



ISSN: 2230-9926

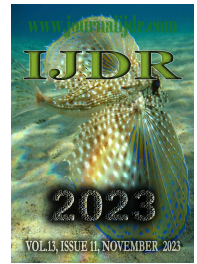
Available online at <http://www.journalijdr.com>

IJDR

International Journal of Development Research

Vol. 13, Issue, 11, pp. 64127-64132, November, 2023

<https://doi.org/10.37118/ijdr.27380.11.2023>



RESEARCH ARTICLE

OPEN ACCESS

TAPAKAN BARONG NAWA SANGGHA PUCAK PADANG DAWA TEMPLE IN THE RUWAT BUMI CEREMONY

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ARTICLE INFO

Article History:

Received 11th August, 2023
Received in revised form
20th September, 2023
Accepted 19th October, 2023
Published online 27th November, 2023

Key Words:

Tapakan Barong Nawa Sanggaha,
Paruman Barong, Pucak Padang Dawa,
Ruwat Bumi ceremony.

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ABSTRACT

Tapakan Barong Nawa Sanggaha isn't as it were celebrated in Pura Pucak Padang Dawa but too can be found in Pura Natar Sari Apuan and Pura Pucak Kembar Pacung Baturiti, Tabanan. The three tapakan, in agreement to calculation time based on Bali calendar, by turns, conduct the custom ceremony ngelawang, melelungan, or ngunya around the different ranges of Central Bali as the frame of Ruwat Bumi ceremony. The ceremony of Ruwat Bumi is an inseparable portion of 'panca yadnya (the five heavenly casualties) executed truly by Hindu society. Tapakan Barong Nawa Sanggaha becomes a media within the ceremony since tapakan typically experts and watches the control from all sides of point. The shape of nine barong appears the control from all sides which is accepted by the society to have God control that's able to decontaminate the world from debilitating threat. For the reason, the barong is generally held up for by the society in arrange to induce tranquil and concordant life until the end of time.

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Citation: Anak Agung Oka Sujana. 2023. "Tapakan barong nawa sanggaha pucak padang dawa temple in the ruwat bumi ceremony". *International Journal of Development Research*, 13, (11), 64127-64132.

INTRODUCTION

The Barong is a respected figure in his community, both in the form of a four-legged mythical creature and an ancient human who is believed to have extraordinary abilities. The presence of Barong art in Bali has persisted over time, believed to be evidence of an enduring pre-Hindu cultural heritage. Respected by the community, the barong remains a sacred object that is highly respected and well guarded. As time went by in Bali, barong took on different forms and developed in sacred and secular realms. In the realm of sacredness, the barong has become a symbol of revered sacred art, while in the world of entertainment, the barong amazes audiences with its captivating performances. The topic that will be discussed on this occasion is "Tapakan Barong Nawa Sanggaha Pura Pucak Padang Dawa in the Ruwat Bumi Ceremony". To provide a clearer understanding of this issue, it is important to highlight three aspects related to this subject: Tapakan Barong Nawa Sanggaha, Pura Pucak Padang Dawa, and Ruwat Bumi Ceremony. Tapakan Barong Nawa Sanggaha is an expression that exudes respect and reverence. This reflects a strong sense of devotion to the Barong Nawa Sangha. Symbolically, Tapakan shows the container or residence where the gods reside. The term Barong Nawa Sangha represents nine different manifestations of the mighty Barong god, each maintaining divine authority in the nine

cardinal directions. In Tapakan Barong, there are nine main characters. The center is occupied by Ravana, who is depicted as Shiva. Iswara is represented by Anoman in the east, while Mahadewa is represented by Sangut in the west. In the south, Angada represents Brahma, and in the north, Delem represents Vishnu. Menda depicts Maheswara in the southeast, while Sugriva embodies Ludra in the southwest. Anila takes the role of Sangkara in the northwest, and Ravana plays Sambu in the northeast. This sacred building known as Pura Pucak Padang Dawa has the title heaven of the universe. The Sanskrit word for temple comes from the word pur, which indicates a location surrounded by a boundary wall. The word pura then became an Old Javanese language, due to the influence of Hinduism from India in the archipelago, especially Java and Bali (Titib, 2003: 88-94 and Wiana, 2004: 71-74). Pura then became popular among Hindus in Bali as it is used to refer to a holy place, for worship or a place of prayer. Temples are synonymous with purity pools. Everyone who comes to the temple is based on holy thoughts, so the temple is a place of holiness. Coming to tirthayatra, which means visiting a temple, means 'bathing in a pool of purity' (Cudamani, 1987: 43). Such is the broad understanding of temples, in fact temples are often used as a place to ask for safety and supernatural powers when the community supporting the temple faces the threat of danger (Agung, 2006: 140-141). Pura Pucak Padang Dawa, contains interrelated meanings, forming a strong unity. The term "Pura" is used to refer to sacred places for Hindus in Bali, as previously mentioned. According

to Sutrisno (2006: 194), the term "Pucak" is used to describe something that is majestic and towering, such as a mountain or hill. This has been associated with the quest for religious enlightenment. On the other hand, "padang" is a Balinese word that means bright light or "galang". The city of Padang emphasizes the importance of luminosity and light. In this discussion, the term "dawa" refers to a fairly long or extended period of time. So the meaning and understanding included in Pura Pucak Padang Dawa is a holy place built on the top of a mountain that illuminates the fields and rises high into the sky (Sudarsana, 2001: 1-2 and Pemangku Natar Agung Pucak Padang Dawa, June 2006, Pemangku Puseh Agung Puncak Padang Dawa, and Sudana Arimbawa, August 2007). Pura Pucak Padang Dawa not only functions as a place for the Paruman Barong ceremony for barong warriors, but also strengthens the bond between individual barong warriors and temple administrators in carrying out the ruwat bumi ceremony. Community members' belief in the sacredness of the temple can strengthen traditional social ties, through the symbolism of the Paruman Barong ritual which expresses magical religious values based on the social structure of the temple. The location of Pucak Padang Dawa Temple is in Bangli Village, Baturiti District, Tabanan Regency, Bali. For those of you who want to do thirtayatra or worship, this place is very easy to reach. To reach the Baturiti District office, you have to travel about 40 kilometers north from Denpasar via the Denpasar Singaraja highway. Starting from Baturiti District City, continue along the village road west for 5 kilometers. You can use a motorbike or car because the road is paved to the front of Pucak Padang Dawa Temple. Pura Pucak Padang Dawa has a calm natural atmosphere, characterized by extensive and beautiful rice fields located on the plateau of the majestic Padang Dawa mountains. The Pucak Padang Dawa Temple building is oriented towards the south, deliberately guiding visitors to enter from the south and continue their journey upstream in the north. The temple mandala is arranged in harmony with the cosmic system, consisting of three rooms known as the tri mandala. These spaces include the innards, middle jaba, and side jaba.

The main mandala of Pura Luhur Pucak Padang Dawa includes various buildings, namely Meru, Pelinggih Taksu, Pesimpenan, Gedong, Paruman Agung, Bale Panjang, Bale Saji, and Panggungan. Located on the left side of the media mandala, we can find several important temples. These include Pura Penataran Agung Pucak Padang Dawa, Pura Dalem Purwa Pucak Padang Dawa, Pura Puseh Agung Pucak Padang Dawa, and Pura Tegal Suci Pucak Padang Dawa. Each temple has a spacious building known as Bale Paruman Agung, which functions as a residence for the barong and rangda before starting the important Paruman Barong ritual or ruwat bumi ceremony. In the nista mandala section, you will find Bale Wantilan. There is also Pewaregan, which is designed as a public kitchen. Additionally, there is space allocated for street vendors to set up their stalls during the Paruman Barong ritual. This ritual is part of the Ruwat Bumi ceremony. The Ruwat Bumi ceremony, in a simplified explanation, involves the performance of a ritual to cleanse the universe of all potential dangers caused by the passage of time (kala). The Ruwat Bumi ceremony signifies the perpetuation of a harmonious balance that connects human existence with the vast universe both vertically and horizontally. This ceremony is carried out every 210 days and is arranged in stages, namely small (insta), medium (madia), and large (main). The earth ruwat ceremony received significant support from the residents of Bangli Village in Buriti District, Tabanan. Apart from that, barong fans also provide their support, with the barong they themselves get the power of pasupati (taksu) from Pucak Padang Dawa Temple. Starting and ending at the blessed Pucak Pada Dawa Temple, the implementation is a very sacred Barong Paruman ritual.

Based on the background information provided, this research highlights several interesting issues that are worthy of further research and discussion. This includes investigating the process of the Tapakan Barong Nawa Sanggaha in carrying out the Ruwat Bumi Ceremony, exploring the significance of this implementation for the Barong supporting community, and examining the factors that make the Tapakan Barong Nawa Sanggaha gain trust and recognition as a

medium for the Ruwat Bumi Ceremony. Raising and discussing these three issues does not rule out the possibility that other problems will arise related to the main subject of this article.

RESEARCH METHODS

Writing this writer uses two methods, namely the method of observation and the method of literature. The observation method is a method or technique of collecting data by making direct observations in the field and drawing general conclusions. Observations were also made by collecting relevant information and data according to the author's observations. Observations were also made through various journals to obtain more accurate information. The Library Method is a data collection technique using a review of books, literature, notes, and various reports relating to the problem to be solved.

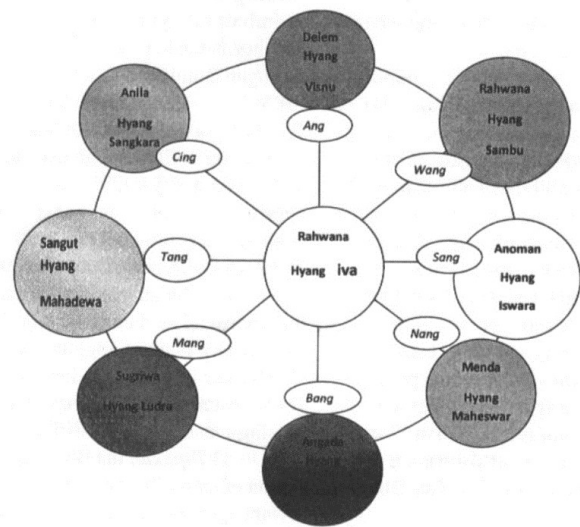
RESULTS AND DISCUSSION

Nangiang Tapakan Barong Nawa Sanggaha: According to Anandakusuma (1986: 191), the term "Nangiang" comes from the Balinese word "tangi", which signifies an arousing action. In the realm of ritual, the meaning of the Barong Nawa Sanggaha nangiang tapakan lies in its removal from storage, followed by careful care, and finally being placed back in the sacred Bale Pepelik of Pura Pucak Padang Dawa. The arrival of the Barong Nawa Sanggaha tapakan marks the start of the ruwat bumi ritual, which marks the change to the most important and most significant phase. This nangiang ritual, if connected to the Sri Kona cycle, can be seen as a manifestation of utpeti. Utpeti is the process of awakening the spiritual power of a god, and in this case, allows the spirit to be honored and reside on the footprint of the Barong Kedingkling. This site symbolizes the divine power of Dewa Nawa Sanggaha. Previous information revealed that the barong parade that took place at Pura Pucak Padang Dawa featured Barong Blasblasan, which is known by other names such as Barong Kedingkling or Nongkiing. It is believed that the term Nongkiing originates from people's observations of the sounds produced by the accompanying gamelan. This barong was designed as a Wayang Wong character from the Ramayana story, with the supporting community thinking of it as a replacement for Sang Hyang Widhi Wasa, known as the Dewata Nawa Sanggaha. According to Wardi (2003: 64-65), the nine barong greetings symbolize the site of Panginder Ider Bhuana Agung, which represents the ruler of space and the correct orientation of the universe, which is seen as a manifestation of CEiva. Therefore, they are highly respected and revered as the teachings of Ida Bhatara Barong Nawa Sanggaha.

According to the Purwa Wayang Encyclopedia, as stated by Pramutama (2001: 48-49), the various names associated with God (Eiva) indicate his enormous power. The god, also known as Eiva, has various names associated with his powers and is praised by his followers. These names include Sang Hyang Jagad Pratingkah, Sang Hyang Jagadnata, Sang Hyang Hutipati, Sang Hyang Lengin, Sang Hyang Nilakanta, Sang Hyang Pramesti, Sang Hyang Randuwanda, Sang Hyang Samba, Sang Hyang Surapati, Sang Hyang Catur Buja, Sang Hyang Adityanirmala, Sang Hyang Bhirawa, Sang Hyang Dewa, Sang Hyang Dewaraja, Sang Hyang Girinata, Sang Hyang Guru, Sang Hyang Isha, Sang Hyang Mahadewa Buddha, Sang Hyang Manikmaya, Sang Hyang Pasupati, Sang Hyang Pasuprabu, Sang Hyang Pramesti Guru, Sang Hyang Prawata, Sang Hyang Rudra, Sang Hyang Shiva Buddha, and Sang Hyang Wisesa. These titles have significant religious and spiritual value, as they not only highlight his power, but also symbolize his role as a guardian and a force capable of both protection and destruction. Regardless of the name used, Dewa Uiva is the embodiment of Sang Hyang Widhi Wasa, Brahman, the supreme creator of the universe, ruler of the four cardinal directions, and the ultimate goal of the entire universe (Geriya, 1986:4-18 and Cudamani, 1987:65). The power of God Uiva is highly respected in Indonesia, as can be seen. Proof of the community showing this respect is evident and visible since the construction of the magnificent Prambanan Temple complex as a

form of respect for C1va. This temple is estimated to have been built in 856 AD in the IX century (Suleiman, 1986: 168-169 and Holt in Soedarsono, 2000: 57-60). This respect and devotion continues to this day in the Hindu community in Bali through various forms of sacred buildings, the implementation of prayers, and expressed in the form of sacred objects (Goris, 1986: 4-18 and Ardana, 1986: 75-77), such as tapakan barong and rangda. The manifestation of God's power, known as Eiva, is applied to the nine figures of Ida Bhatara Nawa Sanggha or Barong Blasblasan pralingga. These figures are placed in Pura Pucak Padang Dawa and are differentiated based on color, script and location. Each figure has unique powers.

- 1) The idea of Bhatara or the Anoman figure with white tapel is a means of manifestation of Sang Hyang Iswara. He is equipped with a bell-shaped bajra weapon, decorated with the character "sang". Facing and controlling the direction to the east.
- 2) Ida Bhatara or the menda figure can be identified by her pink face, symbolizing the presence of Hayang Maheswara who uses the dhupa weapon as a symbol of the fire element. It faces southeast and rules the region.
- 3) Ida Bhatara, who is the embodiment of Sang Hyang Brahmé, walked the world with great valor. He has a red face like the character Anggada, and his weapon is a club-shaped mace. He is depicted with bang characters, facing south and ruling the southern region. Tapakan Ida Bhatara or Sugriwa waa rouka orange figure, as the embodiment of Sang Hyang Ludra, with a mosala weapon, and a picture. Usually, the control of the southwest is located in the southwest direction.
- 4) In the past, there was a Bhatara or figure named Sangut who had a yellow face which symbolized Sang Hyang Mahadewa. He uses a nagapasa weapon in the form of a serpentine whip. The character symbol is tang and it is located in the west direction.
- 5) Here, we see Ida Bhatara Anila with a striking appearance. Her face shimmers with the color of the wilis which symbolizes Sang Hyang Sangkara. He also holds an angkus weapon which is equipped with a depiction of the cing character. It is interesting that he is placed in the northwest direction which symbolizes his power.
- 6) Ida Bhatara, also known as the character Delem, has a blackish face. He symbolizes Sang Hyang Visnu and the weapon he holds is the chakra. His character sign is ang and he is in the north.
- 7) Ida Bhatara, the Rahwass character whose face is gray, is the embodiment of Sang Hyang Sambu or Sunia Cé1va. He is a symbol of the empty world who carries a three-headed spear (tri sula) and has wang characters on his body. He controls the northeast direction, which is the direction to heaven (heaven loka).
- 8) Tapakan Ida Bhatara Rahwana with a face of various colors (five colors), as the embodiment of Sang Hyang (God), using a lotus weapon (padma), the description of the writing is ing and yang, located in the middle or center (Khan, 2002: 191198 and Sumardjo, 2003: 1-25). At midnight, the day before the Buddha Kliwon Pegatwakan, the nine Barong Nawa Sanggha tapakans were taken down from their storage places and decorated in such a way. Then they were arranged according to their color and shape and placed back in the Bale Pepelik Pura Luhur Pucak Padang Dawa, in rows spreading purity. The site of Ida Bhatara Barong Nawa Sanggha (also called Barong Blasblasan) performed by the people of Bangli Village at Pucak Padang Dawa Temple is depicted in a magical way in the chart and photo below.



Centrifugal Movement Tapakan Barong Nawa Sanggha: Within a large space, various activities take place non-stop, each with its own temporal rhythm, thus requiring a constant expenditure of energy. The presence of a series of activities at Pura Pucak Padang Dawa is arranged in such a way as to strengthen the implementation of the Paruman Barong ritual. These elements come together as an integrated system. The movement of this event originates from the center and radiates outward, reaching various parts of Central/South Bali such as the centrifugal implementation of the Paruman Barong awa ritual and the Ruwat Bumi ceremony. In the centrifugal movement of the barong, it is the movement of the barong away from the center that defines its character, which ultimately spreads and returns to each area. This movement goes against the idea of spreading invitations, but instead reaches out to those who support barong in Central/South Bali. The implementation of the Tapakan Barong centrifugal movement has two meanings, which are explained below. For starters, the barongs at Pura Pucak Padang Dawa turn away from the central area. In other words, Melancarkan or chewing, often called ngelawang which means lamenting deep sorrow. Ngelawang, also known as a village parade, involves a joyful procession that lasts for days, or even months. In accordance with the Balinese calendar, the Tapakan Barong Nawa Sanggha movement serves as a powerful universal symbol of purification. Furthermore, after the Paruman Barong ritual, the barong and rangda lead the procession. Then, the community members, along with their sacred objects, are paraded back to the barong supporting villages. These villages are spread across the Central/South Bali region, which includes Tabanan, Negara/Jembrana, Badung, Denpasar Gianyar, and Bangli regencies. Their journey helps spread purity in the visible and invisible realms.

Centrifugal in the first sense means that Ida Bhatara Barong Nawa Sanggha from Pucak Padang Dawa Temple is melancarkan or ngelawang, essentially inviting tapakan barong to participate in paruman rituals in areas throughout central Bali. Inviting tapakan barong, ranging from Baturiti-Tabanan Village to Kapal Village, Mengwi-Badung, Sanur-Denpasar to Ubud, and Payangan Gianyar, even as far as Bangli. Melalungan Ida Bhatara Barong Nawa Sanggha is held at least once a year or depending on the urgent needs of the community, such as drought in agricultural land for a long time, famine, and diseases that disturb the peace of the community. This form of melancarkan or melalungan which is also often called ngunya barong usually takes place 2 (two) weeks to 2 (two) months before the Paruman Barong ceremony. Then a few days before the pujawali at Pura Luhur Pucak Padang Dawa, which falls on Budha Kliwon Pahang day, it is expected that Tapakan Barong Kedingkling will already be at Pura Luhur Pucak Padang Dawa, to welcome the attendees of the paruman tapakan barong. The journey of Tapakan Barong Nawa Sanggha around the region is not only meaningful to invite the barongs that obtained Pasupat at Pucak Padang Dawa Temple, but also implies the meaning of reorganizing the real

The formation of a symbolic space, represented by the Tapakan Ida Bhatara Barong Nawa Sanggha Pura Pucak Padang Dawa chart, indicates the ruler's authority over the cardinal directions. The information in the following text comes from the work of Sudarsana (2001: 32-33, 2002: 25-26) as well as the publications of Ida Pedanda Gde Telaga and Ida Pedanda Gde Putera Bajing (2007: 13-18).

environment (sekala) through the power of invisible (niskala) melancaran (travel). Melancaran or ngelawang teryad in detail: the division of time between the petapakan Ida Bhatara Barong Pura Pucak Padang Dawa, Natar Sari and Pucak Kembar dhatur alternates every 2 years, Meleluggan, away from the center usually depends on the situation / conditions between the penyarikan or pengempon temple with the recipient / pengempon community (pemendon). Melelungan is divided into two tourist routes, namely. First, starting from the areas of Tabanan, Negara/Jembrana and Badung and Denpasar. Second, the area around Ubud Gianyar to Bangh... The melelungan tradition usually begins with kunyungan at the barong petapakan temple alternately and sequentially in the villages. If the main yadnya ceremony takes place at the place visited, then Pucak Padang Dawa, Natar Sar and/or Pucak Kembar temples will hold melelungan 15 (fifteen) days after the ceremony. After that, the melelungan ceremony continues alternately and sequentially every 6 (six) months, first and the tapakan Barong ceremony of Pura Pucak Padang Dawa. Six months later, tapakan Barong Natar Sari, and finally tapakan Barong Pucak Kembar Pacung, and so on.

The organization of the implementation as a ruwat ceremony has not been organized and directed by the pamtia pengunyan led by the penyarikan. The implementation is adjusted to the order of the temple or village to be passed or it can also be based on a planned schedule. Basically, the program that has been determined and agreed upon is always respected according to the rules (dresta) so as not to violate or jump over villages that have not been visited. Supporters of tapakan barong who are no longer active should avoid visiting tapakan barong. However, there are also conflicts or schedule clashes with the community when piodalan ceremonies are held at the same time at the tapakan barong temple. In such cases, the supporting community requests that the barong tapakan Kedtngkling temple of Pucak Padang Dawa, or Natar San, and Pucak Pacung first visit the temple where the piodalan ceremony is held. If the visit to the barong tapakan on that day does not take place in the village where the piodalan is held. This leads to a bargain between accommodating the request of the Penyungung community to hold piodalan or making the visit according to the village to be visited. One such incident occurred during the piodalan ceremony at Sada Kapal-Badung Temple. The penguin berpyak committee considered organizing a piodalan, then the request was fulfilled and reached the community members who held the piodalan. This means that the barong tapakan fulfills the needs of the community holding the piodalan. However, the welcome is less pleasant because making such a visit violates the rules of the Pengemong Pura Pucak of Padang Dawa Village. To avoid such things, the penyartkan always sticks to the implementation of melelungan, according to the order of the villages visited. This is done to avoid mistakes from both the wishing party and the worshipped party. The agreement is made so that the implementation of ruwat bum: achieves the goal of reorganizing the universe from all dangerous obstacles that threaten the peace of life and the survival of mankind.

When the barong tapakan melelungan, the retreating troupe, yattu the individuals in charge of nyungpi petapakan barong are individuals who have been physically filtered/ratio (diwinten) or individuals who get yin and pemangku pura who agree with adat. However, it often happens that the number of experts is very limited, so when this happens, the pemangku tries to exchange the nine (9) petapakan ida bhatra nawa sanggaha figures over a long period of time from one city to the next. The petapakan ida bhatara barong nawa sanggaha that use full clothing are the petapakan sangut and dalem. In this way, the individuals responsible for mudut tapakan still use conventional clothing. Petapakan equipment, such as weapons are carried by each petapakan pundut itself or can also be carried by a backup tapakan. In the course of absence from the center of empowering the beliefs of the people of the city or shrine in preparation for the ruwat bumi ceremony, certain Ida pefapakan to require a portion so that Bhatara Barong Pura Pucak Padang Dawa, at that time the adjustment of the universe continues to be done endlessly barong supporters are divided into two groups. and harmonious. This is often accepted and captured, the main group is tasked with ngiring, which is specific to

the individual whose barong is accompanying and the momentary group is tasked with gaining control of the barong pasupati at Pucak Temple or inviting. The penyungung are in charge of Padang Dawa. The barong accompanists carry out their duties from the afternoon by practicing centrifugal and centripetal customs until the evening. In the city where Ida Paruman Barong is introduced to be installed and Bhatara stays overnight, there are accompanists who are trusted to keep the form of the ruwat bumi ceremony. Every mekemit, which is to keep the barong tapakan until the following year the number of members of the traditional barong tapakan paruman in the afternoon, come the pemendak whose number is increasing, because every year there is a journey of Ida Bhatara to the city that is passed as well as the barong begging pasupati in the following Pucak shrine (Mastra, May 29 and July 6, 2007 and I Padang Dawa as a concrete manifestation of keeping Gusti Ngurah Bagus Dharma Putra, July 8, 2007). the sanctity of the universe. Below can be illustrated how these tasks are performed in a centrifugal movement of Tapakan Barong Nawa Sanggaha that alternates between ngiring and framing the use of the ruwat bumi ceremony.

Tapakan Barong Nawa Sanggaha Media Pelindung: Barong as defender infers that the barong is accepted to have otherworldly control, so it can be used as a medium to call for help from existing forces to keep individuals on earth safe or maintain a strategic distance from threats that undermine their lives. The barong is used as a medium to ascertain and filter the universe, as it is accepted by the penvungung community as an image that exudes a distinctive vitality. Furthermore, the barong-savers write the yungung barong in watching over the bhaku, as a control of the kashth worship of the barong's control, so they call it the tapakan Ida Bhatara Barong Nawa Sanggaha. It is so called, because of the capacity of its image: as a defender, given strength by nature (Supartha, October 6, 1978) that guarantees warungung and any debilitating threats. The various exercises performed by the people never escape the images which have profound implications. It is clear, therefore, that behind the barong form lies an extraordinary control that enlivens and enlivens life. Thus, the barong, rangda, and Tapakan Barong Nawa Sanggaha are bagtans and exemplars of the manifestation of the god Sang Hyang Widht Wasa called Citradewata (Titib, 2003:67-68). In fact, almost all of the barong wuyud that exist and are protected today in Bah have creepy faces (aeng) or faces that appear frequently, which is surprising. One of the faces that often appears on the face of the barong is Bhoma Bhoma which is related to the story of the monster Naraka, the son of Dewi Pertivi, Bhoma's face is placed in the best part of the paduraksa, namely kon agung or in Bali called Candi Kurung stu entrance or shrine located between madta mandala or the center of aba menuyu to the most mandala or viscera. The entrance of the Kurung Temple is more often used for ceremonial practice, such as the exit or passage of Ida Bhatara Barong in the middle of a traditional ceremony.

The word Bhoma comes from Sanskrit, specifically bhauma which means: The change of the word bhauma to bhoma according to Sanskrit, Bah, Javanese and Sundanese linguists is called theon astmulation, because there is a change in sound caused by the combination of two or more vowels. Based on the Giva Lingga source, it is known that the Lords Brahma and Visnu had a big fight, as they claimed to be the most superior and powerful sakt. However, Lord CEIva was almost aware of it, so Lingga Bhawa was made or called Hibah Lingga (Geldern, 1982:16 27) to menguy: With the death of the two divine beings, Guru Visnu who claimed to be the foremost taker was entrusted to look for the conclusion of the phallus foot down. Lord Brahma was entrusted to look for the conclusion of the struck phallus, but until the time of kim, the foot and best of the Bhawa Phallus were not found. Guru Visnu when arrived at the foot of the ground: He saw a beautiful woman who was truly Dewt Pertivi, hence the love story that later gave birth to the Bhoma. To commemorate the events experienced by Brahma and Visnu, the symbol of the event of Sang Bhoma born from the ground is depicted in the dedanga above Cand Kurung (Supartha, November 17, 1978), so that humans are aware of their shortcomings and try to improve themselves.

In East Java, such a figure is called Banaspatiraja, the ruler of the forest, and this title is also known in Assam, Northeast India. In India in general the wayah sepern is called Kirttumuka or Rahumukha, and in Central Java it is known as Kala the ruler of the time (Titib, 2003:417-418). Kala functions as a doorkeeper, so this barong-like face is accepted as the defender and steadfast gatekeeper of his dyayaga. Kala as time 1a has extraordinary abilities, because time actually makes, continues, keeps, ensures, and destroys (Sudarsana, 2002: 10). Therefore, no one can resist the path of time that continues to move to its relentless rhythm. In fact, on the other hand, the barong's mysterious control is indistinguishable from the substance of catur sanak, the so-called four brothers in the big bhuana and in the small bhuana, specifically anggapati, prajapati, banaspati, and banaspatiraja. Catur sanak is closely related to the organs of the human body, such as anggapati in the white heart, prajapati in the reddish liver, banaspati in the yellow digestive tract, and banaspatiraja in the dark bile. In the universe, the representation of catur sanak is used as an important stand by the community in performing religious ceremonies, counting ruwat bumi. Anggapati, the embodiment of Sang Hyang Iswara, equipped with a bajra, white in color, is located in the east; prajapati, the embodiment of Sang Hyang Brahma, equipped with a reddish colored mace, is found in the south; banaspati, the embodiment of Sang Hyang Mahadeva, equipped with a yellow colored nagapasa, is found in the west; and banaspatiraja, the embodiment of Sang Hyang Visnu, equipped with a black colored chakra, is found in the north (Dharmayuda, 1995:54 and Telaga, 2007:13-44).

Banaspatiraja as the embodiment of Sang Hyang Visnu, in the form of a barong with dark colors. Thus, the barong is the preserver and protector of the universe, like bile in the human body (Telaga, May-June 2007:13). Furthermore, Ida Pedanda Telaga reveals that the barong, as a defender of nature, is worshiped by the penyungung community as part of devotional practices, such as the nangkluk merana, ngusaba desa, or ngusaba nini ceremonies which include ruwat bumi ceremonies or when there is a threat that weakens life. At such times, the barong is paraded around the town by the residents or brought in for these ceremonies. In this case, based on the catur sanak lessons refined from the tuntrayana lessons stemming from bhairawa control, it gives rise to penengen and pengiwa control. Banaspatiraja is also influenced by bhairawa, so it is symbolized by Barong Keket which communicates the terrifying or frightening presence of darkness. This implies that all the lessons of catur sanak, such as anggapati, prajapati, banaspati, and banaspatiraja are usually in the frame of barong with their respective ista godata and warmas (Dharmayuda, 1995:54 and Ida Pedanda Gede Telaga, May-June VIII/2007:14). Ida Peranda Putera Bajing emphasized that Banaspatiraja can be the solidarity of the other parts of nyama papat both in humans and the universe. The four brothers are an image of the sign of God in the frame of gods who maintain the balance of nature and secure life. Anggapati has the control to create the components of life as Brahma controls. Prajapati has the expertise to organize, maintain and ensure the components of life as the control of Visnu. Banaspati has the control to return the components of life to their origin as Iswara's control. Therefore, the understanding of Banaspatiraja cannot be separated from the concept of nyama papat. In Balinese Hindu society, this concept is better known and commonly used with two forms of signs, namely banaspati and banaspatiraja in the form of barong and rangda, positive and negative forces. These two forms are very scary, aeng, often appear, and shocking, with teeth as an outline of the power of the ruler of the universe, can move by worshipping, securing, re-establishing bad nature or habits otherwise, can make destruction, destroy depending on the ability of humans to choose and sort it out (Ida Pedanda Gede Putera Bajing, May-June VIII/2007: 17-18).

Therefore, Tapakan Barong Nawa Sanggaha together filter the universe by ngelawang or ngunya from one city to the next and so on, as a form of use of the ruwat bumi ceremony. Seeing the barong ngelawang ceremony the bhutakala were not present, even ran away in fear. Furthermore, Tapakan Barong Nawa Sanggaha decontaminates the universe and stops various kinds of diseases that disturb the peace

of human life. In addition, in order to get assurance from the vitality of Tapakan Barong, Balinese people generally make offerings in the framework of Canany San total with sesari and of course offer tebasan (rice and side dishes) in the middle of the execution of barong ngelawang. When someone maturang or begs for salvation, at that time also Tapakan Barong Nawa Sanggaha is vowed and sungung. This activity lasts for a whole month, starting from Budha Kliwon Dungulan to Budha Kliwon Pegatwakan (Yudabakti, 2007:38-40).

The form of Ruwat Bumi Ritual: At the beginning and middle of the Paruman Barong, the custom of nangieng tapakan Barong Nawa Sanggaha and Elva Pasupati is performed. At that time, at the end of the whole series of events, the custom of penyineban or penyimpanan is performed. Penyimpanan comes from the Balinese language, whose root word is simpen which means to set aside (Anandakusuma, 1986:180). In the penyimpanan ceremony at the conclusion of the custom, Penyimpanan offerings are performed which imply to restore otherworldly control over Barong Nawa Sanggaha, and (Eiva Pasupati in their sacred structures, so that they rejoin divine control. Barong Nawa Sanggaha and Eiva Pasupati are sacred objects that are consecrated by the occupants of the barong shrine. These sacred objects serve to bridge the divine world with the human world. After Dewa Nawa Sanggaha and Dewa (Eiva Pasupati descend through the barong and rangda sacred objects, they are at that time worshipped, and ask for their closeness in the middle of the ceremony. When the pujawali is over, the divine control is returned to heaven, and in time the otherworldly control will be sent back to communicate with humans in various ceremonial forms (Hendropuspito, 1983:100-101). The penyimpanan ceremony is the concluding custom of the whole series of Paruman Barong ceremonies, as the frame of the ruwat tanah ceremony. It is held at around 24:00 Wita (Sudarsana, 2001:27-28 and Adiasa, Eminent 2007 and field perception June 7, 2006, July 30-August 8, 2007). The whole arrangement of the Paruman Barong ceremony can be related to the concept of tri kona, the three main parts of this ceremony can be more or less adjusted to utpeti, stiti, and pralina. This implies that the implementation of the Paruman Barong custom as the center and core of the ruwat bumi ceremony still follows the social concept that has a Hindu religious lesson center that continues to be maintained to remain in accordance with the spirit of the existing time.

CONCLUSION

The ruwat bumi ceremony is the rationale for maintaining the harmony and sanctity of the universe from all the dangers of disasters that damage human life. Balinese people, who are predominantly Hindu, perform various forms of customs to adjust the microcosm of nature (humans) with the universe (land), through the ruwat bumi ceremony. The concept of harmony of life in the universe is displayed in the form of the use of tri hita karana (three forms of adjusted pleasant and pleasant arrangements). Human relations are in harmony with God, human relations with fellow humans, and human relations with the surrounding nature. This cosmological conception alludes to and starts from the cardinal directions, which provide an arrangement between north and south, east and west, male and female (lanang-wadon) who have the same nature as a picture of rwa binneda. The harboring of Barong Nawa Sanggaha ngelawang is one of the pillars of the realization of harmonizing the universe by spreading virtue to various regions through the ruwat bumi ceremony. The 'dirty' nature (leteh) must be cleaned, filtered and maintained so that life and life can run.

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