

SACRAL ARTS AND SKULAR PROBLEM OF SOCIAL DEFINITION IN RELIGIOUS LIFE: PERSPECTIVE YEARS OF HINDU'S PEOPLE IN BALI

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ABSTRACT

Art in the Hindu perspective in Bali have a very basic position, because it can not be separated from the Hindu community religious. Ceremony in pretending (holy place) also can not be separated off from the arts such as singing, dancing, musical, painting, art, and literature. Temples, temples and the others are built in such a way as an expression of aesthetics, ethics, and attitudes of the people religious Hindus in Bali. Pragma or dancers in a spirit of selfless *ngayah* or work offered various forms of art as a form of devotion presented to *Ida Sang Hyang Widhi Wasa* (God Almighty). In it there is a sense of devotion and dedication as a form of longing wanted to meet with the source of art itself and the artist wanted to be one with it because the real art of every human being in this world is the spark of art.

Keywords: Sacral Arts, Skular Problem, Religious Life

INTRODUCTION The Nature of Art for Hindu Religious Life

If traced across the history of art, at first all existing branches of art are enshrined for the benefit of religious life or in other words the existing art life is always inspired by religious elements. Thus it can be said that the form of an art expression is always depicted with various kinds of religious symbols or artistic expressions always depicting various kinds of religious symbols.

This is in accordance with the opinion of Suamba, (2003: 3) quoted from Granoka which states that religion is art and art is religion. Art and religion. Creativity of art is literature. The author strongly agrees with this opinion which states that art is synonymous with religion, because especially the Hindu community in Bali, in carrying out religious rituals is always supported by various kinds of works of art both dance, percussion,

appearance, sound and so on. This was proven to be carried out by the Balinese people in carrying out their religious rituals.

Based on the above view, it can be assumed that between art, culture and Hinduism are so united, that if it is not observed about the implementation of religion supported by cultural arts, it will be very difficult to distinguish which implementation of religion and the implementation of art. It can be seen that no matter how small the form of art performances must be accompanied by religious ceremonies.

Apparently after being examined it turned out that our *Maha Rsi* in ancient times used art media to popularize Vedic teachings. This is because learning literary literature will be easier than without art.

For example: people will be easier to forget the lyrics of a song, compared to memorizing the verses without being dubbed.

Thus it can be said that art means Satyam (truth) Siwam (purity) and sudharam (beauty).

In people's lives there are several branches of art that are always perpetuated for the life of religious rituals, such as the existence of sacred buildings decorated with the creativity of the expression of artistic power such as the holy building (Pura) in Bali which in the process of development is always based on a variety of beautiful decorations, as well as in the manufacturing process is always guided by the ejection of Asta Kosala and Kosali and Asta Bhumi, and is always based on philosophical aspects such as considering aspects of soil purity, aspects of Tri Hita Karana, Tri Mandala aspects and the most important is always based on religious rituals. In addition to the ritual aspects with various means of upakara as physical means such as various kinds of materials, it is also decorated with various symbols in the form of embodiment, as well as Hindu temples found in Central and East Java.

All that has been described above is a form rather than an art work. In addition to those concerning visual art as above, Hindu religious activities also always involve literary and musical arts, in the form of offering religious ritual songs (idolatry) or other religious songs accompanied by various kinds of sacred gamelan musical instruments such as gongs big, spare gong, slonding, gong beri and so on in a series of religious rituals that are carried out. If observed what is displayed by the supporting community is an expression of the combination of various creative expressions of artistic power which are used as accompaniment to religious ceremonies.

If it is observed from the various types of art that have been stated above, the most disclosures in relation to art and religious rituals are dance works, the expression of which is symbolic of love and rhythmic expressions.

If all the branches of art are woven into a series of stories, then the expression of theatrical art will be born, which of course is supported by all the branches of art above, and mixed into a single work of art that is very synonymous with religious ritual activities as we know in Bali with the existence of calcification of dance, one of which is bebal artwork which belongs to the art of theater.

Thus the five branches of art become very clear which are always associated with various religious ritual activities, only because of the creativity and development of human needs for art, then all works of art which were originally intended only for ceremonial purposes later developed into various forms of works of art that functioned solely serves mere entertainment or spectacle.

For the younger generation of Hindus, especially those who are increasingly keen to forge religious knowledge such as students both in Hindu colleges and those who study at nonHindu universities it is very necessary to be given an understanding of the sacred art treasures which are always staged and used in a series of Hindu religious rituals in particular in Bali, what is equally important is how efforts to provide understanding to the younger generation of Hindus can work hand in hand to preserve various kinds of works of art (especially sacred arts) which are feared to be increasingly extinct today.

In connection with the above, it is deemed necessary to procure concise guidelines on the existence of sacred art, as one of the efforts to deepen sraddha and bhakti devotees, especially the younger generation of Hindus (students, students), the community members so they have a good understanding of existence sacred arts that are still alive and surviving around them, so that in time they will be able to preserve and even develop more sacred works of art through sacred works that are extinct to be re-excavated.

Sacred art is generally understood by Hindu society in Bali as a form of guardian art, because its function is always associated with religious ceremonies both in relation to the implementation of the Yad Dewa ceremony, Manusa Yadnya, Rsi Yadnya, Pitra Yadnya and Butha Yadnya.

Sacred art as a form of art that starts from the feeling or system of public belief in the existence of a power that is beyond the limits of human strength, known as animist beliefs and dynamism makes humans, especially Hindus in Bali create various kinds of works of art associated with religious ritual. From this element of belief, the creative power of art is created through expressions of feeling, creativity and human intention to produce various kinds of works of art that are very simple both in form and content, but contain philosophical meanings that are very high in value.

According to the Compiler Team, (1995: 128) for Hindus a work of art is seen as having sacred value, because from the beginning of its creation process, to being an object or work of art made through the process of religious ceremonial initiation. the view that a work of art is of sacred value.

For the Hindu community in Bali, a work of art is seen as having sacred value because from the beginning of the process of its creation to the process of completion, the process of initiating religious ceremonies is always carried out. From the initiation of the process of religious ceremonies that led to the process of sacralization in a work of art, so that a work of art is said to be sacred art.

As an illustration:

For the manufacture of a barong barong ridge, the process of initiating religious ceremonies appears to be carried out starting from the election of the adult ayu (good day), selection of the type of wood that will be used tapel, mapiuning ceremony / announcement to Ida Hyang

Widhi Wasa / the Supreme God and the Bhuta to give up a tree to be cut down will be made into a tapel. In addition to the initiation of religious ceremonies above, after the felling of trees, the same tree seedlings were planted, the purpose of which was the preservation of the natural environment, which is closely related to the concept of Tri Hita Karana (Parahyangan, Pawongan and Palemahan), namely harmony between humans with God, human beings with humans and humans with the environment. After tapel is finished, it is a result of the process of making tapel which is considered dirty, because the tools used or may be stepped on when sculpting, so that the finished tapel has sacred value, then the sacralization ceremony is held, which according to Hindus is called Pasupati (process turn on) inanimate objects so that they have soul / spirit or magical power.

Based on the description above, the sacred art is a result of the work of art that is felt and believed to have religious magical power, because of the attachment in terms of the process of making and staging, which is always associated with religious ceremonies, and is part of the ceremony. Sacred art is a work of art that in the view of Hindu society in Bali is magical, and is always used as a companion or a complement to religious ceremonies or often called guardians.

The presence of sacred art is very close to the beliefs of the supporting community where the sacred dance lives and develops. This is in accordance with the belief system associated with other psychological aspects, namely about the existence of the supernatural, the gods, spirits, supernatural powers and sacred literature. Sacred dance has a very high value of offerings and is a sincere expression of devotion and devotion to Ida Hyang Widhi

Wasa / God Almighty with all its manifestations, for the peace and welfare of the supporting community.

Dance is an expression of the human soul as a medium of rhythmic motion that can create charm for those who enjoy it. From human psychological expressions through the spark of emotional feelings accompanied by will which are then channeled through rhythmic motion, it will produce a work in the form of a result artworks.

Rhythmic movement is the movement of psychiatric spontaneity by the dancer, so that it can arouse the feelings of the dancer himself and the person who observes or the person who enjoys it, through charm, because of the beautiful or aesthetic feeling, soft, hard, tickling, angry, sad and so . This is a spark of expression contained in every existing form of dance and born of dance artists in Bali, so that between Balinese dance and other dance in Indonesia there are striking differences.

The rhythmic expression of the movements described above always adorns every movement of a Balinese dance act, as a form of rhythmic movement that usually mimics natural movements. While the sacred word contains the meaning and meaning of something that is felt to have magical, religious power, because it is related to the belief system, especially in matters of divinity and religious aspects.

DISCUSSION

Art as a symbol of Satyam, Siwam Sundharam

In religious life carried out by Hindus in Bali and Indonesia in particular, the slightest implementation of rituals, can not be separated from the artistic and cultural activities that support it. Starting from various kinds of accessories made at the place of the Yajamana living (home), Merajan, Balai banjar, especially in holy places such as Tri Kahyangan, Dang Kahyangan and even

Kahyangan Jagat, in all religious ritual activities Hindus are always synonymous with activities the arts and culture that support or complement them.

If you look closely at what Hindus do in carrying out religious ritual activities that seem to unite with various arts and cultural activities, so it is difficult to interpret which activities of art, culture and religion. This is because in every religious ritual activity carried out by Hindus is always accompanied by various arts and cultural activities.

If listened to deeply, it can be said for Hindus that art and culture is one of the tools or media for the implementation of religious teachings, which are presented sincerely by Hindus through the concept of “Ngayah”. This is evident, that if there is an artist who wants to dance, beat or whatever form, then we will always hear the word “Ngayah”, even though the artist (Pragina) who will dance or beat in the temple is paid by the group that organizes the Yad or religious ritual.

Based on the concept above, it can be guessed how deeply the Balinese art understanding or Hinduism in pouring their artistic creativity for the sake of Yadnya, so that from the concept of “Ngayah” can be learned a meaning that art for Hindus is identical to the sacred offering before Ida Hyang Widhi Wasa or God Almighty, as a symbol of truth, holiness and beauty (Satyam, Siwam, Sundharam).

From the above understanding, it can be taken a meaning that in implementing the concept of Vedic teachings into religious activities, the Hindu Rsi since ancient times had conceptualized, to more easily study religion then a technique or method was made to make it easier for all people to learn it, through truth, holiness and beauty, through the translation of the Vedic teachings into the forms of Itihasa, Mahabharata and various Divine Songs such as kakawin, Sloka, gaguritan and so on.

Through techniques or methods such as the above, the purpose of our Maha Rsi is so that the people will more easily learn the Vedas. As an illustration it can be said that people will more easily and quickly understand a text or concept by being sung, compared to without being sung. We can see experiences in everyday life that our children memorize songs faster than memorizing their lessons at school.

Such a careful and grand concept was poured out by our ancestors, so that it was finally implemented into the conception of art as a symbol of truth, sanctity and beauty (Satyam, Siwam, Sundharam) until now through cultural art offerings as a supporter in every Hindu ritual, as one of the media or tools to facilitate sparking devotion to the people before Ida Hyang Widhi Wasa / God Almighty.

a. Religion System

The philosophical concept of sacred art, is intended to be the essence of the truth of sacred art in the concept of Hindu religious rituals in terms of the interrelationship between the concepts of art which are poured through ideas, thoughts, feelings, human intentions and community support systems.

The religious system adopted by the supporters of sacred art for Hindus in Bali is as follows: (1) Religious emotions, namely the vibrations of the soul that cause humans to act all relegi, (2) The belief system, is the shadow of man about the form of the unseen world, death and so on, (3) The system of religious ceremonies by holding a relationship in occult (niskala) with those worshiped or worshiped, through sincere and sincere devotion of devotion (4) Religious groups, namely social units that conceptualize and activate religi and religious ceremonial systems.

Koentjaraningrat, (1990: 256) emphasized that in the rather ancient Ethnographic books there were statements

about religious ceremonies carried out in the villages, on the coast of East Sumatra, before people caught fish / in the ceremony mentioned that there is always a female dukun called Jinjangraja. This shaman is in charge of inviting spirits or ancestors in his body to become a medium between spirits and humans. Only here, Jinjangraja does not use dance techniques to reach Trance, but rather intoxicating ways by sitting in the middle of the smoke.

Starting from the existence of a religious system like the one above, then religious groups or Hindu community groups in Bali, through their artists (who are gathered in the same group, such as all the arts in the Krama Banjar association, Dadia, the traditional village / Pakraman village), strives for creativity through the process of creating various forms of artwork. In the process of creation all works of art are always connected with various forces that are not capable or possessed by human power, so that with the belief that all that exists in this universe comes from Ida Hyang Widhi Wasa / God Almighty, it is obligatory for every Hindu to make offerings before Him. One form and form of offerings made by Hindus can be a variety of works of art that are in accordance with the ideas and concepts imagined by artists in Bali.

The philosophical view is the view of the existence of an object, in accordance with the concept of sacred art which gets a very important place and position in the religious ritual activities of Hindus in Bali especially, through the concept of the Macro and Micro in the Hindu philosophical belief system.

The philosophical concept of sacred art is very close to the integral process of structuring ideas and thought patterns of the people supporting sacred arts. The basic idea in the process of creating sacred art stems from the devotion of Hindus to Ida Hyang Widhi Wasa / God Almighty through the concept of Catur Marga. Devotional feelings and

enthusiasm in an effort to get closer to the Creator (Ida Hyang Widhi Wasa / God the Almighty) is carried out through artistic power creativity which is dedicated to realizing the devotion (faith) of Hindus to Ida Hyang Widhi Wasa / God Almighty.

A philosophical view is a view of the existence of an object. With philosophical terms it is intended to be the essence of the truth of sacred art in the realm of religious rituals carried out by Hindus, and its existence will be explained if Hindus are able to see the connection between works of art and religious and sacred activities associated with the system community support religious beliefs. One side of the art form that lives in the midst of its supporting community is the interrelation and dependence of art with the implementation of religious ceremonies that are sacred and religious. To see all the linkages, it is very important to look at the concept of Catur Marga which includes Bhakti Marga, Karma Marga, Jnana Marga and Raja marga, as mentioned above. The essence of the clan chess teachings includes three main themes of discipline which include work discipline, scientific discipline and discipline of service.

The philosophical concept of sacred art for Hindus is very much related to the integral process of structuring ideas and patterns of thinking of society, the interrelationships of the forms contained in sacred works of art are evident in factors such as: art, mythology, Tattwa and various ceremonies. We can see in the conception above, that Ida Hyang Widhi Wasa / God Almighty with His omnipotence has qualities that cannot be touched, felt and seen by the naked eye. Through mythology then illustrated through the creativity of artistic power, so as to produce works of manifestation of something that does not look like the embodiment of gods, with a picture of human beings in accordance with the character and characteristics, both in terms of shapes,

accessories, weapons, colors, attitudes hand (mudra) and so on, philosophically contains certain meanings in accordance with the embodiment of the shapes and characters imagined.

Related to the integrity of the position of ideas and patterns of thought in Hindu society in art, it can be understood that the position of ideas in this relationship is related to ideals in the form of total abstraction.

Whereas the thought pattern is the elaboration of ideas, through the symbolism of thought patterns which are more clearly portrayed as adigium, the main points of thought which are poured into forms and varieties of art which are always synonymous with the religious life of Hindus.

If you look at the nature of the depth of sacred art, it depends on the quality of ideas that can be realized by an artist with the sharpness of his imagination such as:

- a. An aesthetic or beauty element that is poured with magical expressions through the process of creating a work of art
- b. Having Taksu or Bhawa is a religiousvibe that is expected by artists to cultivate it through magical value in every art work produced by artists.
- c. Anubhawa is a communicative elementbetween the creative work of art and its supporting community through the process of sacralization which is called Balang (pangus, pangid, pantes, frown)

Thus the philosophical concept of sacred art stems from the expression or spark of respect (bhakti) the love of Hinduism that cannot be expressed directly in connecting with the creator, because humans have limitations, in addition to the omnipotent qualities of Ida Hyang Widhi Wasa / Almighty God, so that by the artists created various forms of art as images of characters worshiped in the form of mythology, as well as media or tools to facilitate connecting with the creator.

Furthermore, through the process of sacralization, the artists try to sit or treat sacred art as a work that has magical powers, in the form of religious vibrations that are considered to have supranatural power for the supporting community.

On the other hand, the belief system in Hindu religions, believes that there is a power outside the limits of human strength that is able to provide protection from various dangers, which is also one of the philosophical foundations of sacred art.

COVER

Thus the face of sacred art, which has a common face and face of specialization, as one of the tools or media that is always used as a means of supporting religious ceremonial activities by Hindus in Bali, and Hindus in Indonesia. It should be noted and contemplated that from the many forms of sacred art described above, its existence at this time has been somewhat alarming, because of the demands of the global world and the flow of technology which immediately affects ritual behavior and the level of religiosity of Hindus in Bali.

Because it has been so worrying about the preservation and existence of existing sacred arts, it has become our responsibility as Hindus to find solutions, develop strategies to be able to continue to preserve the existence of sacred arts that are still alive, developing and enduring today.

One effort that can be done by Hindus is to close ranks and make a filter on the culture that enters, so it can be assumed that if we are not able to filter the entry of foreign cultural influences into our culture, there will be a shift in cultural values, and not even close the possibility of eroding the Hindu culture that we have, so that someday, what we have inherited from the old days and we will just disappear.

In connection with the above, it has become our shared material of thought,

especially religious leaders, traditional leaders, cultural figures, artists, related institutions, the younger generation of Hindus need to be given a good understanding of the existence of sacred arts, so that later can be used as a basis and thought material to be able to preserve the noble values of Balinese arts and culture imbued by Hinduism, so that what has been conceived in the form of a breakthrough in the Ajeg Bali discourse can be achieved optimally in the future.

It should be noted also, that in fact many of our cultures have been eroded, so that it looks a lot pockmarked. Upaya to develop awareness of “berbadnya” or sincerely sacrifice through the performance of various forms of sacred arts need to be encouraged, especially against groups sekaa, dadia, family families, teruna groups inhabited, so that we have a strong foundation to maintain the Hindu culture that adi superb.

As the end of the word, let’s close the ranks to always mulat “sarira” (selfinterpection), that actually the Hindu art that we have is almost eroded alongside outside cultural influences, also caused by our own actions, because of our beliefs as Hindus are not strong. For this reason, efforts need to be made to increase the devotion of Hindus through a variety of techniques, which can restore the image of Hinduism that is famous throughout the world because of the great culture and policies of the people in maintaining our identity as quality Hindu humans.

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