its own in the development of tourism,” reveals a zoologist in a dog contest at Puputan Badung Square in half-joke. Coincidentally at that time there were some foreign tourists watching such Balinese dog contest held by kennels club in Denpasar.

If traced back further, such expression was under laid by the fact that traditional, ritual and Balinese cultural activity as part of the tourist attraction, widely takes advantage of some kind of animals. On that account, all Balinese people have a duty to look after several kinds of animal at their home and protect particular places inhabited by wild animals.

Every *desa pakraman* (customary village) has awig-awig (written regulation) becoming an orientation in behaving to implement harmonious life with God, fellow humans and environment, including animals and plants. It seems that the life concept of the Balinese that feel affection for animal is distinctly in harmony with the concept of sustainable tourism launched by the World Tourism Organization

(WTO). Tourism developed should assure the environmental conservation and improve the welfare of local community.

By and large, Balinese people at rural area having spacious courtyard to look after many animals. Those animals are treated remarkably exceptional with intensive care. Animals like hen, duck, pig, cow, buffalo, dog and so forth play important role, either in *sekala* (visible realm) having highly economic value or in *niskala* (invisible realm) where animals are used for ritual ingredients. It's not surprising that the Balinese have special day to pay their tribute to God who has created and preserve the animals thoroughly. God in His manifestation as protector and preserver of the animals called *Sang Hyang Rare Angon*. This special day is called *Tumpek Kandang* or some others may call it *Tumpek Pengatag* and *Tumpek Uye*. It falls on *Saniscara* (Saturday) *Kliwon Wuku Uye* (once in six months).

On this *Tumpek Kandang* day, the Balinese and breeders present offerings to *Sang Hyang Rare Angon* accompanied by prayers in order their domesticated animals can grow greasingly and healthily as well as breed well. Kinds of offerings presented are such as *peras*, *ajuman*, *daksina*, *dapetan*, *penyeneng* and *pesucian* and various *tipat* (plaited coconut leaf) encompassing *tipat kukur*, *tipat dara*, *tipat sidapurna*, *belayag*, *belekok*, *pesor*, *pasung* and many more in accordance with one's ability. Rich



breeder will surely make grandiose and complete offerings. Cages are cleansed thoroughly and decorated as nicely as possible. Cattle are bathed first and then festooned and twisted with colourful clothes on the neck or back.

If you are an animal lover, you'll be lucky to spend holiday in Bali in the midst of July as you can see the unique breeding traditions of the Balinese. Other than becoming artist, office worker or farmer, nearly the entire Balinese people are also breeder. At least, every single family raises some ducks, hens, pigs or cows and assuredly a dog as home guardian. These domesticated animals give great advantage for the survival of Balinese life that consistently maintain their tradition and perform the ritual of Hinduism. Each ritual definitely requires animal flesh as filler of the offerings in compliance with the kind and level of ritual carried out.

The higher the level of ritual the more flesh is required for the offerings. For instance, *mecaru panca sata* exorcism rite makes use of five hens such as the ones having black, white, claret-red, multicolour feather and *putih siyungan* (white feather with yellow beak and leg). *Tawur Kesanga* rite by the *Nyepi* or Day of Silence takes advantage some animals like pig, duck, hen, goat and buffalo. On the *Eka Dasa Rudra* rite at Besakih temple held once in one hundred years for instance, all kinds of animal existing on earth are made into holy sacrifice so it will create the *bhutihita* and

*jagadhita* (universal harmony and secular-spiritual welfare). Other than being intended for ritual, domesticated animals are also frequently slaughtered for needs of sufficing the daily menu processed in accordance with respective flavour as made into a variety of Balinese delicacies like *lawar*, *jukut ares*, satay, *serapah*, *urutan* and so on.

### ***Riding Animal of the Gods***

The Balinese also believe that animals are the favourite of the gods and have done much favour to human beings. Cat profusely helps human in chasing away the mice disturbing the paddy in the field. Swan is the riding animal of Goddess Saraswati, God's manifestation as the Creator and master of the learning. Bull, moreover the white one is the mount of the Lord Shiva so the white bull at all times comes in the complement on the *pitri yajna* ritual. Cow has helped human in ploughing the rice field so it obtain special care from the farmer. Monkey is a smart animal and has many tactics. They become sturdy troops of Rama in the fight against Ravana to uphold the *dharma* (truth) on earth. Hanuman, Subali, Sugriva, Anila, Anggada and Jambuvanta are some names of the monkeys having extraordinary force. Garuda bird is the mount of Lord Vishnu in charge for preserving the welfare and prosperity of life on earth.

Bizarre things but factual frequently occur in Bali indicated by the appearance of particular animal at a place. For the sake of safety and convenience during your holiday on this island, please watch out at all times on the street and believing in mysterious things is not mistaken. To know more about the animals made into holy sacrifice can be read on the palm-leaf manuscripts describing the rituals in Bali like the *Sundarigama*, *Widisastra*, *Leburgangsa* and so on. However, if you would like to get absorbing stories on animals you can find it on *Tantri Kamandaka*, *Itihasas*, *Puranas* and *Upanishads* as well as the local legend of Bali.

#### *Riding Animals for the Tourists*

Assuredly, you do not forget to visit the tourist object inhabited by wild animals like to Sangeh in North Badung, Alas Kedaton in Tabanan, Alas Taro in Gianyar, Goa Lawah in Klungkung or Bali Barat National Park in Jemberana to see the habitat of Bali Starling. You can also get in touch with animals looked after at Zoo Park such as at the Bird Park at Singapadu, Gianyar.

At Taro Gianyar, you can also enjoy elephant riding and camel safari at Nusa Dua while luxuriating in the heat of the sun as in desert. Probably, rejoicing in leisure activity by riding animal has a great pleasure of its own for you as you can imagine yourself as a messenger of gods coming down on earth by riding your favourite animal. It's up to you!

If you happen to take a promenade in Bali these days, you definitely need to be careful when encountering wild dogs on the streets. You should avoid them because they are possibly wild dogs suffering from rabies. If bitten, it can be truly fatal if you get late medical assistance. In Bali, since the recent years many wild dogs suffer from rabies and cost a lot of casualties, including some tourists being bitten by wild dogs. The Bali Animal Husbandry Service is now intensively vaccinating those dogs so as not to suffer from rabies. Wild dogs on the street are captured and secured.

But, you do not need to worry too much about it, just enjoy the beauty of Bali and amusing movement of animals on the island.

## ***RAMBUT SEDANA:*** **A SPECIAL DAY BALINESE** **HONORING MONEY**



**B**alinese has termed money as *pis* or *pipis*, a coin made of brass. The coins have been in circulation since ancient times and probably first came to Bali through trade transactions with China, the country of origin of the ancient means of commodity exchange in market. This exchange or trade is estimated as taking place since the ninth century. Among Balinese the coin is known as *pis bolong* probably because of the existence of diamond-shape hole in its center, while “Rambut Sedana” is a specific ritual to honor money.

A researcher in Bali, Drs. Ida Bagus Sidemen, has devoted his works specifically to the coin existence in former time by studying historical sources. He said originally the metal coin was a piece of coin made of gold, silver, tin, bronze or a metal mixture of tin, copper and tin, stamped with an image, letter or figure of authority or royal power. Etymologically authority meant a state or kingdom having its own financial system.

Some times the means of exchange in market is not created by a power of state or kingdom as it was the case with the Balinese *pis bolong* coins. Balinese kingdoms had already circulated these

ketut sumadi ---*bali island of the gods*

coins when Majapahit Kingdom superimposed its power upon the Balinese royal powers.

At present the *pis bolong* coin plays a significant role in the Hindu Balinese community in the island of thousand temples for rituals such as what is termed as *Dewa Yadnya*, *Manusa Yadnya*, *Pitra Yadnya*, *Rsi Yadnya* or *Bhuta Yadnya*. Coins placed on a *canang* offering are termed as *sesari*, symbolizing mind truthfulness and complementing all lacks possibly done in performing the ritual, expected in this way to go smoothly and successfully.

The role of money is so important in human life that ancestors of the Balinese since earlier time had taught to use money carefully, while treating it well based on dharma teaching, completely termed as *dharma* (1), *artha* (2), *kama* (3) and *moksha* (4), respectively denoting good conduct (1), money (2), mercy (3) release from the cycle of rebirth (4). All of these principles are wrapped in what is called *catur purusartha* teaching.

In practice many people have not applied the teaching consequently to fall down as culprit of money handling and to be affected by misery and ecological environment damage. To avoid these bad effects, Balinese have made a decisive effort in treating money well by performing a specific rite to money on the *Buda Cemeng Klawu day*, according to Balinese traditional calendar, in

honoring *Sang Hyang Rambut Sedana* as God Almighty manifestation once every 210 days.

The *sesaji* offering dedicated to *Sang Hyang Rambut Sedana* shrine has varied in respective territorial traditions in line with the Balinese guidance of so-called *Desa Kala Patra*. Those individuals or traditional *desa adat* communities with *pratima* statues symbolizing *Sang Hyang Rambut Sedana*, constructed by *pis bolong* coin arrangement, would like to decorate the statues beautifully with colorful cloth and flowers. The ceremony would be performed in guidance of a “pemangku” lower-ranked priest.

We think tourists would only be eager to attend the ritual procession with the aide of a travel guide with knowledge of Balinese arts and culture to help them understand what is going on according to magical belief of local people.

### **Ritual to Attain Prosperity**

Balinese Hindu adherents have again a lot to do in performing rituals is the case on every Buda Cemeng Klawu in accordance with the traditional calendar. This is a holiday of honoring *Bhatara Rambut Sedana* to attain material prosperity.

Nevertheless, the deity’s name can not be found in *Veda* Holy Manuscript or in other Hindu’s literatures. This deity is not as popular as *Dewa Brahma*, *Wisnu*, or the *Siwa* deities. To Hindu

believers in Bali, *Bhatara Rambut Sedana* is one of God’s personifications, i.e. as Deity of Prosperity and Happiness.

In Hindu literature there are several deities, nicknamed to be Deity of Prosperity, e.g. *Dewa Indra* (governing rain), *Dewa Wisnu* honored at every water spring with His Wife *Dewi Sri* praised in every wet rice field in Bali. For local Hindu adherents, water belongs to one of the prosperity resources, while paddy produces staple food for them.

### **Identity of God**

A question further to be solved is whether or not *Bhatara Rambut Sedana* is identical with *Dewa Wisnu* or *Dewi Sri*. In effect, God is only one. In such-called Chandogya Upanisad, there is a written expression of ‘*Ekam eva adwityam tasmad asatah sajjayata*’, meaning that He is the Supreme One, without any second, having brought all creatures into existence.

Nevertheless, as long as ethics and aesthetics are not transgressed, Hindu believers are independent to name and materialize God according to His manifestation. Maybe this is the reason, why Balinese Hindu believers term many manifestations and names of God. In leather puppet show, Hindu adherents are acquainted with *Tintya* as supreme deity brought into being in tiny humanity form, having not been known in India’s Hindu culture.

A similar case would come out to the fore in Balinese prayer to honor God as the deity of Prosperity and Happiness named Bhatara Rambut Sedana in His manifestation as money ruling power. Nobody knows why such personification has come into being, while traders and entrepreneurs believing in Hindu religion, mainly those having financial business – banking, insurance and money changer for example – will perform rituals praising Bhatara Rambut Sedana.

### **Traders' Temple**

Traders selling their commodities in traditional markets, perform their rituals at Pura Melanting Temple to honor Bhatara Rambut Sedana on *Buda Cemeng Kelawu* Day, multiplying kinds of business activists in taking part in the rites. But, such a rush in rituals could not be interpreted as if Balinese were idolizing money. For Balinese, money functions only as medium towards life happiness within Purusartha conception, consisting of pillars of *dharma*, *artha*, *kama*, and *moksha*.

In the Sarasmuscaya manuscript, it is stated that rich men, having never dedicated their money to subsidize poor people for a living, were in effect rated as poor. Canakya Nitisastra book adds that a man owning much riches but lacking of the right way to enjoy he richness, deserves no mention. The Nitisastra book ascertains that money spent for purchase or contributing it to the poor could

be compared with a pool having a water outlet. The water would be water unclear without the outlet. It seems that the spiritual guidance given in the holy manuscript means money or possessions should be brought into circulation in order to characterize the latter as normal, while such money circulation is to the advantage of the society's economy.

Despite having a day and specific guidance to glorify money, in fact many Balinese people are arrogant when they have a lot of money, let alone the money gained from selling their heritage land property. They dissipate much money to look for enjoyment in women to house of prostitution. As a result, they are now impoverished, so that the rate of poor families in Bali continues to grow.

## “TUMPEK LANDEP” PROHIBITING PEOPLE FROM WAR, MAINTAINING THE “PURITY” OF TECHNOLOGY



People around the world are shocked because of the wars between the United States and countries in the Middle -East. They are adverse to travel and worried about their journey. However, if you are traveling to Bali this day, you will see the exotic Bali different from ordinary days. You have to alleviate your doubts and fears when you are in Bali in April.

On Saturday, *Wuku Landep*, the Balinese will celebrate “*Tumpek Landep*” the day when people grant offerings to “technology products” which are made from iron and other metals, for example vehicles, motorcycles, bicycles, engines, computers, televisions, radios, knives, daggers, spears, hoes, and tanks.

Do not be surprised. You will see cars and motorcycles come down the road adorned with the season (offerings) and Janeiro (young coconut leaves) ornaments only found in this ‘Paradise Island’. The Balinese call these ornaments “*cinema*”, “*sampian gantung*”, “*tamiang*” and “*kolem*”. All these represent the

Balinese thanks to their God who gives them the ability to create such sophisticated technology and an easier life. This sophisticated technology should be applied in the right terms through the Balinese *Tri Hita Karana* philosophy (harmony of life between God, Humanity and Nature).

That is why all the equipment, mainly the equipment that consists of iron, steel, gold and bronze, has to be blessed to preserve its sanctity so that it can be used often without destroying nature. The farmers will maintain their farming tools such as the plough, hoe, sickle, knife, axe and kinds of weapon such as the dagger, spear, gun and arrow. The Balinese *pande* (the blacksmith) also offer their tools as a wish for world safety. In line with the technological development, the Balinese own farming tools and household utensils that are made of iron, for instance vehicles, bicycles, TV, radios and so on. The Balinese who are involved in the printing production also hold the “*Tumpek Landep*” ceremony.

It is not only the equipment physically that should be preserved but also its religious significance (*niskala*) This particular offerings day is carried out every 210 days on Sabtu *Kliwon* (Saturday) at *Wuku Landep* (the second *wuku* of 30 *wukus*.) The ceremony asks *Sanghyang Pasupati* (one of the manifestations of the god *Ida Sanghyang Widi*) for his blessing for these things.

Further, the meaning of “*Tumpek Landep*” is for our clarity and sharpness of thought and also to maintain our inner power used. Bhagawan Wawaruci (the holy priest) stated in the Sarasamuscaya holy book that the Balinese have to develop their ways of thinking by learning the sciences. The reason is that of all creatures only human beings have the astuteness. “Use it to free you from the *Samsara* (suffering) and reincarnation” Bhagawan said.

Technically, the “*Tumpek Landep*” implementation is stated in Sudarigama holy book. The form of sacrifice in “*Tumpek Landep*” is *tumpeng putih kuning* (a cone of steamed rice in yellow and white) completed with *sate* (roast meat), *terasi* (shrimp paste), leaves and fruits all in 29 *tanding* (group) and presented in *Sanggah Merajan* (family temple). The offering for *Sanghyang Pasupati* is a kind of *sesayut pasupati* (giving soul), *sesayut jayeng perang*, *sesayut kusuma yudha*, *banten suci*, *daksina*, *peras*, *ajuman*, *canang wangi*, *resesik* or *pebersitan* (purity) The offering ceremony of the “*Tumpek Landep*” is according to economic background of the Balinese. Usually, a rich family will commemorate “*Tumpek Landep*” by making the *lawar* (chopped meat) and *babi guling* (suckling pig)

Environment destruction, wars (such as the current one between the United States and Iraq/Afganistan) would not happen if the universal meaning of “*Tumpek Landep*” were practiced by all people around the world. The idea of spreading the “peace maker” spirits through “*Tumpek Landep*” is appropriate in creating universal serenity.

You have to come to Bali when the island celebrates “*Tumpek Landep*”. You will feel the peace and purity and the expert use of technology. *Tumpek Landep* exemplifies the Balinese character of living in peace and using technology so as not to destroy nature.

We hope that following this “*Tumpek Landep*”, the United States and Iraq war will soon be over and people around the world will live in peace and harmony. `If you are in Bali for ‘*Tumpek Landep*’, it is a good idea to travel around the villages or to visit the *pande* (black smith) houses in Bali. You can visit owners of all kinds of weapons and factories which use engines or other iron tools. This ceremony starts from daybreak until late, following the preparation of the ceremony. It is common for offices or factories (which use engines in their production) to hold ‘*Tumpek Landep*’ during working hours. The workers wear Balinese costumes as it is a time for prayer.

You can also visit the village of Celuk in Sukawati, about 5 kilometers east of Denpasar or the village of Kamasan in Klungkung is another alternative. This village is approximately 3 kilometers south of Kertagosa and 55 kilometers from Denpasar. Both villages have many *pande* (black smiths) producing many kinds of handicrafts and ornaments such as; *dulang*, *bokor* (the offerings under a layer of silver), jewelry e.g. rings, bracelet and much more.

Another place to visit is Batubulan Kangin. There you can find a lot of *pande* activities, such as making farming tools, or you could even visit Tihingan in Klungkung, about 5 kilometers south west of Semarapura. The village of Tihingan produces gongs or gamelan (Balinese orchestra) such as *Gong Kebyar*, *Semarapegulingan*, and *Angklung* which is made of browns. “This is our livelihood,” said Wayan Muliana, a famous *pande* from Tihingan.

If you happen to be in Karangasem, you should visit Sukahet in Sidemen, located about 58 kilometers from Denpasar. There you can find villagers working hard to *menyepuh* (repair) iron tools such as: knives, hoes and other household utensils.

In the midst of contemporary cultural influences as today, the noble meaning of *Tumpek Landep* celebration is often overlooked by Balinese people. They purchase various electronic

goods, cars, motorcycles or collecting various objects made of iron just for showing off their prestige and social status. Consequently, the consumptive behavior purchasing goods by credit facility results in heavy economic burden of the family because their income does not really suffice.

If they are unable to pay the loan each month, then the goods will be taken back by the shop owners or dealers. Ultimately, they come back to have nothing and lose money. Not surprisingly, if the Balinese today are easily flooded with electronic goods, automobiles, and motorcycles of various brands and latest products. They are now very lazy to walk, though they go to a place of several hundred meters only. Such a lifestyle makes the streets in Bali always crowded by vehicles and they are the sources of congestion and air pollution.



## “GEBOGAN” OBLATION AND LOCAL FRUITS OF BALI



At your convenience in Bali, you can probably have a sensation how this “Island of Thousand Temples” is significantly secure and appropriate as a popular holiday destination. Alluring nature and fertile land make your island excursion to tourist objects or every nook and cranny of village favourable. Similarly, you can discern easily the Balinese working in the rice field and caring for their paddy, chilli, tomato, beans, watermelon and so forth. While, in the garden, they look after assorted colourful flowers or big trees bearing fruits densely such as coconut, mango, durian, mangosteen, *wani*, orange, custard apple and so on including banana and snakefruit of which trunk is not so large but its fruit is immensely dense.

Other than implementing numerous advances of modern science and agricultural and plantation technology in looking after their plants, the Balinese also look after it by traditional manners, namely by performing rituals called *Tumpek Uduh* or *Tumpek Bubuh*. This rite is carried out six monthly (210 days) falling on Saturday Kliwon wuku Wariga. The nearest celebration falls on 8

April 2006. If you happen to spend your holiday on this island, do not miss this exceptional moment and try to join the farmers in the rural area to experience the modest and friendly life that’s close to nature and the environment.

From here you will know that various plants, leaves, flowers and fruits are overly essential to the Balinese. Such fruits are not only consumed but are more importantly made into miscellaneous oblations and presented sincerely to God.

Amongst the plenty kinds of oblation, *gebogan* requires distinctive skill in arranging it. The haves will make awe-inspiring *gebogan* of which height may reach one meter. However, for the fewer have-nots recurrently make simpler *gebogan* of some 30 to 50 cm high.

Ingredients consisting of assorted local fruits are as mentioned above. Then, it’s garnished with nice typical cakes of Bali that arranged in such a way that make it look tempting. On the upper part of it, is filled with *canang* and *reringgitan* (ornamental cuts) made of artistic fresh young coconut leaf and colourful flowers.

By and large, on a grandiose temple festival, the women, mostly beautiful girls, will balance *gebogan* oblation to temple or other sanctum accompanied with gamelan orchestra played melodiously. Parade of girls balancing this *gebogan* is called

*maped*. It's especially wonderful and comes to be an intriguing spectacle. While for the girls, balancing the *gebogan* can be a good opportunity to show off their beauty in front of the public. How they behave, swing and sway on balancing the *gebogan*, that's actually the reflection of sincerity of Balinese women in presenting the oblation to God and the gods. The story goes that it's on balancing *gebogan* the women spread out the inner beauty and the Hindu scriptures in Bali portrays the groups as true-blue and beloved servant to the Goddess. *Gebogan* represents a good faith of the Balinese in presenting the vintage to God. Sacred prayers and mantra recited on the occasion of ritual execution make up profound gratitude on the grace of prosperity bestowed by God to human beings.

When the tourism industry reached its rapid growth since 1970s and import tap of fruits was opened, untold Balinese people are making *gebogan* by taking advantage of imported fruits such as New Zealand apple, Sunkist, Mandarin orange, European grape and so on. So do Balinese cakes in the past time were purely made of flour of Balinese rice, but now of imported wheat flour.

Today, Balinese people have becoming more mindful, so that they resume to make *gebogan* oblation entirely employing assorted local fruits, vintages from their own rice field and garden. They are

taught in the Vedic scripture: "Whoever wholeheartedly presents to Me the leaves, fruits or water, offering under lied by love and holy mind I will accept him gladly. (Bhagavad-Gita;IX.26) Therefore, *gebogan* presented in any Hindu ritual makes up a symbol of heart holiness and sincere attitude to thank the blessing of the Almighty God.

The Balinese these days take up again to cultivate numerous plants and fruits that usable for their oblations. Formal educational institutions in Bali as Udayana University, State Hindu Dharma Institute of Denpasar and others frequently perform re-greening programs and social work to villages to plant trees of *bebanten* or oblations. All is done merely for the sake of a sustainable Bali and maintaining the sacredness of this Bali Island.

Bali is indeed never quiet from activity of religious rites. Approximately, there's no day without ceremony in Bali so the name Bali is sometimes slipped into 'wali' meaning 'full of religious rites.' Such religious activities contain philosophical and glorious ethical significance as guidance of life. Numerous holy men, psychic and supranaturalist praise the Island of Bali as an islet having full of sacred vibration because its people carry out rituals diligently. "I'm amazed at various offerings presented and Bali remains secure and convenient," utters Ajit Kumar who is also a yogi from India and capable of seeing the composure of Bali through his spiritual eyes.

Since the narrowing of agricultural land and plantations in Bali starting in the 1970s as they were sold to investors from outside Bali, at the moment Balinese people find difficulty in obtaining a variety of oblation ingredients including those used to make *gebogan* such as rice, young coconut leaves, banana leaf and various fruits. They are now brought in from outside Bali and imported fruits have now overwhelmed Bali. As consequence, Balinese life is almost entirely dependent on the crops of farmers outside Bali. Today, the life of Balinese people is very consumptive and less productive in agriculture and plantations.

## **TABUH RAH, CEREMONIAL BALINESE COCKFIGHTING**



**I**n Balinese culture there is a tradition called ‘tabuh rah’ initiated by an animal fight (*perang sato*) between birds such as roosters. ‘*Tabuh*’ or ‘*taburan*’ means ‘spills’, while ‘*rah*’ or ‘*darah*’ means blood, so *tabuh rah* can be translated as the spilling of the blood of the sacrificed animal. This tradition has close links with the practice of Hindu Balinese culture, but it has nothing to do with gambling.

Originally, the spilling of animal blood was conducted by cutting the neck of the bird for sacrifice and the ceremony required three fights only. This was followed by an activity similar to the Western game of ‘conkers’, using nuts, coconuts, eggs, and other offerings.

The roosters used for the purposes of *tabuh rah* are young ones which have never been in a fight for the same or similar purposes, as a symbol of the sincerity behind the sacrifice. Three fights indicate the magic cycle - beginning, middle and end - while the animal fight signifies the eternal struggle of good against evil. *Tawur*, the Balinese ceremonial sacrifice offered prior to *Hari Nyepi* (Day of Silence), is not complete without *tabuh rah*.

Balinese Hindus believe that the souls of the sacrificed animals will be able to reach a better life after death when they are reincarnated, according to Hindu belief, as a more advanced form of life, or even as a human being.

References to *tabuh rah* can be found in the ancient inscription of Sukawana (804 Caka), Batur Abang (933 Caka), Batuan (944 Caka). Other sources are *Lontar* (Palm leaf book) *Siwatattwapurana* and *Yadnyaprakerti* and *Kesatuan Tafsir Aspek-aspek Agama Hindu* (Interpretation of the Aspects of Hinduism).

*Bhuta Yadnya*, holy sacrifices, that can be accompanied by animal fights are called *Caru Panca Kelud*, *Rsi Ghana*, *Balik Sumpah*, *Tawur Agung*, *Labuh Gentuh*, *Pancawalikrama*, and *Eka Dasa Rudra*. (These ceremonies will be discussed in the following articles).

Therefore, if you see a group of people attending a cockfight which has no religious significance, you can be sure that the *tajen* (cockfight) is taking place for the purposes of gambling only. A *tajen* can last the entire day, depending on the number of gamblers involved, and its rules can only be understood by the gamblers themselves.

Prior to the big fight in a *tajen*, all the gamblers shout and yell and raise up their hands holding a certain amount of cash. They

repeatedly shout ‘*Chock - chock - chock, dapang-dapang-dapang, teludo- teludo- teludo*’, indicating the amount of money they are gambling.

*Tajen* seems to be getting more frequent now in Bali and a religious ceremony is often used as an excuse. The gamblers often call it *tabuh rah*. Consequently, the religious significance of a real *tabuh rah* has been negatively affected. This can also create the misapprehension that Hinduism legalises gambling and the abuse of animals. In fact, like other religions, Hinduism teaches its followers to fight against any forms of gambling since it can ruin them.

So, as visitors to Bali, we hope that you are now able to distinguish between *tajen*, which is a Balinese form of gambling, and *tabuh rah*, which is the ceremonial shedding of sacrificial blood. *Tajen* or cockfighting is categorized into gambling because it involves bet money in the cockfighting arena. On that account, the cockfighting activity violates the applicable laws in Indonesia and police always discipline it. If the cockfighting bettors (*bebotoh*) are caught, they will get a legal sanction with penalties reaching five years in prison and a fine worth tens of millions of rupiahs.

Up to these days, many cockfighting bettors have been sent to prison, but once out of prison they returned to previous gambling arena. Not surprisingly, they always play hide-and-seek with police officers and organize the cockfighting at hidden places.

Watch out, if you happen to spend holidays in Bali, we recommend you to see *tabuh rah* or ritual-related cockfighting (usually held internally for three sets without betting) and avoid watching *tajen* as you can possibly be captured by police and then sentenced to five years in prison and should pay fines.

## ÇIWARATRI, TO ESTABLISH AWARENESS LEADING TO PEACE



**F**rom year 2002 until now, according to prophecies of some clairvoyants, the economy of Balinese community is still difficult considering the tourism sector that has become its prima donna is in agony due to bomb incident, natural disaster and terror issues that disturb the security affairs. Number of indigent family is predicted progressively to increase in keeping with more tourism-related companies ‘laying off’ their employees.

But you, who are spending holidays in Bali or will come to Bali, do not worry about the phenomenon of life difficulty of the Balinese. Even though they live in misery, the Balinese remain to enjoy and do their creativity as they usually do, including endless socio-religious activity all day long. This is the manifestation of life concept of their ancestors that emphasized the balance of *sekala* (material life) and *niskala* (inner life).

In Bali, *Çiwaratri* has been celebrated exuberantly since the last ten years, particularly among the pupils, students and youth organization. Narrative and *Çiwaratri* ritual in Bali refer to the palm-leaf manuscript *Kekawin Çiwaratri Kalpa*.

The story goes that when Lubdhaka (the hunter) dies, his *atman* (soul) flies and swings on the celestial plane and is tortured by the troops of *Yamaloka* (indwellers of hell) who finally is picked up by celestial airborne vehicle by servants of *Siwaloka*. Lord Shiva then comes and explains about his act of picking up the soul of Lubhdaka and gives him boon to reach eternal peace, free from bonds of *papa* (miseries) and *samsara* (reincarnation). In front of the gods, Lord Shiva states that he once taught in the past how to appreciate the Shiva's prayer (*Çiwaratri*). Ritual performed like that was so sacred that it could purify any disgraces and wickedness.

But nobody does it, including the gods. In fact, it's Lubdhaka who does it for the first time, though unintentionally as he overtaken by night in the dense forest coincides with the *panglong ping 14 tileming kepitu* (one day before black moon around January). On that account, he is entitled to receive the result of his good luck, to live peacefully in *Siwaloka* (heaven).

*Çiwaratri* Day falls on the day before the black moon in January. The Hindus celebrate this day along with its entire procession and abstinence (of eating and drinking) and stays up all night. The narrative of Lubdhaka in the *Kakawin Siwaratri Kalpa* by Sage Tanakung as explained above is discussed and analysed in terms of several perspectives for all the night. This story tells the

Hindus about the process of spiritual ascent meaning to make them closer to the Supreme Being.

Sage Tanakung seemingly wanted to invite all human beings in order to give attention to *brata* (abstinence) of *Çiwaratri* because it constitutes the stairs of pleasure control to reach immortal peace, *sukha tan pawali duka-moksha*. So, it's described that Lubdhaka, a hunter of full wickedness who could inhale peaceful air of *Siwaloka* after he unintentionally performed the abstinence of *Çiwaratri* in the forest.

### **Leading to Peace**

*Çiwaratri* is an injunction of human self-awareness on whence do all beings originate, whence do all beings flourish and where do they go after death. With the superiority on intellect and mind—*budhi* and *manah*—as taught by Bhagavan Wararuci in the *Sarasamusccaya*, as the ultimate being human can perform good deeds and avoid bad deeds. If the self of human beings overloaded by sensual passion, their action will bear sins, miseries and frequent rebirth. However, should there be any desire to make themselves closer to the Almighty God, it indicates the shining of God in our mind and heart.

As Lubdhaka who is entirely presented his life to God while picking the leaves of bilva (*Aegle marmelos*) that is sacred to Lord

*Shiva*, so we should devote our life totally to His predistination. Sage Tanakung beautifully describes such sincerity as:

*Om our adoration is merely dedicated to your grace, O  
Lord the Master of the whole World, maybe it's witnessed  
/ our material and spiritual worship is dedicated to you  
at all times / real and unreal you abides on earth, you are  
the soul of all beings and that makes the good and bad /  
You're always praised by those who'd like to purify the  
mind and are in control of their sensual passion//  
(Siwaratri Kalpa: 33.1)*

Celebration of *Çiwaratri* does not get rid of human sins. Sin constituting the *karma wasana* (accumulation of deeds) will be brought along wherever human goes in compliance with the injunction of *karmic* (cause and effect) law.

Circle of pupils and students give meaning to *Çiwaratri*'s Eve through the activities of worship, *brata*, *dharmatula* (discussion) and art performance like puppet shadow play, mask, *arja* operetta and other religious nuance ones. Therefore, the ambience of campuses or schools across Bali on that night is immensely exuberant. Meanwhile, the wider community carry out

*Çiwaratri puja* at temples, village meeting hall, psalmodic venue and other sacred places.

During staying awake for all night long, they generally discuss a variety of narratives that associated with the actual social developments, including the progress in science and sophistication of technology promising pseudo worldly enjoyment. Many people finally become hunters who are unable to distinguish their 'target', all are shot and paralysed and then brought home for personal or their group interest. The teaching of ethics and hospitality become a mirror that is getting darker and darker in the togetherness of social life, including finding out solution for reviving from trauma of twice bombs that have shaken Bali.

*Çiwaratri* celebration invites human beings to be able to stay awake, aware and cautious, control sensual desire and get rid them of one by one as Lubdhaka drops the bilva leaves, arrogance, envy, greedy and egoism. On this hallowed night, human beings sharpen their voice of truth to establish the peaceful and prosperous life. As a matter of fact, we are a hunter who has been bestowed with the weapon of inner feelings and bright mind. Therefore, this *Çiwaratri* celebration is a ladder for human beings to set up the new world order, globalisation era without lacking of identity and human rights.

Allegedly, some teenagers and young children misunderstand about the flamboyant celebration of *Shivaratri* (the night of Shiva). They widely fill it with activities that have nothing to do with the fasting of *Shivaratri*. Some are going to the beach or romantic places for dating, conducting a motorcycle convoy on the road, or browsing Internet at Internet Cafés. Of course, this deviation occurs due to lacking of understanding among teenagers and young generation about the sublime meaning of *Shivaratri*.

## **”TUMPEK BUBUH” BALINESE WISDOM CONSERVES ENVIRONMENT**



**T**he natural environment is now suffering increasing damage due to uncompromisingly excessive exploitation. For the Balinese, conserving the environment forms part of their religious duties according to Hindu teachings. They translate the dedication to environmental conservation not only by acting but also with ceremonies to honor the natural environment such as *Tumpek Bubuh*, alternatively called *Tumpek Pengarah*, or *Tumpek Wariga*. At the break of dawn, they commence the ceremony by conducting offering ceremonials in their backyard or places full with trees.

At the center of the intended places a bamboo structure (*asagan*) is erected to place the offerings. Children help arrange the offerings and protect them from pets. Following the preparatory completion, they sit with the knees folded back, left hands holding incense sticks that send out smoke and spreading fragrance and right-hand fingers clasping flowers. They start the offering ceremonial for God in His manifestation as the god ‘Sangkara’,



the ruler of floral domain. Prayers are uttered and accompanied with the sprinkling of holy water.

Then comes the offering of cereals to be slipped into tree barks, beginning with the coconut tree. The bark is torn a bit to make some space to put the cereal into and the following formula is solemnly uttered:

*“Dadong-dadong, I Kaki nak dija? I Kaki ya jumah!  
Anak ngudyang jumah? I Kaki nak gelem! Gelem kenken?  
Gelem nged! Nah, ne bubuk baang I Kaki, nged-nged, nged!”  
(Grandma, where is grandpa? Grandpa ia at home. What is  
he doing at home? He is sick. What sickness? ‘Nged’ sickness.  
Here is cereal. Give it to granpa. ‘Nged, nged, nged’).*

Then the bark is struck three times. The same formula is repeated on presenting the cereal to other trees. This is the way the Balinese Hindus conduct the *Tumpek Bubuh* ceremony which falls on a date known as Saniscara Kliwon Wariga, or once every 210 days. Those with many profitable trees such as coconut, coffee, clove and the like, will adorn their offering dishes with roasted pigs. The Sundarigama palm-leaf text defines the offering as follows: *Peras, Tulung, Sesayut, Bubur tepung and Tumpeng Agung*

with roasted meats, fruits and cakes included, as well as *Penyeneng Tetebus* to symbolize the desire for healthy growth and profuse yield.

*Tumpek Bubuh* begins the series of Galungan religious ceremonies that represents respect to the earth. It is conducted 35 days (or a month according to Balinese calendar) ahead of the Galungan ceremony. *Tumpek Bubuh* constitutes an expression of gratitude to God as the ruler of the floral domain, also the wish for Sangkara the god to always bestow fertility. The word ‘*nged*’ denotes profusion of yields expected from the trees, to be used later during the Galungan ceremony and to satisfy daily needs.

The thriving growth of plants is the key to human survival on the earth. The organization of the *Tumpek Bubuh* ceremony thereby embodies the religious values targeted at environmental conservation. Since time began, the ancient legends have provided the Balinese with guidance to establish a harmonious relationship with their natural environment and the universe. The ceremony might also draw more and better concern for the natural environment and ecological issues. Viable and preserved ecosystem ensures sustainability; otherwise, the terrestrial life will face extinction.

As an attempt to preserve the ecosystem, Wararuci the legend reminds us in Sthe arasamuccaya text: “You should

pursue the well-being of the natural environment, when walking, sitting on a chair, awake and even asleep - phalam bhutahitarthaya.” (*Sarasamuccaya* 139).

Through *Tumpek Bubuh*, Balinese Hindu practises environmental conservation. Their seriousness stands probably parallel to that of environmentalists around the globe. Do not be surprised if you see a trees wrapped with checkered cloth around the trunk and offerings lain at the foot. It is a proof of the Balinese respect to natural environment.

*Tumpek Bubuh* is only one link in a chain of Balinese religious observances connected to environmental conservation, maintenance of the earth’s fertility and life of harmonious relationship with the nature. This practice deserves exemplariness to preserve the natural environment world-wide.

Celebration of *Tumpek Bubuh* in Bali is currently not as vibrant as ever because the land of plantations is increasingly getting narrower as it has been sold and converted to the building of tourist accommodation, housing, or shops. Excitement of the celebration can only be perceived at remote villages, while in urban areas or villages developing into ‘new town,’ the celebration of *Tumpek Bubuh* look as a formality. Perhaps, some are not celebrating it. As a result, Bali is no longer convenient and there are many slum areas. Likewise, many forest areas as well as mountains are turning

bare. A number of rivers in Bali do not function because there are no running water, trees as well as green areas along the stream remaining to survive. Verdant paddy fields no longer exist because they have been left by farmers and their children prefer to work as construction workers, contract laborers in private companies or tourism-related company, working on cruise ships, or competing for a civil servant.

## **“TUMPEK WAYANG” AND “SAPUH LEGER” HOLY WATER: A PHILOSOPHY OF BALINESE ART CREATIVITY**



**O**n having dinner accompanied by the presentation of Balinese arts at the hotel or a tourist object, you must be fascinated to watch gentle movements of the artists on stage. Inner power emanates from the expression of artists' face, which will make you wonder why the arts so penetrate the soul and life of the Balinese. The answer is simple, because their daily religious life is indeed inseparable from the art creativity. Various kinds of arts grow and develop into functioning as manifestations of presentation to God. That's why the form of arts contains high philosophical significance and are performed coinciding with holy days or festivals at temples for family shrine and is called *wali* dance. While the art presentation for entertainment is called *balih-balihan* dance.

More than that, you need to know that a Balinese artist has special days to maintain the *taksu* (inner power) of its artistry, including taking care of and conserving his art tools through ritual

procession. This special day is called *Tumpek Wayang* or some others name it *Tumpek Aringgit*, falling on *Saniscara* (Saturday) *Kliwon*, *Wuku Wayang* once in six months.

In fulfilment of the Sundarigama palm-leaf manuscript, on the *Tumpek Wayang*, the Balinese hold a celebratory activity to venerate the Lord Ishvara, manifestation of God as the creator and ruler of arts along with its tools such as wayang, articles with carving (*aringgit*), sanctified effigy, *gong*, *gender*, *gambang*, holy bell, wooden split drum and other instruments of Balinese gamelan.

On that day, Balinese artists, more so the gamelan players, dancers and puppeteers, will be extra busy performing the rituals and presenting several dances. Oblations are prepared for the *Tumpek Wayang* and presented for such instruments are like *peras*, *ajuman*, *perangkat* completed with the roasted flesh of white duck, assorted fruits, *canang meraka* and *pesucian*.

While, the oblation for maintaining the *taksu*, physical and spiritual purity and welfare for the artists consisting of *sesayut tumpeng agung*, *prayascita*, *penyeneng* and others adjusted to local tradition. As described by Sundarigama manuscript, significance of this *Tumpek Wayang* festivity is invocation of guidance to Lord Ishvara in order all sorts of art can deliver physical

and spiritual welfare to human beings. In addition, the artist attains safety in undertaking its profession.

Puppet shadow play becomes special on this day as it does not merely constitute a show, but it also carries a morality message, teachings on good character and attitude. Watching the show means that we observe self-shadow (microcosm) and the universe (macrocosm). Equipments utilized in the puppet shadow play signify particular meanings such as the screen stands for the human corporeal body, *belencong* (lamp) for the divine light of *atman* (soul) residing within the human self, *gender wayang* (gamelan instrument) for human conscience. Meanwhile, the puppeteer itself stands for the God as *Jeevatman* determining destiny of human and all other living beings. This life is just like a puppet shadow play, human may propose and endeavour, but God eventually dispose the result. On that account, the Balinese has a life philosophy *meserah ring Sang Hyang Tudu* (submitting one's fate to the omnipotence of God) or *megantung aji bok akatih* (hanging up with a single string of hair). The idea is that everyone should work or behave as good as possible without binding oneself to the result as God will bless just result to everybody in accordance with their deeds. By this life philosophy, one will not be disappointed when he encounters failure. On the contrary, he will not be too happy on

attaining success and arrogant towards what superiority he has. It is this kind of human called sagacious one that is capable of bringing peace into existence.

### ***Wayang Sapuh Leger***

Someone who is born during the *Wuku Wayang* has the characteristic of having a taste for the arts and being creative as this wuku is deluged with veneration to God as the creator and ruler of arts. However, behind it, the *Wuku Wayang* is also considered to have vice dimension, so children that were born during this week may behave unworthy if they got bad influence from their environment. Its creative quality will change into demonic, egoistic and stubborn. They are uncontrollable and selfish. It is caused by the influence of *Wuku Wayang* that is considered impure where in this week the Goddess Uma has behaved in an improper manner, namely having intercourse with a cowherd.

It is said that Goddess Uma loses her common sense when assigned to look for milk of a cow for healing her husband, Lord Shiva, who is sick. Therefore, Goddess Uma allows her self-esteem to have intercourse in the forest with a cowherd for the sake of such milk. She does it to satisfy the passion of the cowherd. On knowing the case, Lord Shiva curse Goddess Uma and utters, child

that will be born on the Wuku Wayang will be passionate and stubborn, just like a demon.

To prevent the life on earth from being in total confusion and that human beings will be free from brutal violence, Lord Shiva delivered an instruction that those born during the *Wuku Wayang* are made *penglukatan Mpu Leger or Sapuh Leger* (self-exorcism rite). Holy water used in this ritual is invoked from puppeteer of *Mpu Leger* or *Sapuh Leger*. Sprinkles of this holy water can control the vice qualities of children. And the children, too, can grow up and develop flourishingly, smartly and wisely in undertaking the arts creativity.

I Wayang Sutirtha., a lecturer at the Indonesian Institute of Arts (ISI) Denpasar, admits that his first-born child, born in Wuku Wayang, thinks well of arts and is creative. Since the age of one, his daughter liked to see someone dancing and her hands moved instinctively. By now, on entering her second year, she has requested to learn dancing. “By chance, there is a dance studio at my home and many children are learning to dance here. My daughter gets interested and likes listening gamelan very much,” said Sutirtha, Chief of the Lokananta Dance Studio, Singapadu Gianyar. He also admits that his only daughter also has quality of stubbornness and sometimes she is beyond control and has many aspirations. To remove such demonic qualities, he has performed such self-

purification rite and staged Wayang Sapuh Leger as well as sanctified her with the holy water of Sapuh Leger. “I wish she could grow into a fine artist,” he supposed.

You may believe in the purity vibration of the *Sapuh Leger* holy water or not. However, if you have a demonic characteristic, it’s not wrong if you try to watch the *Sapuh Leger* puppet shadow play. Who knows you could find peace of mind in Bali while enjoying your memorable holiday!.

Significance of *Sapuh Leger* ritual procession remains to be strongly believed by the Balinese, but the interest of Balinese people to watch a puppet (*wayang*) show tends to decrease sharply. Spectator of each puppet show is few and far between. They prefer to watch movies on television at home.

## BALI ISLAND OF THE GODS



Except for being renowned as the *Island of the Gods*, Bali is also frequently considered the last paradise by foreign travellers, probably including you who are now spending pleasurable holiday in Bali. This epithet is indeed logic and not excessive as wherever visitors go during the island excursion will easily encounter a *pura* or sanctum for the Balinese.

Every nook and cranny of Bali, ranging from coastal territory to mountaintop occur grandiose temples and at all times hold earnest ritual procession, either in large or small scale. During the *Galungan* and *Kuningan* feast day, atmosphere of temples and other holy places are extremely exceptional. Other than embellishing its edifices with colourful fabric paraphernalia, they are also festooned with *ceniga* (ornament made of young coconut leaf) portraying distinctive philosophical meaning. At temple's middle courtyard are set up a couple of parasols, *umbul-umbul*, pennants and spears. In the meantime, at the outermost is erected a pair of *penjor* (decorated bamboo pole) representing the tribute of land crops and prosperity graced by *Sang Hyang Widhi*, the Almighty God.

Every single temple has its own *piodalan* or temple festival in compliance with *wariga* almanac system in Bali. On the temple festival, the Balinese from all villages throng to perform worship to such temples and invoke safety. Procession of devotees on departing to temple and ritual series comes to be an immensely appealing spectacle. If you make a holiday in Bali, see the Balinese worshipping earnestly and hold the ritual from early morning to late night assuredly give new and unique experience to you. Exuberant ambience of the ritual and socio-religious activity of the Balinese comparably describes the atmosphere of the kingdom of heaven so then Bali is identical to the island of the gods.

*Pura* is originated in Sanskrit word, namely the root 'pur' meaning castle. Similarly, *pura* stands for *kahyangan* meaning the abode of the gods. *Hyang* corresponds to pinnacle. While, that radiating rays is equivalent to *deva*. Balinese people believe that higher place or shining peak is the abode of deities and God. It is said that many foreign visitors having outstanding spiritual power can see many places in Bali spreading out glorious yellow rays and devout vibration. These spiritual tourists probably have introduced Bali as the Island of the Gods or the Last Paradise. You may, unquestionably, believe it or not. However, it would be very advisable if you try to experience it by yourself during your holiday in Bali such a hallowed vibration around the temple you visit.

Process of making the temple according to guidance of palm-leaf manuscript *Sang Hyang Kamahayanikan* where a temple should be encircled by border, fence or wall (castle) as a specific marker and is also meant to maintain the purity of the location later. According to belief of the Balinese, establishing a temple along with its requirements and ritual order constitute one of the implementations of *Dewa Yadhya* (holy sacrifice to God) concept. Palm-leaf manuscript *Tatwaning Kusuma Dewa* expounds how one constructs a sanctum along with its ritual procession to get superior bliss in his or her lifetime. Temples spreading throughout Bali are vigorous alcazar to secure the safety of the island and Balinese people against various hazards.

Temple in Bali is divided into two kinds, namely *kahyangan* and clan temple. *Kahyangan* temple is public temple used as worshipping place of the general public. While the clan or *kemimitan* temple is used for venerating ancestral soul being considered to have become a *deva*. Chiefly pertaining to *kahyangan* temple in accordance with its hierarchy is then divided again into two divisions, namely *kahyangan jagat* and *kahyangan desa*. The *kahyangan jagat* is temple of which supporting devotees originated in every nook and cranny of Bali, while *kahyangan desa* has devotees merely from the local villagers.

*Kahyangan jagat* temple consists of the *Sad Kahyangan* and *Dang Kahyangan* Temple. The *Sad Kahyangan* is nucleus temple becoming the universal veneration temple of the Hindus, namely the Besakih, Lempuyang and Andakasa in Karangasem, the Batur in Bangli, the Batukaru in Tabanan, the Goa Lawah in Klungkung and the Pucak Mangu in Badung. Meanwhile, the *Dang Kahyangan* is the temple having relationship to the pilgrimage of the saints like Dang Hyang Dwijendra in Bali such as the Purancak and Rambutsiwi in Jemberana, Petitenget and Uluwatu in Badung, the Batuklotok, Ponjok Batu and Pulaki in Buleleng Regency. In addition, there are temples becoming the worshipping place of the Hindus but do not belong to the *Sad Kahyangan* or *Dang Kahyangan*, namely the Tirta Empul at Tampaksiring, Penataran Sasih at Pejeng.

Referring to the seminar on the Coherence of the Interpretation towards the Aspects of Hinduism held by the Hindu Dharma Council of Indonesia, the existence of the *Kahyangan Jagat* in Bali is based on the *Rwabhinada*, *Catur Lokapala* and *Sad Winayaka* conception. Temples referring to the *Rwabhinada* conception are the Besakih as *purusha* (male element) and the Batur as *pradhana* (female element). Those that based on *Catur Lokapala* conception are the Lempuyang, Andakasa, Batukaru

and Pucak Mangu Temple, while that based on *Sad Winayaka* namely the Besakih and Lempuyang in Karangasem, the Goa Lawah in Klungkung, the Uluwatu in Badung, the Batukaru in Tabanan and the Puser Tasik (*Pusering Jagat*) in Gianyar.

Since the rapid growth of tourism in Bali, many temples have become attractive tourist objects. Other than location is far from hustle and bustle of business activities they retain magnificent natural view. Just take examples like Tanah Lot Temple in Tabanan, the Uluwatu in southern Badung, the Besakih in Karangasem, the Tirta Empul at Tampaksiring in Gianyar have become renowned temples around the world.

Besakih Temple, the mother temple of Bali, perched on the foot of Mount Agung, including one of the wonders of the world. Tanah Lot and Uluwatu Temple are the magnet for tourists that like to see the pounding waves and offshore view while gazing at the sunset leaving for its beautiful berth. Tirta Empul Temple at Tampaksiring is a convenient place for self-purification while taking a bath at the shower having endless water flows. And, of course, there are many more nice temples to visit, including a couple of temples belonging to royal families in Bali that up to the present times remain to be well maintained. For instance, Taman Ayun Temple of the Mengwi Royal Palace is a tempting place and frequently selected to hold some tourism event like cultural dinner function.

To enter the temple area, one should pay attention to some local orders, including you, foreign visitors. For example, every visitor should wear Balinese costumes. Women who are in their period, those in condolence (who having death within the family) and the disable or patient suffering from contagious diseases are not allowed to enter the temple. In the meantime, within the innermost courtyard of the temple, household mothers are forbidden to breastfeed their baby and all visitors should practice the *tri kaya parisudha* (three attitudes being sanctified composed of thoughts, words and deeds). For further details, your tour guide will explain more in accordance with local tradition as each village in Bali has a bit different tradition.

At the moment, uniqueness of Bali as the Island of the Gods sets to be disturbed by the increasing number of hotels, villas, shopping malls, or elite housing complex located within the vicinity of sanctum. When you have an excursion in Bali do not be surprised if you feel slightly uncomfortable as your eyes turn fatigue after observing modern buildings, damaged roads or traffic congestion due to large amount of vehicles. Many people say cynically, “Bali as the Island of Gods” has changed into “Bali as the Island of Hotels, Villas, Restaurants, Stores, Supermarkets, Apartments, and Art hops.”



## ***PIODALAN TO IMPROVE THE RELATIONS OF HUMAN BEINGS***



**T**ourists should feel lucky and be happy to visit Bali because this island of a thousand temples is always safe for holidaying. In addition, you can also observe the local Hindus perform ritual ceremonies almost everyday at a *Kahyangan Jagat* or *principle temple* (a sacred place for all Hindus regardless of their origins), at a *Kahyangan tiga* (a sacred place for a traditional village), at a *melanting* temple (a sacred place for traders in a market), at a *Subak* temple (a sacred place for farmers), at a *Segara* temple (a sacred place for fishermen) or at a *Sanggah/Merajan* (a family sacred place).

Each sacred place aforementioned has its own piodalan day. The piodalan is performed based on the *wariga* (good or bad days according to the teachings of Hindu) that include the *wuku* (the cycle of 6 months/210 days), *sasih* (the cycle of 12 months/year), *sapta wara* (name of the five days, i.e. *Umanis, Paing, Pon, Wage, Kliwon*), *Purnama* (full moon days), *Tilem* (days without moonlight), and so forth.

For example a piodalan ceremony can happen in Batubulan village today, meanwhile there will be another one in Sukawati on the following day. There is also a possibility for the piodalan ceremony to happen at different temples on the same day. So it may be that Hindu people on one day shall perform their prayers at several temples from the morning to night.

*Piodalan* is an important and sacred day for Hindu people, which they look forward to like a person who looks forward to his/her birthday. All *pelinggih* (sacred buildings in a temple) are decorated on the *piodalan* day with colorful clothes, *pajeng* (*Balinise umbrella*), *umbul-umbul*, and other ornaments made of the young coconut leaves in which they all represent the philosophical values.

*Piodalan* is a sacred day, which is a very good day for Hindus to get closer to God and their ancestors' spirits and to ask for blessings from the God. Therefore, no matter how busy a person is, s/he will arrange her/his time to perform the *ngaturang ayah* (to take part) and perform the mass prayer at the piodalan ceremony. They all are worried to experience the *kepongor* (disaster) if they don't take part in a piodalan ceremony at their temples or merajan.

At the peak of the ceremony, there are a variety of *wali* (sacred and powerful) dances presented to God in a temple yard

and accompanied by the gamelan music orchestra which makes the dancing and atmosphere more alive. Then some people who are good at singing the verses of *Veda* perform the *makidung* (chanting the Veda verses), and *pemangku* (religious figures) say sacred chants with a certain tone that adds to the religious and peaceful atmosphere.

Apart from presenting offerings and performing the mass prayers on the *piodalan* day, the Hindus also make good use of the moment to observe the teachings of ethics and moral values in the community and to *menyama braya* (strengthen the fellowship relations and unity). The Hindus, who are busy on their normal days with their work, will be together on the *piodalan* day at a temple or *merajan* to perform their prayers and to meet their relatives and friends and to exchange information.

At a temple, *merajan* or other sacred places, the Hindus are obliged to behave according to the teachings of *dharma* (good), so all people greet one another in a friendly way, and they are all happy on the day. This kind of atmosphere will enable them to forgive and forget their faults and leave behind the hardship in their lives. A variety of social conflicts in a traditional village can be overcome through the *piodalan* ceremony.

Before the *pelinggih*, the Hindus ask for guidance from the God to establish a better future. They on this occasion also strengthen their harmony and unity so that the prosperity and happiness in the community can be maintained. The Hindus still manage to exist with their cultures and tradition in the current globalization and sophisticated technology era only through performing the *piodalan* ceremony regularly.

## “TUMPEK KRULUT”, SPIRIT OF ARTISTIC ACTIVITY FOR BALINESE PEOPLE



Should you be visiting Bali, when Balinese people celebrate *Galungan* and *Kuningan* festivals, your vacation may be less convenient due to adverse weather condition, dump, storms and the sun frequently covered by clouds.

The rites that are performed on the eighth month falls on *wuku pahang*, and is called *Buda Kliwon Pegatwakan* or *Buda Kliwon Pahang*. On this day, Balinese people (Hindu) put offerings and worship *Sang Hyang Widhi* (the Almighty God) to express their gratitude for bestowing prosperity and materials like *pangan* (food stuff), *sandang* (fabric and other secondary needs) and *papan* (housing).

Balinese people bring about special rites to request safety that is called *prayascita bumi* that aims at purifying the Island of Bali from *leteh* (dirts) due to natural disaster, human behavior that can destruct nature and those involved in bloody conflicts. This ritual is held simultaneously all over Bali under coordination of the Bali Regional Governement.

It would be a great opportunity for you if on *Buda Kliwon Pegatwakan* you have a closer look at a ritual procession at every nook and cranny of the kampong. Some main temples in Bali hold their *piodalan* (temple anniversary) on that day, like Silayukti Temple in Karangasem, Airjeruk Temple in Gianyar, Penataran Temple at Batuyang, Batubulan Kangin, Village Temple of Lembeng, Ketewel etc. The glorious atmosphere of celebration is accompanied with various dances and gamelan composition (Balinese music) that can be watched until late at night.

Ten days after *Buda Kliwon Pegatwakan*, Balinese people also perform sacrificial rites called the *Tumpek Krulut* ceremony. This day makes up a good day to maintain instruments of art like *gamelans* that is used to accompany ritual processions. If there is hamlet, customary village or performing troupe that buys new set of gamelan instruments, they will bring about a huge ceremony called *nyakapan gong* (installment rite). It resembles the wedding procession with *nyakapan gong* rite aims to request safety to *Sang Hyang Widhi*, to make good sound, harmonious tone so all *gamelan* players reach the glory of heart and mind.

Don't be surprised, if during the ritual procession there is something funny done by gamelan players, just like honeymooners who are embarrassing by kissing each other in public. For example, when *kendang lanang-wadon* (male-female drum) is hit, the

players behave in a funny manner imitating gestures of new honeymooners. *Tumpek Krulut* ritual and *nyakapan* gong ceremonies encourage Balinese people to maintain their art and culture, keep on doing creativity by combining art and tradition that is descended from ancestors in the form of a unique ritual.

All *pande* gongs (*gamelan* craftworker) will make offerings and perform worshipping, request safety at work and the *gamelan* they made will sound good. There are many *gamelan* craftworkers in Bali, like in Tiyangan Klungkung, Blahbatuh, Sukawati, Gianyar and so on. This ritual has a significant meaning, since the belief of Balinese people in *niskala* (unseen) power determines the goodness-badness of *sekala* (seen) world. Whatever mankind does, if the power of the unseen world does not permit, such action will not give a satisfied result. If you'd like to know more about Balinese art including the existence of *gamelan*, please have a look at the *nyakapan* gong ritual and visit the house of *gamelan* craft workers.

Many temples in Bali celebrate their anniversary to coincides with *Tumpek Krulut* day. Starting in the morning till late night, you can watch Balinese people who are good at dancing and playing *gamelan* freely. They do this voluntarily without any charges,

this is called *ngaturang ayah* or *ngayah* (devotional work). This is actually the fundamental concept of art activity for the ancestor of Balinese people; art activity is the manifestation of *bhakti*

(devotion) to the Almighty God, accompanying ritual tradition that is performed every day in Bali. This matter makes the Balinese art grow well sustain ably up to now. It also distinguishes Balinese art around the globe, for which to watch, but you'll you need to buy a costly ticket of course.

More interestingly, nearly all-Balinese people are able to dance and play *gamelan*, so the anthropologist Michael Covarrubias called all Balinese artists. It is based on his observation that at noon Balinese people can work in the rice field, as traders, carpenters or office workers, while at night play *gamelan* and dance accompanying ritual processions or entertain the public.

Nowdays, some of them dance and play *gamelan* to entertain visitors who spent holidays in Bali. In their art activity, especially in entertaining visitors both at hotels or tourism destinations, they usually ask for certain payment for earning a living and maintaining their art instruments accordingly. For this reason, you should acknowledge, but it has no association with *Tumpek Krulut*.

Due to influence of contemporary culture today, the interest of younger generation to play *gamelan* music declines. They would rather enjoy pop music and if there is a pop music show or concert, the young generation of Bali will overwhelm the performance. Conversely, the performance of Balinese *gamelan* arts always lacks of audience.

Today, many foreign tourists even get interested to study gamelan music and they can play the gamelan no less skillfully than the Balinese can. Those tourists usually found their own art troupe and often make a performance in the events like the annual Bali Arts Festival organized at Bali Art Centre. Meanwhile, Balinese just mesmerize when watching the performance of gamelan music mastered by foreigners. Not surprisingly, there is cynical satire, “probably, some day Balinese people will have to go abroad to study their gamelan art to foreigners.”

Young generation of Bali today seems to have less understanding on the significance and function of *Tumpek Krulut* ritual which they celebrate every six months.

## BORN ON *WUKU WAYANG*: ARTS SPIRITED



**T**he Balinese character and behavior influenced with the factor of *sekala* (environment) and *niskala* (magical world) that is related mostly with *dewasa* (the calculation of bad and good day), which based on *pawukon*, *wewaran*, and *sasih* that quite the same as a horoscope. This theory that specially explains about bad and good days is called as the theory of *wariga*, which is only mastered by certain persons, because to become a *wariga* expert, we should be brilliant, purified materially and spiritually, well behaved and be able to perform *upawasa* (fasting and obey its prohibitions).

Persons who are born on *wuku wayang* much possess arts nature and creativity, because this *wuku* is full with devout adoration to the Supreme God as the creator and ruler of arts. However behind that characteristic, *wuku wayang* is also ghastly considered, so the child who is born on this day might be viewed as less honorable if they get influenced by a negative environment. This creative nature will be changed to become a giant-hood nature, egoist, dour, hard to advise and wish to conquer by themselves.

This thing is caused by the effect of *wuku wayang* that considered *cemer* (dirty), where on this time Goddess Uma had executed a dirty thing, which is having a sexual affair with a cow keeper. Goddess Uma lost her mind when she was asked to search for cow's milk as the medicine for her husband, God Siva, who is ill. That nasty thing happens in the middle of the jungle, for the sake of milk, Goddess Uma allowed her honor. She had a sexual affair to saturate the cow keeper's lust. God Siva, who realizes that affair, then curses Goddess Uma and uttered, the child who born on *wuku wayang* will also be characterized full of lust, hard minded, just like giant.

However, God Siva is still merciful to give guidance that a child who born on *wuku wayang* should prepared for offering "*penglukatan Mpu Leger atau Sapuh Leger*" (self-purification ritual). *Tirta* (holy water) for this ritual must come from *Dalang Wayang Mpu Leger* or *Dalang Wayang Sapuh Leger*. With the sparkling of this *tirta*, those bad attitudes will able to be controlled.

I Wayan Sutirtha, a lecturer of Indonesian Arts Institute (ISI) Denpasar, whose daughter who was born on *Wuku Wayang*, will complete her age of one *oton* (210 days). This owner of Lokananta dance studio from Mukti Sub Village, Singapadu, Gianyar, will

perform a special ritual of *otonan* completed with *Mpu Leger* shadow puppet playing.

Meanwhile, I Gede Dharma Mahayasa, who was also born on *wuku wayang*, really loves arts and is also a creative student. Since he was 3 years old, he was already fond of playing Balinese music instrument and loves to see people dancing. At five years of age, he was already capable to play the instrument along with the adult people and vigorous in dancing. "Each time he saw *gamelan*, he wanted to join in," said his father who also is a *tabuh* artist from Sidemen, Karangasem. He also confessed that his only son was mind-hearted and sometimes difficult to be advised to have less pretensions. To eliminate this character, he has already conducted a self-purification ritual and also guided his son to pray diligently. "Hopefully he will grow to become a good artist," he expected.

If during your holiday in Bali you observe many children and teenagers behaving less polite, or getting involved in promiscuity, it is certainly not caused by the lacking of *Sapuh Leger* ritual. This phenomenon appears in Bali due to changing patterns in child care in the family. Many parents are too busy with their works outside the home, so they do not have enough time to care for their children with affection. Caring and nurturing of children is entrusted to babysitter.

Parents pamper their children excessively by providing sumptuous food, money, mobile phones, motorcycle, car, electronic devices, televisions, video games or Internet device, so their children grow selfish and spoiled, are unable to control emotions and demand for freedom all the times. They prefer to mimic the behavior of antagonistic characters as seen on television, video games or on the internet. Apparently, the advancement in information technology and communications has a great influence on the increasing phenomenon of children and teenagers delinquency in Bali.

## ***TETABUHAN ARAK, BEREM, TUAJ, AND CUKA: BUTHA KALA'S DRINKS***



Wherever you are traveling in Bali, it is easy to find the Balinese doing ritual activities. There are rituals held privately at home or at the family's holy place, and those held collectively at the *Pura* (temple) or many other sacred places like the beach, water resources, at the market, rice field and involving the *krama* (member) of the village or *banjar*. *Gamelan* (Balinese traditional music) sound is played incessantly, the smoke of fragrant incense and the sound of the hand bell of *Pemangku* (Balinese priest) who recites various mantra, makes the situation very merry and full of magical enchantment.

The rituals that are performed by the Balinese are according to the concept of *Panca Yadnya* (5 kinds of rituals as the shape of honest and straight forward sacred sacrifice) there is *Dewa Yadnya*, the ritual that is presented to Sang Hyang Widhi with all of His manifestations, *Pitra Yadnya* the ritual that is dedicated to the *pitara* (ancestor), *Butha Yadnya*, a ritual to the *Butha kala*, *Manusa*

*Yadnya*, a ritual for human beings, *Rsi Yadnya*, ritual for the Maha Resi. Those five kinds of rituals are aimed to keep the security and promote a harmonic life between *Bhuwana Agung* and *Bhuwana Alit* (the universe and all it contains).

Many kinds of *sesajen* (offering) that are dedicated during that ritual are a symbol of sincerity and purity of the Balinese for the gift of prosperity that is given by *Sang Hyang Widhi*, Gods and Goddess, the ancestor spirit, *Maha Resi* (Great priest), and still guarding the balance of the universe, the harmony of the power of nature, time and dimension (*Butha Kala*), and also the harmonic relationship between human beings.

The offering materials consist of solid substances, that is several Balinese cakes (*jaja*), fruits, meats, cooked rice, flowers, *janur* (young coconut leaf) and others. All these materials are arranged to create a beautiful, lovely, and tremendous *sesajen* (offering). Whereas the liquid substance contains *arak*, *berem*, *tuak*, *cuka*, and water. These liquid substances in this offering are called *tetabuhan/tabuh*, because the way to dedicate is by *menabuhkan* (pouring) it to the ground or besides the offering three times.

According to the Balinese faith, this *tetabuhan* of *arak*, *tuak*, *berem*, and *cuka* is because they are the favorite drinks of *Butha Kala*, magic creatures who also guard the safety of the universe.

By giving the tribute in the form of their favorite foods and drinks, those creatures will never disturb the ritual celebration, then they also participate to keep the universe and human life in prosperity.

With the belief of *Butha Kala*, the mysterious power of nature in its various manifestations, many mysterious stories are spread between people. A lot of places in Bali, whether mountains, rivers, rice fields or a big trees are considered to be sacred because it is believed that magic creatures stay there. The information about the mysterious events, creatures, and places often become a hot story in many mass media that are published in Bali. A lot of Balinese traditional painters pour their ideas on canvas about mysterious creatures with scary faces, and the mystery of the universe is absorbed and transformed into paintings.

The drinks such as *tuak*, *arak*, *berem*, contain alcohol, and if consumed in a large quantities will cause inebriation. But, if just a little bit is taken, it will warm the body. During the rainy season like now, alcoholic drinks can be mixed with tea or coffee. Some say that *arak* mixed with certain spices or roots, is a strong potion and able to increase sexual desire.

Various libations like arrack, rice wine, palm wine and vinegar are some of Balinese offerings dedicated to *Bhuta Kala*. But, within the past ten years, in Bali, more and more teenagers and young



people are fond of drinking wine mixed with methanol or energy drink supplement, and some mixed it with drugs. They usually drink while doing a party on the streets or special places away from the crowds until all participants getting drunken and falling unconscious. As a result of poisoning, tragedy occurred repeatedly due to drinking arrack and cost a lot of victims to death. If there are survivors, now they cannot regain their prime health and turn temperamental like people suffering from mental disorders. Eventually, they become loyal inhabitants of the asylum.

## ***SARASWATI DAY*** **CLEANSING KNOWLEDGE**



**A** wise man would say that a book is a means of understanding earthly knowledge. A man will grow ever more clever and his thoughts will develop into a wider horizon by reading more books of various backgrounds. But having intelligence alone, without a holy heart, a man becomes arrogant and misuses his knowledge to obtain destructive aims.

To prevent a misuse of knowledge, the Balinese have a special holiday called *Saraswati* to celebrate and by so doing to make people conscious of the need to honor knowledge to the benefit of human kind. The *Saraswati* holiday is also termed by the Balinese as ‘*Sang Hyang Aji Saraswati*’ festival. It is celebrated on *Umanis* Saturday of *Wuku Watugunung* according to the Balinese traditional calendar, and fall.

It consists of a range of ceremonies starting on Sunday, when the Hindu adherents begin to increase vigilance and to cleanse their thoughts. On Tuesday, , the so-called *paid-paidan* day, the Balinese keep their thoughts holy and put their lust under control so as to

avoid negative practice in benefiting knowledge. Wednesday, , called urip day is time for Balinese to perform yoga meditation, while Thursday, the *panegtegan* day, is the day of considering everything to be done on knowledge so as to avoid transgression against *dharma* teaching. On the day of *pangeredanan* Friday,, people concentrate on what should be needed to honor ‘‘Sang Hyang Aji Saraswati’’ manifestation of God, including making offerings to all books, *lontar* palm-leaf manuscripts, followed by ritual to the honor of ‘‘Dewi Saraswati’’ goddess.

A grand offering consists of three rice cones, fruits, and rice and its all sorts of side dishes. There is also a *madya* middle offering and the *nista* lowest class offering for people on a smaller budget.

After having finished with the ritual, while the sun is going down in until late at night, people read holy literature scripts, *dharma tula* discussion, lectures on religious teachings, and interesting reading sessions. The day after Saraswati holiday is termed *Banyu Pinaruh* Day, which is on Paing Sunday of *Wuku Sinta* according to the Balinese traditional calendar’. It is filled with a parade of people going to the beach to bath in the sea and eating yellow rice. The final ritual of *Banyu Pinaruh* is aimed at taking benefit of the knowledge for humanity in line with the advice proposed by the Bhagawan Byasa ‘‘Bhagavadgita’’ book.

## CELEBRATING SARASWATI ON THE ROAD

On ‘*Saraswati*’ day, The atmosphere in schools or campuses is different from the usual daily routine. Students put aside their school uniforms and put on traditional Balinese temple clothing. The previous day, they would have been busy preparing ceremonial necessities, decorating religious structures, cleaning and tidying up the books in library and rehearsing gamelan composition to be performed during the ceremony. All of these goings on can be seen throughout Bali during the day dedicated to science and knowledge, the ‘*Saraswati*’ day.

If you wish to see more, go to any school or campus in a village or city. Unfortunately, this- year ‘*Saraswati*’ celebration falls on the same date as a school holiday and the main exams. There will be of course less merriment. Many students have left to celebrate the ‘*Saraswati*’ day at their hometown.

The Institute of Hindu Dharma Negeri Denpasar , for example, has formed a special committee to aid a successful celebration. The celebration begins at 8.00 a.m. with an offerings presentation administered by a priest and congregational prayer. At night, there will be the reciting of religious texts. ‘‘We have done it on a routine basis, once every six months,’’ said I Wayan Mandra. Another celebration takes place at 7.30 a.m. by Dwijendra

educational institution that manages various schools for different age groups

The principal temple of Denpasar, Jagatnatha Temple, starts the celebration at 7.30 a.m., with even more participants and merriment. The community in general, school students and Bali governmental officials such as the Governor will attend the celebration. The atmosphere might be a little formalized but by no means less solemn. Given that many people will come to pray, the congregational praying is conducted in stage since the temple's open space is not wide enough to hold them all at the same moment. At night, the reciting of religious text is organized, coupled with religious discussion and performance of puppet play.

You can visit the place where the recital is conducted at night. You will observe Balinese deeply engrossed in reciting the texts. It will certainly involve texts concerning the purity of heart, words and deed Balinese always upholds and practices. Alternatively, during the *banyu pinaruh* day in the following morning, you can pay a visit to a Balinese priest to see the people sanctify themselves with holy water and given *nasi bira* (yellow rice) and *loloh* (medicinal herbs). One thing to keep in mind is that you should display courtesy so as to comply with Balinese etiquette when entering temples or joining recital groups. You might feel more

comfortable accompanied by a local guide to tell you what's going on.

Despite having the Sarasvati Day that is very important to improve the standard of education, but many people in Bali, especially in rural areas, do not care about the education of their children. They are more excited to have ceremonies than sending their children to pursue higher degrees. As a result, human resources of Bali stay low and are always unable to compete in job opportunities against regional migrants who are now flooding Bali.

## TEACHING CHILDREN ABOUT THE ENVIRONMENT



Parents in Bali have their own way of teaching their children to conserve the environment. As well as the ritual procession of *Tumpek Bubuh*, they are also taught how to care for the environment from an early age. Children are encouraged to use their intuition and thought; the way is neither transparent nor mysterious. Parents prefer not to try to give a complete explanation, because they are afraid that the method will be wrongly expressed.

When the parents in Bali want to convey the way of environment conservation by planting a coconut tree, for example, they invite the children to participate in making the hole. After that, they carry the children one by one while putting the *pijer* (coconut seed) in the hole. The parents only explain that carrying the children symbolizes their hope that the coconut will be fertile, have a strong trunk and have lots of fruit, just like the parents carrying their children.

Coconut trees for the Balinese have a multiple use, where its leaves start from *busung* (young coconut leaf), *selepan* (ripening coconut leaf) until *danyuh* (dry coconut leaf), which can be used

for rituals. Many *jejahitan* (plaited coconut leaves) are used in ceremonies and leaves can also be used for food places, brooms and roofs. Its fruit can become a traditional Balinese food supplement, used in *lawar*, *jukut urab*, *sager*, *saur* and cakes. It can be processed to make cooking oil and the rest, in the form of *usam*, can be mixed with pork. Meanwhile, the coconut trunk can be used as house or sacred place material. There are many Balinese artisans turning coconut trunks into works of art to sell to tourists.

The Balinese also give an example to their children by placing a young trunk on the top of the trunk tree that just been cut. Usually, they choose a good quality tree that has attained the age of tens or hundreds of years. This process is to remind their children to always plant a new tree as the replacement for a felled one. Just like the proverb, '*patah tumbuh hilang berganti*' (the one that is broken grows, the one that is lost will be replaced), or '*mati satu tumbuh seribu*' (for one that has past, a thousand will grow). That will guarantee conservation from time to time. Humankind shall not lose food resources, clothes and shelter.

But, does carrying children and placing the young trunk have a simple meaning? This behavior seems common, but if it looked at through mature eyes, it contains a multidimensional religious point. It contains guidance in gardening, moral guidance, love and affection,

and playing. From an early age, children are taught the way education experts claim – ‘learning by doing’. By direct field practice, the children more quickly absorb the lesson and will remember it forever. The methodology is very simple but it works effectively.

A child while being carried, listening to advice how on how to plant, take care, and use the coconut tree, learns the benefit of the plants for the existence of human life. For the children, besides obtaining the theory or useful advice of planting, this is also their chance to play and feel the love and affection of their parents.

Playing in the garden also makes the family very merry and happy. The children whilst carried by their parents, like to play around, such as shaking their body or legs. The risk is the parents will lose for balance, and then fall on the ground. Seeing their parents and brothers fall, the other children will cheer before helping. While sitting together, the parents give advice in order that the children will not randomly climb trees, shake trees and cause destruction. ‘If this happens, we will fall in need and will not be able to eat,’ the parents said. The children nod their heads as to show that they understand the message. The children may also realize that harming anyone or anything, including plants, will cause suffering for all creatures.

The habit of carrying a child while planting coconut seedling is almost no longer undertaken by Balinese in keeping with their enjoyment to sell land and suddenly become the new rich and finally fall back to be poor. Balinese people have run out of space for planting coconut, whereas their life is very dependent on coconut trees because they still maintain the traditions and religious rituals requiring a lot of leaves and coconuts.

## ULUN DANU TEMPLE AT BERATAN LAKE, GUARDIAN TEMPLE OF WATER SOURCES IN BALI



Within Bedugul tourism area, on the rim of Beratan Lake, stands Ulun Danu Beratan temple. God is enshrined and worshiped here as the Creator and Ruler of water. This is the source of vital vital supplies to Tabanan, Badung, Denpasar and Bali communities to water rice fields, supply daily needs and organize aquatic tourism. The celebration of the temple birthday falls on *Anggarakasih Julungwangi* (Tuesday *Wuku Julungwangi*) and is organized once every six months. A multitude of Balinese Hindus flock around the temple to present offerings and conduct prayers for welfare and preservation of water sources.

As recounted in the Purana Bali palm-leaf text, the temple adjoining the lake represents the manifestation of *Danu Kerti*, or one of *Prakerti Yadnya*, or the observance to offer holy sacrifice for preservation of water source by organizing *Mulang Pakelem* (sacrificial ceremony with animal offerings) in the lake, rice fields and other agricultural fields. The ceremony embodies the amiable

spirit of human being for the nature that has showered abundant supplies for daily needs and represents the application of *Tri Hita Karana* philosophy.

Ulun Danu Beratan temple is bestowed with a surrounding of scenic natural beauty that has attracted many visitors to spend their holidays there. The temple environ is now growing into a cosy recreational node equipped with several amenities such as hotels, souvenir shops and restaurants. Your visit to Bedugul is not yet complete if no drop-by is made to Ulun Danu Beratan temple. As the full moon glows in nightly sky and reflects upon the lake surface, the temple and the lake combine into magnificent scenery with a mountain breeze blowing and whistling slowly.

The symbiosis between humans and nature has been compared to that of the tiger and the jungle. The kind-hearted tiger protects the jungle from the bad guys whilst the dense jungle provides the tiger with a protective habitat and an abundance of food. By that, through the ritual procession of *Tumpek Bubuh*, the Balinese ask for all of human kind in the world to protect the living environment, so that we will not lose that which supports our primary needs of food resources, clothing and shelter. If you are now journeying in Bali, don't be surprised if you see the Balinese serve

offerings on the trees, or see the *pemangku* (ritual ceremony leader) guide the ceremony in the middle of the garden.

Almost every day, we hear stories about the destruction of the environment through the mass media. Public opinion, which supports law enforcement and sanctions against those who break conservation laws, also often appears in the media. The condition of the natural environment is not improving and is getting disturbed by the human acts that exploit natural resources without any confirmation.

For the Balinese, protecting the environment is a holy duty in applying the Hindu doctrine. People and the environment cannot be separated and always depend on each other. The concept of *Tat Twam Asi* (that was you), that humans are part of the living environment, means that the Balinese are careful to have a harmonious relationship with their environment.

The daily life of Balinese Hindus also takes into account the protection of the environment. Don't be surprised, if one day in Bali, you find a big tree on the side of the street or in the yard that is decorated with *kain poleng* (black and white squared cloth) and given offerings. This is a reminder for you to always keep a harmonious relationship with the universe.

The island of Bali is rich, fertile, beautiful, and has an abundance of food. This continues to inspire Hindus despite the

steady increase in construction work for hotels and other luxury. Bali, which is small, still has enough fertile agricultural land and space to take care of the ecosystem. If the environment of Bali is watched over well, then '*Asing tinandur sarwa nadi, asing tinuku sarwa murah*' (What has been planted will prosper, all of the life's needs will easily be obtained)

The community living around the temple believes that any indecency shown within the temple vicinity would cast disaster to the doer, the curse of Danu Beratan the goddess. They advise that any intention to enjoy the temple beauty should rest on goodwill not to impose damage on the temple fabrics and the lake. Pollution to the temple and to the lakewill signify damage to the water sources in Bali.

Unfortunately, the road, green environment and comfortable atmosphere in the vicinity of Lake Beratan are currently starting to be disturbed. Many investors and regional migrants from outside Bali build hotels, villas, restaurants, souvenir shops that do not heed to environmental sustainability. Street vendors carry out their activities by offering a variety of drinks and snacks that can harm the beauty. Meanwhile, government officers are unable to do much because they have repeatedly disciplined those traders, but they came back and more regional migrants cut down the forests around the Lake Beratan.

## GALUNGAN DAY



The following are some holy days to be celebrated before, on and after Galungan Day on Wednesday in Bali.

### “Sugihan Jawa and Bali”

There are two kinds of Sugihan Holy Days, which are for both physical and spiritual purification. Firstly, *Sugihan Pangenten* (*Sugihan Jawa*), which will be celebrated on Thursday, is a day of purification of *Bhuwana Agung* (universe) and sacred sites (temple, ancestral Merajan temple, and houses), by offering *sesajen*, usually flowers, to honor deities and ancestors. Secondly, *Sugihan Bali* is celebrated on Friday, by holding a ritual and asking for *tirtha panglukatan* (a means of cleansing) given by a *pemangku* (priest).

### “Penyekeban”

On this day, Sunday, all implements needed to celebrate Galungan Holy Day are prepared, by performing a process of mature fruits and starting to cook a variety of food and delicacies dedicated to the Galungan Holy Day.

### “Penyajahan”

This event falls on Monday, inviting Hindus to master and subvert physical cravings towards promoting vigilance, patience, holiness, and closeness to Ida Sanghyang Widhi (God Almighty).

### “Penampahan”

*Penampahan Galungan*, which falls on Tuesday, is a busy occasion to survive against *Sang Kala Tiga Amangkurat*, the dark power trying to provoke the human spirit. On this day, people are to slaughter pigs, *nampah celeng*, for sacrifice. The meat is then used to make *sesaji* foods such as *lawar* chopped meat and satay. In the evening, *maprayascita* and *Bhuta Yadnya* rites are carried out by placing the *sesaji* in courtyards and houses and beside weapons or daily-work tools. A *penjor* is then placed in front of houses.

### “Galungan”

*Galungan* is the peak event, falling on Wednesday, It reflects the victory of *Dharma* (Truth) in flight against *Adharma* (Evil). The prepared *sesaji* is dedicated to Ida Sanghyang Widhi, followed by common prayer in the ancestral temple, *Merajan* or *Pura*. The Philosophical value of Galungan is to uphold *Dharma* with day-



long prayers and *pesantian*, reading or melodically citing sacred songs, taken from the *wiracarita* sacred verses, Mahabharata and Ramayana. By interpreting the sacred verses, Hindus people receive guidance towards keeping *Dharma* (virtue) through the ups and downs of economic and political crises.

### **“Manis Galungan”**

*Manis Galungan* days falls on Thursday, when people visit others, usually family members, before 12.00 o'clock. Some people, mainly young couples, spend time and tourist attractions.

### **“Pemaridan Guru”**

Saturday, is the day of *Pemaridan Guru*, is a day of self-purification both physically and spiritually, followed by *nyurud* or asking for *Yadnya* in the form of *Guru's* rice cone as a gesture of gaining bestowal from *Bhatara Hyang Guru* deity.

### **“Ulihan”**

Sunday, is *Ulihan* day when deities go back to their respective sites in Heaven, while the following day of Monday characterized as *Pemacekan Agung*, aimed to let *Sang Bhuta Galungan's* spirit and entourage go back to their site of origin.

### **“Kuningan”**

Friday is the day of *Penampahan Kuningan*, and occasion when Balinese again prepare *sesaji* for Kuningan Holy Day, often called *Tumpek Kuningan*, *Dewa* and *Pitara* gods again bless people, animals, and the natural environment, with *waranugraha* awards both physically and spiritually.

### **“Buda Kliwon Pahang”**

Wednesday is a day of *Buda Kliwon Wuku Pahang* or *Buda Kliwon Pegat Uwakan*, the end of the Galungan celebration series. It is a day when Balinese are busy with post Galungan and Kuningan waste material, including uprooting of *penjor* poles, to restore a clean and orderly environment. Waste materials remaining from ritual implements are burnt and their ashes put into young yellowish coconut fruit and buried in the sacred yard of houses or *Merajan*.

All series of rituals associated with the Galungan and Kuningan festivities until now are running well. However, due to the influence of contemporary lifestyle, on the celebration of Galungan and Kuningan, many Balinese youths coalesced into customary youth club (*Sekaa Taruna*) organize a bazaar or mini stall at village hall

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providing food and beverages. Commotion leading to fights often occurs because visitors of bazaar are getting drunk. This phenomenon is highly deviated from the significance of Galungan and Kuningan denoting an expression of gratitude for the victory of *dharma* (virtue) against *adharma* (evil).

## NUSA DUA AND DANG HYANG NIRARTHA *MOKSA SPIRIT*



**N**usa Dua and surrounding areas such as Tanjung Benoa, Jimbaran and Pecatu, in the southern part of Bali have become popular tourism destinations. But, before the 1970's, this area was an arid and barren with a fringe of swamp and mangroves. This hilly, coastal area surrounded by the Indian Ocean, has now developed into a tourist area with big hotels, and the many artshops.

If you have enough time to travel around the Nusa Dua coastal area, the sound of the ocean will sweep away your worries, and provide you with a mental and spiritual freshness. From the hill-tops, you might spot turtles or fish. Many mysterious stories have emerged from such sightings. Believe it or not, the people from Nusa Dua beach, Jimbaran, Pecatu, Tanjung Benoa are said to have a strong inner power, so that they are known as invulnerable and courageous men.

A long time ago, many great *Rsi* (holy title for ascetics) chose Nusa Dua coastal area for practicing Yoga meditation and *olah kanuragan* (a skill to practice connection with the inner power).

The place where all the Rsi held their spiritual activities was declared sacred and a *pura* (temple) built. One of the well-known temples is Pura Luhur Uluwatu, which is located right on the ‘leg’ of Bali, on the top of a steep hill. It’s quite a miracle that Pura Uluwatu still stands on the top of a coral hill that has withstood the pounding of waves for hundreds of years. Wild monkeys still guard the temple. There is another such temple in Jimbaran named Pura Ulun Swi.

According the historical lontar records, such as *Lontar Kesuma Dewa*, *Lontar Padma Bhuana*, *Lontar Dwijendra Tattwa*, Uluwatu temple already existed in the 11th Century by Mpu Kuturan in King Marakata’s reign. Whereas, *Lontar Dwijendra Tattwa* explains that Pura Luhur Uluwatu was much related with Dang Hyang Nirartha’s voyage in spreading the spiritual enlightenment to the Balinese people during the 15th century. At this place, Dang Hyang Nirartha (also called Dang Hyang Dwijendra) did Yoga meditation, until he reached the highest spiritual level *moksa* or *Ngeluhur* in Balinese. So, the Balinese called that sacred place “Pura Luhur Uluwatu”.

Some suggest that “Uluwatu” comes from the word *wulu* and *watu*. *Wulu* means head, and *watu* stone. Pura Luhur Uluwatu means *pura* (temple) on top of stone. It is located in Pecatu village. The construction, which is in the form of a gate and statue in the

Uluwatu temple resembles Sakenan temple located in Serangan. Uluwatu’s “Paduraksa” (Candi Kurung), have the shape of winged portals that resembling those of Sakenan and Sendang Duur in East Java. Besides that, there is a small *candi* (ancient Hindu or Buddhist temple or shrine), *candi bentar* (spilt gate to a Balinese temple), and two statues of Gajah Watra (Dwarapala).

The structure of Uluwatu temple is divided into three yards. There is the *jaba sisi* (outer yard), *jaba tengah* (central yard), and *jeroan* (inner yard which is the most sacral area). At *jaba sisi* there is the Dalem Jurit temple, in a *bebuturan* construction as Pelinggih Ratu Bagus Jurit, and the monument of a broken canoe and intact canoe. The Broken canoe is as a symbol of a boat that is sailed on by Dang Hyang Nirartha while crossing the seas from Java to Bali. Whereas the intact canoe is a symbol of the boat that is sailed on by his wife and son, named Ratu Bagus Jurit.

At the *jaba tengah* (middle yard) there is a Candi Agung (great *candi*) as the entrance to *jeroan* (inner yard), winged *candi bentar* and two Dwarapala statues. While in *jeroan* (inner yard) there is a Meru Tumpang 3 (three levels of Meru) as a throne for *Sang Hyang Widhi* (God) in his manifestation as Dewa Rudra, the ruler God of south west Bali. There are also two *tajuk/pepelik* halls as a place for ritual offerings, a *tapasan (candi)* as Bathara Segara throne and also as symbol of turning over the Mandara Giri

mountain, when the Gods were looking for Tirtha Amerta (holy water) in the ocean.

Uluwatu's sacred day (*Piodalan*) is held every six months, on Anggar Kasih Medangsia. When this day comes, thousands of Hindu's in Bali gather to perform a ritual ceremony from day until night. Usually, the *Piodalan* goes on for 3 to 7 days. If you visit this place on that day, be prepared to be jostled along with all the Hindu pilgrims. But you must beware, because the monkeys in the temple are very naughty and often disturb visitors by looking for food.

Meanwhile, according to the Lontar Usana Dewa, Lontar Ilikita, Babad Mengwi and Babad Jimbaran, Pura Ulun Swi which is located in Banjar Menega, already existed in the 11th Century by Mpu Kuturan, and was renovated during these years. This temple has a close relation with the existence of Pura Luhur Uluwatu. At Pura Ulun Swi, three statues are in front of *Meru tumpang 11* (eleventh leveled of Meru). The statues are: *Dewata Nawa Sanga*, in the form of Rudra on the South side, *Panca Pandawa*, in the form of *Bima* in the centre, and *Dewa Asta Wasu*, in the form of *Gana Patya* on the North side. The position of those statues is probably related to the years; *Dewata Nawa Sanga* is the symbol of 9, *Panca Pandawa* as the symbol of 5, and *Gana Patya*, *Wasu* as the symbol of 8. If we combine those numbers, it makes 958

Icaka or 1036 B.C. Ulun Swi's sacred day is held every six months, on Sukra Paing Dungulan, or 2 days after Galungan day. When the day comes, Hindus all over Bali perform ritual ceremonies at this temple.

Since the development of Nusa Dua area into a tourist destination along with the building of hotels and other tourist facilities, magical-religious vibration gradually fades. The road to Nusa Dua is overwhelmed by vehicles and traffic congestion causing the increasing air pollution every day. At night, people should watch out if passing through the road because a crime often occurs.

## NUSA PENIDA, THE ISLAND OF A MILLION MYSTERIES



**B**efore tourism was as developed as it is today, the natural attraction and beauty of Nusa Penida (*Nusa Gede*), an island in the area of Klungkung Regency, was almost uncounted. People only saw the island located southeast of Bali as a dry coral area. Many social problems dealing with poverty, water demands and health were apparent.

Surrounded by waters with high waves on certain days has made Nusa Penida a remote area. It takes about one hour by boat or small fisherman's ship to cross the sea from Kusamba, Klungkung or Sanur to reach the white sandy beaches of Nusa Penida. There is no permanent pier up to present, so that they can only moor on the beach at high tide, otherwise passengers have to get off the boat about a hundred meters from the beach and walk through the knee-deep or waist-high water.

Its remote condition has made Nusa Penida the keeper of many magical mysteries, for there are many sacred places and temples. The Balinese people often call Nusa Penida "the Island of a thousand mysteries". Besides its wild natural topography, there

are also historical stories relating to the kingdom eras in Bali. One of the famous ones is the Dalem Peed Temple, which is believed to be a sacred place with supernatural powers. The god that supports the temple is quite powerful, and many people visit the temple to ask for strengths. Witch doctors also come to ask for the god's blessing to gain their magical powers. Various mysterious stories come from Nusa Penida, so that the island has become more and more sacred for Balinese people.

Up until the present, Balinese people, especially they who live around Ketewel, Batuyang, Sanur, Kusamba, and several places along the coast close to Nusa Penida, believe that "Bhatara Nusa", which is illustrated to have a scary face, often *melancaran* (have a walk) to Bali on the *sasih ke-enem*, the period in the six Balinese months or around December during the wet season. It is said that he is going to find *lelabaan* (food) for the dead people. He usually starts the journey at *tengai tepet* (noon), *kalikawon* (around 6 o'clock in the afternoon), and *tengah lemeng* (midnight). Thus, people do not dare to go out during such times, and they will stop their activities for about one hour, for whoever go around or do an activity while the god is passing (*Bhatara Nusa melancaran*), shall die.

On the *sasih keenem*, farmers wear *sawen* on their heads, such as a piece of pandanus or grass inserted in the hat or on working equipment. By wearing such *sawen*, they shall not be disturbed by the *rencang-rencang* (escorts) of Bhatara Nusa. “We still believe the presence of the powerful Bhatara Nusa who keeps on going around to our village,” said I Wayan Tedun, a farmer at the Batuyang. According to him, once there was a shepherd guarding ducks in the field. He didn’t pay attention to the warning not to go out or work at noon during the *sasih keenem* period, suddenly there was a tornado from the Nusa Penida direction and this killed him. That’s why he always reminds his family not to do activities during the traveling time of Bhatara Nusa. And during the *sasih keenem* period, when the seasons change and many people get ill, the people of Bali make a *caru* ceremony to neutralize the power of nature and ask for the mercy of Bhatara Nusa so that he shall not disturb the people and ask for an apology for any sins they might have done.

But today, Nusa Penida has been turned into a tourist resort that attracts tourists. Various tourism facilities have been built, cruise ships also visit the island and bring over hundreds of visitors. The beautiful nature and big waves have made it a paradise for those who love surfing, diving, and other kinds of water sports. Various

tourism attractions have been developed, including the plan to make Nusa Penida a casino resort.

For Balinese people, the religious, magical atmosphere in Nusa Penida has to be well kept, for, as an island located southeast of Bali, it can slow down the winds from the Indian Ocean, or the heavy winds from Australia. Thus, the magical stories actually guide Balinese people to live in harmony with nature. If tourism accommodation facilities are uncontrollably built in Nusa Penida, it may damage the environment, and lead to bad results for the Balinese.

So, if you want to see and enjoy the beautiful panorama of nature without being subject to air pollution plus listening to various supernatural stories from the people, you’d better go to Nusa Penida. But you have to keep the natural resources undisturbed for the “Bhatara Nusa” shall be angry and ready to punish anyone damaging his paradise. If you go by small boat, be careful of the strong southeast wind.

Although Nusa Penida (Gede Nusa) has planned to be developed into a tourist destination, but until now only a rapidly growing tourism on the island next to the Nusa Lembongan. Gede Nusa community are still many who live in poverty with low educational level. Who live in coastal areas more dependent on the generosity of marine life with a seaweed farmers and fishermen.

While living in the interior became more farmers to keep cattle. Nusa Penida region is hilly limestone with limited rainfall is often difficult to make people clean water for daily use. Their income is also not sufficient to meet the needs of a very large living today, so if compared with mainland areas in the regency of Klungkung, Nusa Penida is still an underdeveloped area in both the fields of economics, health, and education.

## **BALINESE WOMEN PROPOSED BY POLITICAL PARTY**



“Some performance and life style may change together with reached economic advancement, but the personality and identity of the Balinese woman should be defended. Our party will struggle for the woman clan to reach for their rights, not to lose the identity,” that was a slogans, which is echoed by the campaigner to attract Balinese woman’s sympathy.

Women’s clans in Indonesia, including the Balinese woman, on today’s General Election surely get pumped for their spirit to compete for 30 % position inside legislative council. Now, the political parties proposed many Balinese women as legislative candidates. However, many Balinese women never worry and are not interested to become legislative members. They are still seriously engaged with their daily professions, whether as a private employee, housewife, laborer, merchant, or farmer. Balinese woman’s daily work still colored with unstopping social-religious activities.

If you have a chance to visit to Bali right on *Galungan* Holy Day, you will find Balinese women, especially those who are

already married, busy with their work. They prepare the offering and ceremonial equipment for *Galungan* without time limits. Start from staying awake at night *majejahan* (making for offerings), and get busy all day long in the kitchen to make several offering cakes, until rushing to the traditional market to purchasing the entire ceremonial equipment needs.

The entire religious holy day series, whether of *Galungan* that begins from *Tumpek Bubuh* and end on *Tumpek Kuningan*, or else within each *piodalan* (ceremonial day) and other rituals including *manusa yadnya*, *pitra yadnya*, *bhuta yadnya*, was really confiscating much energy. However, the Balinese woman is never tired of making the offerings as an entity of a homage and fortune service in front of *Sang Hyang Widhi Wasa* (God the Almighty) for His blessing and prosperity for entire human beings. On the celebration day, Balinese woman's work starts at dawn.

They wear traditional costume and get dressed neatly with make-up and fragrance. For the wealthy class, they wear gold jewelries such as bracelets, necklaces, earrings, and so on. Next, they altogether will sink within religious ceremonial event. Some arrange the offerings, offers for offerings in several *pelinggih* (shrine) and sacred sites, and some are dancing and *mewirama* (singing holy songs).

But don't absorb a wrong perception. Balinese women are not enslaved by an awkward tradition. If there are no religious days or any social activities inside the traditional village, Balinese women are a hard workers and perseverant figures. They never are ashamed if one day they are seen on the street as an asphaltting worker. Or, they are not hesitant to work as construction workers, working in the rice field, and more. Lately, along with education progress, many Balinese women becomes a successful entrepreneurs, a firm handcrafter, and as a private employee or civil servant. However, they never forget their task and duty as a nice *krama desa adat* (villager). Moreover at night, they still have enough time to perform at a star-hotel or village as a skilled dancer.

Glimpses for the glorious tasks and duties of the women, *Bhagawan Manu* confessed that women and mother clan, as a clan that gives happiness within this life. Because of that, woman clan should be respected, concerned, protected, and awarded with jewelries or other things. "By recognizing the woman's character and instinct that is destined by the God, then each man must try to secure the woman with as strong as they can," that was stated by *Bhagawan Manu* in Holy Book *Manawa Dharma Sastra* IX. 16.

In contrary, "Women who control their mind, speech, deeds, and not breaking their duty to their husband, will acquire a



place in Heaven. Within this realm, they are called as *sadhwi*, a nice and loyal wife. The Balinese woman, thus, since they were born, are destined to always become a devout servant, perseverant worker, and a figure that is not at ease being hopeless. Working is a worship, homage entity to God. The Balinese woman is a servant that affected by the God and Goddess, so the elder in Bali is always advises their daughters to always keep self-honor, family dignity with behavior of *luh luwih* (primary woman) and avoid the behavior of *luh luwu* (as a bitch or behavior of a woman that is easily seduced of norm disorder behavior).

Because after the Balinese woman is married, then they will totally release from their parent's responsibility. And next, they become the responsible for their own husband and parents in law. Here, they should able to put themselves into their new community, new family, and new village. For sure, they will find a brand new thing that, off course, is not well understood, whether of etiquette or religious ritual system, so they should learn autonomously and adapt with the environment. Because of that, it is not amazing that in the middle of an economics crisis that is attacking Indonesia at present, Balinese women are still full of enjoyment in doing their tasks and duties, whether as a career women, housewives, construction workers, etc., or as religious villagers.

And at the moment, many Balinese women are proposed to by political party to become candidates for legislative membership. "If we get elected, we will struggle for Balinese woman's destiny, in order to create a better future for them," this is what is promised by Balinese women who had accepted the proposal of being a legislative candidate.

But the reality, they are elected and seated in a chair legeslatif rarely do social activities to promote women's Bali. In politics, appointments often just become a powerful weapon to gain sympathy. Balinese women who do not know politics, indeed easy given the promise and never knew how to collect the appointment.

## ARTISTIC GOODS IN BALI



**H**uman beings have the instinct to always improve their civilization. So, cultures and civilizations grow variously according to the demand of human life in facing the challenge of nature. From the feeling of dependency to the power of nature the facilities that have artistic values, like painting, architecture, sculpture, dancing, singing and so on were produced.

The function of art was once for the importance of ceremonies, both in temples and palaces in Bali. The work was offered as a form of decoration of the temples, king's residences, officials or the individual's own home. They painted, danced, played instruments, made sculptures, carved, *mekidung*, *mewirama* as one expression of sincere devotion to *Ida Sang Hyang Widhi*, kings, leader, and society.

The daily activity of the Balinese artists can not be separated from the ritual and traditional processes which are based on the flexible teaching of the Hindu religion, their daily life is *ngayah*; a long dedication/devotion to reach the perfection of life. This *ngayah* concept was also the reason why the Balinese artists in the past

never included their names in their creations, they were more tolerant and focused on togetherness, *asah*, *asih*, *asuh*, *paras*, *paros*, *sarpanaya*, *sagilik-saguluk*, *salunglung*, *sabayantaka*, so that many artistic works are anonymous. Thus, the Balinese art culture is more of a communal art culture.

In Bali, arts have lived since the pre-historical era. Balinese history itself can be divided into 4 (empat) eras, namely: the Pre-Hindu Era (abad VIII); The Balinese Kingdoms Era (VIII - XIII); The Entrance of the Majapahit Era (abad XIII - XV); The Contact with the Western and Independence Era (abad XV - XX). For example, the art found in the Pre-Hindu Era, according to the data in the Museum Purbakala Bedulu, Gianyar include the kinds of tools from the Stone Era (Palaeolithic), tools made of bones and horns (Mesolithic), smoothen stone tools (Neolithic), sarcophagus (Megalithic), and various kinds of statues, bracelets, lamps, kettle-drums, from the bronze and iron era.

During the reign of King Ugrasena (896 M), the ancient inscriptions mentioned the term *parbhwayang*. So does in the XI century (1045 - 4147), exactly during the reign of King Anak Wungsu there was a term *aringgit*. The two terms indicated the presence of a group of people who have the skill of painting puppets (*parbhwayang* or *aringgit*). The inscriptions strengthen this with

puppet designs illustrating the god of *Siva*. There are also ancient scripts about wayangs or legends, which are liked by the Balinese people up to present. The pictures are in the form of beautiful miniatures made by using a kind of tool like a sharp knife scratched on the very thin, long *lontar* (palm-leave), about 2 cm to 5 cm wide and 11 cm to 18 cm long. The scratches were then given oil and lampblack so that the writings can be read.

During the era of Dewa Agung Jambe in Semarapura, Klungkung, the puppet stories seemed clearer. This king of Klungkung gave much attention and gave counselling to the artists in Kamasan. This kind of painting mentioned the name of I Gede Modara, who is taken as the senior artist in Kamasan.

Visually there are two kinds of paintings which differ to each other; the first one is called *ider-ider*, a painting on a piece of cloth, usually sized 30 cm wide and 600 cm long. These paintings are usually hung under the roof of the house or temple during religious ceremonies. The second one is called *langse*, a painting usually also hung under the roof of the house or temple during religious ceremonies.

### **Tourism Influence**

The development of the Balinese culture in Bali has become more dynamic, but the Balinese people do not take external influence

unconditionally. They have selected and adapted to conform with the local values and conditions, that the mixture of the external and internal cultures have created a new kind of art works, either in paintings, sculptures, plaits, dances or other.

In its history, the culture of Bali is the mixture of various cultural elements for thousands of years, as the effect of contact between the Balinese people with the outer world, like China, Egypt, Japan, India, and Europe. But history has also shown that they didn't take the outer cultural elements unconditionally, but selected and modified them in such a way to conform to the Balinese culture, so that they looked as if "original" of Bali.

The term "artist" also appeared after the Western influence. Artists often put their personal names in each of their works freely, to be known by people. Before, the most popular term for artists in Bali was *tukang*, followed by words identifying their professions: *tukang gambar/hias* (painters/decorators) called *Sangging*, *tukang bangunan* (people who build houses) called *undagi*, *tukang igel* (dancers) called *pragina*. The professions were at first passed on through grandfathers to grandchildren. Before involved in such activity, they had to clean themselves through ritual process. Though there was no specific term of "artist", but the Balinese people had already lived in the activities of arts. No wonder M. Covarrubias said that all Balinese are artists.

The development of the Balinese Art Culture can be easily seen in various kinds of artistic items produced large scale to fulfil the tourists' demands. People who work in the handicraft industry are not from certain families, but more determined by the factors of courage and funds. Don't be surprised if you find handicraft centers producing various kinds of art articles all over Bali. The people of Bali have started to depend on the tourism industry. Art-shops have started to mushroom, offering art-crafts with competitive prices along the streets. Art-vendors also join the crowds by offering their items to tourists in tourism objects that may irritate you; please try to understand.

In the tourism world of Bali, the Balinese pattern of arts now tends to business calculation, profit and loss. They also have the concept of art within the management system, much different from before where their art concept was purely *ngayah* and non-profit.

So, tourism has changed the Balinese people to become very dynamic figures. Each time people talk about Bali, either in the economic, social-cultural, education or environment and the natural resources sectors or the development in general, tourism always becomes the "agent" or "actor" which plays a very important role. On the other hand, each time people talk about tourism, either

in national or international scope, Bali is always taken as the reference, discussed, analysed, and is the most famous case.

In recent years in line with the development of tourism, a growing number of artists from outside Bali that the move in Bali with art manajamen management more professional. They exploit the image of Bali and spawned a variety of artwork that can be sold cheaply on the market. As a result, the native Balinese artists also went along with producing works of art regardless of quality, so many buyers who feel disappointed. Normally, this craft a lot sold in art markets.

## INTERDEPENDENCY OF HANDICRAFT ART AND TOURISM IN BALI



**A**s a tourist destination, Bali is not only known for its alluring nature surrounded by vast oceans, but also for the uniqueness of its art and culture including handicraft. Wherever you go in Bali, you will easily encounter a variety of art crafts displayed along the way and even up to the street sides.

Ubud and Kamasan Village have made a name for themselves all over the world due to the art of painting implemented by their community. Batubulan comes in the centre of stone carvings, Celuk Village the centre of goldsmith and silversmith and Belega Village the centre of bamboo handicraft. Today, all regencies and city throughout Bali has competed one another to established handicraft centres in harmony with their respective potency.

When tourism has grown rapidly since 1970s, handicraft industry becomes the mainstay and artistic works always takes the first rank in the export commodities from Bali. Then, in the 1980s, many craftsmen or artists from outside Bali hawked their goods in

Bali. Even, some openly utilized the label Made in Bali whereas those goods were produced in Java, Lombok or other regions.

If you intentionally make a visit to Sukawati or Kumbasari Art Market in Denpasar for instance, miscellaneous works of arts can easily be found. There are many more places where artists of Bali exhibit and market their best and high quality works of art that can render satisfaction to customers. More than that, the secure and convenient environment when doing the shopping will make it easier for the customers to concentrate their attention on the goods they want. When you are hungry or thirsty, this market has provided you with various kinds of Balinese typical food and drink.

The phenomena have become a clue that Balinese art and culture experience a very rapid development following the velocity of mass tourism development. In all regencies in Bali, mainly the Gianyar, Badung and Denpasar can easily be found in-home handicraft industry and most inhabitants make their lives from the dynamic of tourism sector.

As implied by the name ‘industry’, several kinds of works of arts are produced in large scale to cater the needs of tourists. People that are involved in the handicraft sector are no more based on descendant line, but more determined by braveness and having sufficient capital. Do not be surprised if you see that the centre of

handicraft industry producing a wide range of artistic items now crowds every single inch of this Bali island. Balinese people get down to make their life dependent on the activity of tourism industry. Art shops flourish everywhere offering products with competitive price along the road, just like at Jalan Raya Batubulan, Celuk, Sukawati, Ubud and so on including Jalan Prof. Ida Bagus Mantra (Bypass Tohpati-Kusamba) of which construction has not been completed yet but already overwhelmed by craftsmen of artistic works. In addition, the hawkers struggling for livelihood by offering their goods of art to tourists at the objects may have slightly disturbed your convenience please do apologize. Or if you do not put interest on theirs, you need not regard their presence, just avoid them immediately when being offered any kinds of art crafts.

Within the Bali tourism, the pattern of art creativity for Balinese people has indeed headed for business orientation, namely profit and loss. Balinese people, too, have got down to make art creativity by management system that has been in contradiction to the concept of performing art creativity in the past that was purely intended for *ngayah* and without expecting rewards. Tourism has changed the Balinese into a figure having full of dynamic. Every time discussing about Bali, either in terms of economic, socio-cultural, educational, environmental and natural resources aspect or development in general, tourism continually becomes the 'agent' or 'actor' playing

the most crucial role. On the contrary, every time people talk about tourism both at national and international forum, Bali for good and all made into reference, discussed, analysed and taken as an example of case study.

There are also foreign tourists spending holidays in Bali while doing handicraft business. They make cooperation with the craftsmen in Bali and many have got success. Model of this cooperation mostly founded on mutual confidence and rarely completed with written legal procedures. As a result, should there be any disputes later within the agreement of this handicraft business, the case could not be resolved before the court. For instance, there is a case about some craftsmen that have dispatched their goods overseas, but their foreign counterparts did not settle the payment and never came to Bali. Their addresses are difficult to be traced so the craftsmen finally feel disappointed and suffered from a loss worth millions of rupiahs.

Bali is indeed unique and at all times draws people's interest to know more, including in the domain of handicraft. After the twice bomb tragedies engulfed Bali and the world economy turns sluggish, many artists and craftsmen today find difficulties to market their products as the number of tourist visit drops and order from foreign partner decreases. Prices of materials are getting more expensive

ketut sumadi ---*bali island of the gods*

and difficult to obtain as well as the buying power of the consumers diminishes so the artists and craftsmen deeply engaged in handicraft industry, particularly those having small capital and no foreign partner, then gradually difficulty of life.

Today, an interdependency of handicraft and the development of tourism on Bali exist. Bali is currently used as a strategic place to market the commodity of art by artists from outside, using the label “Made in Bali”.

## ***TEBA, BALINESE FAMILY GARDEN***



**F**or Balinese Hindus, being born as a human being is a golden opportunity for correcting past mistakes from previous lives. Therefore, Balinese ancestors have a concept of life based on *Tri Kaya Parisudha* which means the three things that have to be purified, i.e thoughts, words and deeds.

By thinking, saying and working well, one will experience Jagadhita, happiness on earth, and moksha, happiness in the hereafter. From the teaching of *Tri Kaya Parisudha*, the daily behaviour of Balinese people should always be carried out in a harmonious relationship with God the creator, his fellows and his environment.

The three components of harmonious life are commonly known as *Tri Hita Karana*, these are Parahyangan, harmonious relationship with God, *Pawongan* harmonious relationships with other beings and *Palemahan*, harmonious with natural environment.

Because of this philosophy, all Balinese families divide their house compounds into three main parts. The dwelling houses in *Tri Mandala* are divided so that the the first one is the main area of

*Utama Mandala*, a sacred place, the *Madya Mandala* housing area and *Nista Mandala* natural outdoor area.

So all Balinese families try and divide their house compounds into three main parts: The upper end is for the *Sanggah* or *Merajan*, shrine, the center part is used as a housing area, and the *teba* area for out-door space allocated for rubbish and livestock. In the *teba* area, a family usually plants coconut trees, banana, sugar palm trees, bamboo etc. for their daily needs.

*Teba* is a family garden with dual functions, the first function is to conserve the balance of the natural ecosystem and the second function is to be able to breathe fresh air which is free from pollution.

It seems that Balinese ancestors have, for many years applied environmentally-oriented principles to their development. Living in harmony with nature for Balinese families can also be seen in various kinds of *Bhuta Yadnya* rituals, holy offerings to keep the harmony of the universe.

The ritual of *Tumpek Bubuh*, for example, is one way of worshipping God as the creator of plants that are valuable for human life. Presenting offerings to various species of plants during *Tumpek Bubuh* is to remind us that a beautiful and healthy environment can make all earth inhabitants live in prosperity and health.

Nowadays, it is because of the technological advancement and rapid growth of population that Bali faces similar problems encountered in other parts of the world, especially in urban areas. These days Balinese don't have any *teba* areas anymore. The green outdoor areas have been replaced by luxury houses that are mostly owned by foreigners. Today life in big cities has become more and more crowded. Gradually green outdoor areas might be removed and replaced by high rise buildings or shop houses.

But Balinese who live in suburban areas or villages still can breathe the fresh air because they maintain their green outdoor areas. *Teba* as a family garden is well -nurtured. So if you would like to see the *Tri Mandala* areas with their natural purity, you can find them in villages throughout Bali.

Unfortunately, the Balinese are not currently able to maintain his spatial concept with both markets due to cultural influence and economic hardship. *Teba* that should be kept as green open space and a place to process waste or garbage, has now been sold to other people, even many people outside the Balinese or foreigners who buy. Often occurs due to family dispute cases they scramble to sell *teba*.

*Teba* building has been transformed into a luxury villa or a house. which led to the houses of Bali today seems so cramped and greater air pollution. The Balinese are now increasingly driven by immigrants from outside Bali, and to meet the needs of religious ceremonies are very dependent on people outside of Bali.



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