

SABHA KUNINGAN CEREMONY IN DESA PAKRAMAN CEMPAGA, KECAMATAN BANJAR, KABUPATEN BULELENG, BALI

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ABSTRACT

This study aimed at finding out the clarity of the implementation of Sabha Kuningan ceremony which was held for three days in Cempaga village, the clarity of the Sabha Kuningan ritual system for the people in Cempaga village, and the clarity of the Sabha Kuningan ceremony function for the people in Cempaga village. Method of study was needed in order to get factual answers and ratio. The steps taken were through a direct approach to the respondents and informants who were supported by the library data, documentation which were combined with non-participation observation data. All of this data were analyzed as carefully as possible. In this study, the result showed that there were three things that could answer the problems that exist, namely: (1) Dudonan/ sequence of Sabha Kuningan ceremony was quite a lot so that it could not be held in one day; (2) The ceremony system consisted of three parts, namely the preparation stage, the top ceremony, and pengelemek; (3) Beside having religious functions, the Sabha Kuningan ceremony also had socio-cultural, psychological and economic functions. From the results of this study, the suggestions could be delivered to the people in Cempaga village. They had to keep preserving their customs because they were part of national culture, so that they could carry out the teachings of the Tri Hita Karana concept properly.

Keywords: Sabha Kuningan Ceremony, Cempaga Village, Buleleng

I. INTRODUCTION

The ceremony is the third part of the three frameworks of Hinduism in Bali after devotion and morality which is a whole which cannot be separated from one another. Hindus in Bali emphasize the implementation of yadnya, in the form of offering upakara from others. This is because implementing yadnya is easily appreciated by individuals and can bring one's feelings to the religious realm. Besides that it can be carried out in a common life in the community in an atmosphere of joy, lively, lively still in religion (Yoga, 2006: 2).

Beryad is an obligation for Hindus that must be carried out in daily life. According

to the teachings of Hinduism Yadnya there are five called Panca Yadnya, which are five kinds of sincere victims based on love. The types of Panca Yadnya are Dewa Yadnya, Pitra Yadnya, Manusa Yadnya, Rsi Yadnya, and Bhuta Yadnya (Sudharta, 2001: 59).

Religious activities in the form of ceremonies with all supporting aspects are reinforcement, binding, adhesive, and nurse and the rodent of Hindu faith in Bali. If there were no longer any ceremony, the binders would disappear and the religious social system would change too. Until now the implementation of Hindu religious life in Bali has been neatly

arranged in a harmonious togetherness in the form of ceremonies. All the actual ceremonies were the realization of the teachings of God (Yoga, 2006: 2).

The whole series of activities of Hindus in Bali in presenting offerings to Sang Hyang Widhi in various manifestations, offerings, or offerings themselves is realized in the form of upakara or banten. So the main means in carrying out the ceremony of Hinduism in Bali is upakara or banten itself. Upakara means basically means service or service to Ida Sang Hyang Widhi Wasa. The purpose of the ceremony or offering basically means the application, such as plea, pleading for long life, begging holiness, pleading for evil, and so on. Thus the essence of the ceremony is offering and request.

As a dynamic belief system, the implementation of the teachings of Hinduism in Bali is colored by the implementation of small and continuous ceremonies. It was as if there were no days without a ceremony because the ceremony was an implementation of the teachings of Hinduism. Such belief systems encourage people to carry out certain activities to communicate as a sign of surrender to the power of God. These activities are a form of supernatural contemplation (Koentjaraningrat, 1980: 80). The ceremonial system is a form of the strength of a religion which consists of various kinds of ceremonies, whether they are daily, seasonal, or sometimes.

One of the major holidays in Bali which is celebrated every 6 months (210 days) is the Kuningan holiday, which is ten days after the Galungan feast, precisely on Saniscara (Saturday) Kliwon Kuningan which is the day of the return of the Pitara with the Gods namely the Hinduism gives devotional service to plead for tranquility and emotion and protection and demands for spiritual birth. In general, this ceremony or feast is celebrated by Hindus only until 12.00 Wita because after that the Gods all return to Kahyangan (Kanca, 8).

II. DISCUSSION

In Cempaga Village, Banjar Subdistrict, Buleleng Regency, Kuningan is celebrated for 3 days starting from Saniscara/ Saturday Kuningan Kliwon until Monday/ Soma Paing Langkir. The Sabha Kuningan ceremony was held at Cempaga Village with upakara-upakara such as: Suci, Sorohan Alit, Pras Pejati, Daupan, tebasan, prayascita, Pangangean, Tipat Kelanan, bekakak ayam, tumpeng adanan, coconut sugar, pangiring, cacaran and sagi banten . Facilities and infrastructure used in the form of gamelan and sacred dance.

Kuningan holiday as one of the Hindu holidays based on pawukon which is celebrated every day Saniscara Kliwon Kuningan only until 12.00 Wita (tajeg surya) because after that the gods and pitara return to heaven (Dibia, 1986). In Pakraman Cempaga Village, Banjar District, Buleleng Regency, Kuningan holidays are celebrated for 3 days starting from Saturday/ Saniscara Kliwon Kuningan until Monday/ Soma Paing Langkir. This holiday was warmly welcomed by the Cempaga village community.

On Saturday/Saniscara Kliwon Kuningan, on this day manners carry out bhakti/ngaturang ayah work which is "mebat" which is held during the day. Then the evening continued with a joint prayer. After that, the village of ngaturang ayah was called "mecacar". Sunday/Redite Umanis Langkir, today the people deliver sacred dances/dances in the form of Jangkang Dance, Baris Dance, Pendet Dance, and in the evening followed by Rejang Dance which consists of 15 types of Rejang Dance. Monday/Soma Paing Langkir, the Cempaga dec Ida Bhatara community through Rejang Unda Dance. With the Rejang Unda dance "balian desa" kesurupan/trance. Furthermore, the villager of Mendak Ida Bhatara, then according to the Balian tradition of the village "Narek" means to invite/attract his accompanists. According to Dira as the head of the Pakraman Cempaga Village, that the

Kuningan holiday is in addition to a series of Galungan holidays, the Kuningan holiday is a pious destination of Ida Bhatara which is housed in Labuhan Aji Temple. As Dewa Bagus Tulak Senjata (Interview with Dira, June 10, 2018).

The Sabha Kuningan ceremony ritual system in the village of Cempaga, Banjar District, Buleleng Regency essentially consists of 3 (three) parts (1) Preparations for the ceremony; (2) Peak ceremony; (3) Cover/clamp.

The preparations for the ceremony were prajuru village together with the village people to carry out bhakti (ngayah) work. During the village ngayah in the village temple neighborhood, which is carrying out the temple environmental cleaning activities. Before the ngayah was held, the village called the village man called ngauk, by taking place in the Bale Agung. The sentence that is uttered "The village of Pesu Ngudud, the village of Pesu Ngudud, the village of Pesuudud. After ngauk it was only the village of Bhakti work. Mastering the bhakti work of the village manners then listening to the direction from the village prajuru. The information conveyed is that the village man is obliged to hunt deer for three days starting from Thursday (Wrespati Pon Kuningan) until Saturday (Saniscara Kliwon Kuningan). After hunting the village manners must bring firewood, coconut, leaves, klatkat and katate sate (Anyaran, 1933).

According to Wayan Retug as the chief of Cempaga village, if he gets a deer, the Sabha Kuningan ceremony will be extended for another 2 (two) days. The extension is called Naksuin.

The ngebat (cutting pig) ceremony is one of the rituals in the Sabha Kuningan ceremony which is held on Saturday/Saniscara Kliwon Kuningan in the morning accompanied by the cash gamelan of Cempaga village. Accompanied by the ceremony of purification of pelinggih-pelinggih and other ceremonial

facilities by delivering a banteng-shaped upakara-upakara. The banten used is pengambean pengambungan, suci tarpana, prayascita, and others. At the time of debating the village residents divided themselves into cutting pigs, some made spices, some were grazing coconut. At this time, the village's manners made lawar in the form of lawar barracks, white lawar, gegecak, and timbungan (yellow urab) while the old manners made sate. Lawar is used for upakara facilities, the rest is distributed to Cempaga village residents.

If it's time (in the afternoon) to share the lawar, in the village call the village / ngauk manners with the sentence said "Desa Juang Kemis, Desa Juang Kemis, Desa Juang Kemis". Next, I tried to say "Taruna juang kemis, Taruna juang kemis, Taruna juang kemis".

In the evening continued with a prayer together which was followed by village manners, humanity, and krama daha. After praying, then the women's village (PKK mothers) will continue to deliver rice atakeh and snacks. The rice is done by the village ulu. After finishing the rice, it is continued with mecacar (nanding lawar and rice). Before Mecacar, the village called the village manners by saying the phrase "Pesu Mecacar Village, Pesu Mecacar Village, Pesu Mecacar Village". After that, in the midst of the cadets, I called the old man with the words "Taruna pesu mecacar, Taruna pesu mecacar, Taruna pesu mecacar". Furthermore, the gong metabuh, the village man, Krama Trunai started to be confused. Mecacar is implemented in Bale Gede / Agung. In the ulu / east part it is arranged in the form of capaan, as a base for this form in the form of kebeb which contains betel leaf, areca nut and pamor. The flowers are the young, young areca flowers. In this mecacar also made 9 (nine) pasegeh for innards, 6 (six) for jaba Tengah, and 35 (three five) for village prajuru at this time traditional hospitality dancing a sacred dance called Baris Tumbak Dance (Igel Taruna)

The highlight of the Sabha Kuningan program was held on Sunday / redite Umanis Langkir precisely starting in the morning. On the morning of the Balian village the ceremony was accompanied by the village prajuru and the stakeholders. The ceremony is delivered in the form of sacred, sorohan alit, peras pejati, daupan, tebasan, prayascita, pangulapan pengambean, tyapat kelakan bekakak ayam, tumpeng adanan, coconut sugar, pangiring, cacaran, and sagi banten.

After the ceremony was completed, continued with the wali dance performance. Guardian dance is one part of art that according to Hindu perspective has a very basic position. The types of guardian dance offered by the Cempaga village manners in the framework of the Sabha Kuningan ceremony are (1) Jangkang Dance; (2) Line Dance; (3) Pendet Dance; (4) Rejang Dance.

Jangkang dance is the dance that is the first stage starting at 8:00 a.m. Jangkang dance is danced by children of primary school age, the participants number around 20-25 people with sticks from palm trees and keris. Jangkang dance has the meaning of defense and sharpness of mind in carrying out its yad ceremony.

Furthermore, the Baris dance is performed which consists of 2 (two) types, namely Baris Jojor dance (nyawi line) and Baris Dadap dance. This dance is danced by Cempaga villagers who are around 17 years old up to 35 years old. There are dancers who are unmarried and married. The ingredients carried by this line dance are keris. This dance is a symbol of information and sharpness to worship Ida Sang Hyang Widhi. Jojor's dance line is only one dancer. According to Titib (1997: 26) that this guardian dance staged has symbolic meaning guiding (nyanggra) the gods descended from heaven to earth to watch at the temple where Hindus deliver devotion to Ida Sang Hyang Widhi with all its manifestations and aim to further strengthen prayer. Line dancers There

are 4 (four) people or more. The dancers pair up with each other by carrying the means in the form of a pohom branch and tadap formed in such a way that is about 30 cm long, the ends are filled gongs and carry a keris. When the Baris Dadap dance is performed, it is also accompanied by a mask / tapel. This is a symbol of Hindu self-control in his life. This mask / tapel is functioned by the village man who pays his vows / favors to help bring his donation from his house to be taken to the Village Temple. Banten - the offer is delivered to Ida Sang Hyang Widhi with all its manifestations led by Balian Desa assisted by stakeholders.

Then the Pendet dance was performed, with six participants. Pendet dance is performed by women and unmarried men. The infrastructure presented is canang sari. Canang Sari was offered to Bhatara as a sign of devotion to Ida Bhatara.

Jangkang Dance, Baris Dance, and Pendet Dance are finished dancing. Later that night the Rejang dance was performed in order to regulate the pengememek. This rejang dance is danced in order to guide Ida Bhatara, rejang is in principle a symbol of widyadari which descends to the world to guide Ida Bhatara when purifying herself to a spring and the biggest spring is the sea. The sea according to the view of Hinduism is a source of amerta and a place of smelting of all impurities in the world (The Compilation Team, 1990: 81). The rejang dance in the village of Cempaga consists of 15 types of dance, namely rehang scaffolding, parcel playing, rejang glit, rejang sirig bantas, side sirig rejang, rejang kepet, rejang embung kelor, rejang galuh, rejang renteng, rejang depa, rejang gallang, rejang bengkol, rejang renteng, rejang legong, and rejang bengkol.

The rejang-rejang are danced around the bonfire in the courtyard of the village temple precisely at the jaba Tengah temple of the village of Cempaga from the night of around 22:00 a.m. until around 07.00 Wita. Each type of rejang dance is danced, ending with a break

for approximately 15 minutes-25 minutes. The rest time is used by mask/tapel players called the Spanish mask. This mask conveyed several themes of problems previously experienced by the Cempaga village community.

III. CONCLUSION

Rejang in Cempaga village is danced by unmarried women. This Rejang uses clothes that are quite simple, using a circle in the form of flowers made of silver. Besides that, the head ornament uses sekar spurs and onggar made from the contents of the Pelendo tree trunk. Usually the body part uses Balinese woven songket cloth and a scarf. The last stretch dance called Rea Unda. Rejang Unda's dance guides Balian in the village of Mattung. Ida Bhatara who came down/shade was held by I Dewa Ayu Muterin Jagat. Prajuru village respects Balian by using canang sari. After that, Jro Balian Desa was in a mattress condition, inviting other gods to attend/shade. According to the Cempaga village manners it is called narek. At the time the narrator was accompanied by a number of percussion instruments, namely the tingkih drum, gegambuhan, the boat's words, and the ferocious clubbing. At this time, usually every family has a mattress. The person who likes (kesenangan) is called permas. After that, the village man approaches the permas by bringing the canang sari facility called marek.

After the memarek, the permas dance the Pendet dance, Condong dance, and Baris dance. Next, deliver the manufacturer by using the means of output in the form of five colors. As the last event continued with joint prayers led by Village temple stakeholders with the beginning of Puja Trisandya and then praying.

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