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## **Mitologi Representation Dewa Indra in Pandage War at Usaba Waste Ceremony in the Tenganan Traditional Village Pegringsingan Manggis, Karangasem, Bali (Social Theological Perspective)**

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### **Abstract**

Pandan war is one of the important ceremonies and obligatory ceremonies called Usaba Sambah in the people of Tenganan Pegringsingan to God in manifestation as Dewa Indra. To raise three problems, namely (1) the form of pandan war, (2) axiology of theology social of pandan war, and (3) the implications of pandan war. This study carried out qualitatively, so that data analysis was carried out in a qualitative and interpretative descriptive manner. By using research methods, such as participatory observation, interviews, literature studies, and documentation studies. The results showed that: (1) The process of pandan war was one of the most important and obligatory parts of the religious ceremony in the Usaba Sambah ceremony in Tenganan Pegringsingan Village (2) The axiology of social theology in pandan war is (a) pandan war as a form of worship; (b) pandan war as a life learning process; (c) pandan war as a pattern of social interaction; (d) pandan war as a defense of religious traditions; and (e) the pandan war as a show of the ancient warrior knight. (3) the implication of pandan war in the usaba sambah ceremony is (a) increasing the śraddhā and the devotion of the peregrination community; (b) fostering a sense of togetherness between low income communities; (c) strengthen in maintaining the local historical genius; (d) the interaction of communication between communities is established; (e) applying the value of ancestral heritage as a living foundation; and (f) pandan war as the development of cultural tourism destinations. The research findings are as follows. From the perspective of religious theory, the symbol system used in pandan war is maintained especially the concept of pingit (secret). The concept of pingit in pandan war is when the pesangkepan is not allowed to pray / spells known by anyone other than pemangku. In this case, it should only be known by the designated party only. From the perspective of the value theory, it was found that the pandanus war is a sacred dance of offerings, which should not be danced by others which is only carried out on pandanus war on the first day at Bale Petemu Kaja and not in any place. Based on symbolic interaction theory, a shift in meaning of pandan war arises from social interaction between local communities, shifting to global community interaction through warfare on the second day as a venue for tourism promotion in modern tourism contractions. There are other people (not the Tenganan people) who also participated in many pandan wars on the stage performance.

**Keywords:** Mythological Representation of Dewa Indra; Pandan War; Usaba Sambah Ceremony; Social Theology

### **I. INTRODUCTION**

The Traditional Village of Tenganan Pegringsingan in Manggis District, Karangasem Regency, Bali Province is a village that has a very specific ritual life. The Community of Tenganan Pegringsingan Traditional Village refers to themselves as citizens of Bali Aga which means Mountain Bali. Tenganan Pegringsingan, until now classified as still managed to maintain the authenticity of culture and customs. Therefore, Tenganan Pegringsingan also often becomes an icon in the conversation about the culture of the Bali Aga community. Besides that, Tenganan Pegringsingan is one that has a tradition that is

recognized by the Indonesian Ministry of Culture as a National Cultural Heritage. Pandan War was designated as a cultural heritage through the establishment hearing in Jakarta, on August 22, 2017. This is very interesting to study considering a Bali Aga community that still maintains the traditional lifestyle to date and has been recognized worldwide. Community adherence to the traditional rules of the village inherited from ancestors from generation to generation becomes a sturdy fortress from the influence of other cultures in this case Bali Majapahit which is the majority group at this time in Bali.

Pandan War is one of the important and mandatory ceremonies in a large ceremony called *Usaba Sambah*. Pandan War as a representation of the form of gratitude and respect for the people of Tenganan Pegringsingan to God in its manifestation as Dewa Indra, who was dubbed by the people as the God of War. This is inseparable from pandan war which has a very high historical significance because the tradition of Pandan War arranges mythological symbols. It is this symbol that ultimately produces a theo-social meaning for the Tenganan Pegringsingan community as well as outside communities who witness the tradition of Pandan War. The traditional village of Tenganan Pegringsingan since the development of tourism, has also developed handicraft products such as woven gringsing cloth, ayaman ata, pictures on palm leaves, bamboo paintings and ron broom sticks that are not owned by other regions. In the development of many tourists who come, even the Traditional Village Tenganan Pegringsingan as a tourist village, which is expected to get a contribution to the local government.

To know the intended tradition and at the same time for its preservation and theological understanding, the writer feels the need to raise the title "The Representation of the Mythology of the Gods Indra in the Pandan War at the *Usaba Sambah* Ceremony in the Traditional Village of Tenganan Pegringsingan Manggis, Karangasem, Bali (Perspective of Social Theology)". This research will be able to provide an analysis of social theology as well as spiritual innovations that emerge as a reflection of the struggle that continues to occur according to the mythological situations and conditions that characterize every cultural tradition and Hindu religion. Both due to encouragement from outside or from within, according to the development of the era as a round in the lives of the people of Tenganan Pegringsingan in order to achieve harmony of life. Based on the background description above, in this study there are a number of problems that can be formulated as follows (1) What is the form of the mythological representation of Dewa Indra in a pandan war at the *Usaba Sambah* ceremony in the Traditional Village of Tenganan Pegringsingan Manggis, Karangasem, Bali? (2) What is the axiology of social theology from the representation of the mythology of Dewa Indra in the pandan war at the *Usaba Sambah* ceremony in the Traditional Village of Tenganan Pegringsingan Manggis, Karangasem, Bali? And (3) What are the implications of the mythological representation of Dewa Indra in the pandan war at the *Usaba Sambah* ceremony in the Traditional Village of Tenganan Pegringsingan Manggis, Karangasem, Bali?

## II. RESULT AND DISCUSSION

### ***Form Of The Mythological Representation Of Dewa Indra In A Pandan War at the Usaba Sambah Ceremony***

On the form of mythological representation of the Goddess Indra in a pandan war at a ritual ceremony in the village of Tenganan Pegringsingan Manggis, Karangasem, Bali can be described in the process of pandan war which is one of the important and compulsory part of the ceremony of *Usaba Sambah* as a representation of gratitude and honor of the Tenganan people Turning to God in his manifestation as the God of Indra. The lengthy series of ceremonies will end with a pandemonium war that can be seen for the general public as a battle with thorny pandan where there is a battle between the young (not only) youths but also parents and children - child. It turns out that in religious ceremonies it is a manifestation of the value of the pandan war as gratitude, honor, amusement and agility of the knights of the Pilgrimage Squadron who for a whole month prepared the ceremony. The series of processions carried out before the pandan war at the ceremonial ceremonies include: (a) *sangkep*, (b) *gending gēguron*, (c) *mabwang pindo*, (d) *perang pandan*, (e) *megibung jaja*, (f) *mabwang pindo* and (g) *penyineb lawang*. This is not to be overlooked in terms of facilities / facilities prepared, place, time of execution, equipment and clothing, ceremonial leaders, mantras / prayers and other parties involved in the conduct of pandan wars in the village of Tenganan Pegringsingan.

### ***Axiology Of Social Theology From The Representation Of The Mythology Of Dewa Indra In The Pandan War At The Usaba Sambah Ceremony***

The axiology of social theology from the representation of the mythology of Dewa Indra in the pandan war at the *Usaba Sambah* ceremony in Desa Adat Tenganan Pegringsingan Manggis, Karangasem, Bali, among others; Pandan War in the mythology of Dewa Indra contains values that are manifested in the life of the Tenganan Pegringsingan community. Because the rituals carried out in *Usaba Sambah* cannot be separated from problems of the nature of human life (meaning of life). This can be elaborated through the value of Indra's mythology in general Hindu society, Balinese Indra mythology related to Galungan, and based on Indra mythology which gives territory and life to the Tenganan Pegringsingan community itself. As an expression of gratitude and respect for the Tenganan Pegringsingan community through the mythological representation of Indra God, it is proven that the southern end of the Tenganan Pegringsingan Customary Village has an area of 26m x 20m called the Pakuwon complex or Patan Batan Cagi Temple which is a sacred building complex as a worship of Indra.

Furthermore, there is the value of Pandan War as a religious social art, meaning that Pandan War is not only a personal matter of those who are carrying out the ceremony but also involves family, relatives, the community or the traditional banjar. The involvement of various parties in the implementation of a ceremony that is able to show good cooperation will show the achievement of a good *yajña* goal, moreover the elements of the *yajamana*, *serati* (banter), *pinandita* or priest and the community supporting the ceremony can work well together in accordance with their functions, then a ceremony will be held well too. So in terms of religious social interaction is to increase cooperation, kinship between the village manners with one another in the realm of getting closer through worship of Indra in the tradition of war pandan. In the procession of the implementation of Pandan War involving many village manners, *teraa teruna* and *pasuwitra* villages and the general public or spectators both local and foreign who wish to try Pandan War in the *Usaba Sambah* ceremony are also allowed. Furthermore, the value of pandan war as a metamorphosis of the maturation of the warriors and the Tenganan Pegringsingan *daha* becomes a way to bring up policies that have been designed in ways that are carried out in maintaining the tradition of pandan war through the traditional education of *meteruna nyoman*, which must be followed by both the *cadet* and *daha* in the Traditional Village of Tenganan Pegringsingan. *Meteruna Nyoman* is implemented as a forum for young generation to be taught for all aspects of human life. This is where the life pattern metamorphosis from children to the maturation of youth and *daha* as education forms characters that contain philosophical values, especially the value of patience, education and training so that young people are not spoiled in facing life. Finally, pandan war as a form of knight behavior is pandan war featuring folk games that blend with the ceremonial procession, making a unique and enthralling performance as a means of proving the courage of *Teruna* in Tenganan. Besides that, pandan war teaches to train young people to be brave to fight while sharpening their instincts. In the appearance of pandan war there are several aspects of the game, the ceremony, and a ritual drama, all of which occur and are felt at the same time. Through pandan war also showed the dexterity of the men of Tenganan Pegringsingan. Because by participating in this pandan war, young people are trained to protect themselves as warriors as if they were Indra's hero. Experience the role of the Dewa Indra and feel defeated *Mayadenawa* is presented in the minds of all *Teruna* in competing, so that the blood that drips into pride.

### ***Implications Of Representation Of The Mythology Of Dewa Indra In The Pandan War At The Usaba Sambah Ceremony***

The implication of the representation of the mythology of Dewa Indra in the pandan war at the *Usaba Sambah* ceremony in Tenganan Pegringsingan Traditional Village is to improve *śraddhā* and devotion to the Tenganan Pegringsingan community; Pandan war, as a sacrifice of a drop of blood. Torn skin and fresh blood that flowed to the ground is a form of respect for the villagers of Tenganan towards Dewa Indra. Because in the implementation of pandan war by shedding blood that means a sacrifice or *yajña* to Dewa Indra, who is the god of war. In Hinduism a drop of blood is known as the *Panca Marga Yajña*, the part of which is *Swadyaya Yadnya*, a sacred sacrifice that uses the means of "self" as its sacrifice (*Sadhana*), which is carried out with sincerity because it is motivated by a very deep affection as a form of love. *śraddhā* and *bhakti*. Next fostering the social social solidarity of the Tenganan people; The sense

of togetherness in question is the gathering of young people (truna daha) from several hamlets in the village of Tenganan Pegringsingan to gather to conduct a pandan war, so that the spirit of togetherness will emerge both in the form of mutual cooperation in organizing pandan war. In their implementation, they were also full of laughter while entertaining what happened when the village manners helped each other to treat wounds from thorny pandan scratches from one another after carrying out the tradition of pandan war. Followed by the mēgibung (eating together) event. Eating together might be a sign that there is no longer any grudge during the war. All residents mingled to enjoy the prepared food. A happy atmosphere enveloped this activity. When mibabung becomes a vibration of affection flowing in all participants so that the pain that was felt vanished when togetherness became a unitary system. Another social solidarity is manifested in the participants of the pandan war ie citizens who come from outside the Desa Adat Tenganan Pegringsingan can participate in the pandan war. Thus, this ceremony is open and able to familiarize the local community with other communities, which in the end the implementation of this pandan war is able to foster a sense of togetherness, unity and unity.

It further has implications for maintaining the local historical genius; the form of a pandan war ceremony is at least an attempt to reactivate the myth of the triumph of the god Indra with Mayadenawa which takes its toll in the form of a ceremony along with reactivating relationships that were fostered in the past or giving birth to a new meaning of blood sacrifice to worship Indra. Furthermore Intertwined interpersonal communication between Tenganan people; To establish harmony / kinship between community members and pandan war will also move other elements in the community. In interpersonal communication relations that occur in the implementation of the Pandan Tenggar Pegringsingan community war there is a more specific interpersonal effectiveness relationship namely (a) there is openness, (b) empathy (empathy), (c) attitude of support (supportiveness), (d) positive attitude (positiveness), and (e) equality (equality).

Besides that, it also has implications in applying the value of ancestral heritage as the foundation of life. The pandan war in Tenganan Pegringsingan still upholds and maintains the culture as it was originally because the people consider that the culture is a legacy from their ancestors and they do not dare to change in the sense of not daring or adding even the slightest of the cultures they have. Pandan war has implications for the development of cultural tourism village destinations; Tourism has become a symbolic power that forms the image of Tenganan Pegringsingan as a destination area for traditional villages in Bali. Pandan War which was originally just an annual traditional ceremony, has now become a destination for cultural tourism villages that should not be missed by tourists when visiting Bali. Likewise, cultural capital in the form of the Tenganan Pegringsingan Festival 2018 event which has been carried out is proof and can be participated by all levels of society not only from the Traditional Village of Tenganan Pegringsingan, but also from outside Tenganan and foreign tourists. For four days Tenganan Pegringsingan was full of events that invited excitement, such as art culture, exhibition, culinary, tradition and pandan war. Through the series of *Usaba Sambah* ceremonies which culminated in carrying out a pandan war as an icon or mascot for Tenganan Pegringsingan cultural tourism, it has encouraged village manners to adapt cultural capital as a basis for tourism development in the Tenganan Pegringsingan Customary Village. Finally, the pandan war has implications for the development of the Tenganan people's creative economic tourism, namely, the pandan war is able to make the creativity of the Tenganan Pegringsingan community become a creative economic tourism business actor by selling handicrafts typical of the Tenganan Village, but there are also souvenirs from outside the village. Souvenirs in the Tenganan Pegringsingan Village are very unique because most of them are typical handicrafts of the Tenganan Pegringsingan Customary Village such as, gringsing woven cloths, woven fabrics, pictures on palm leaves, bamboo paintings, and ron broom sticks.

### III. CONCLUSIONS

Based on the research results above, three conclusions can be drawn formulated as follows:

1. Pandan war procession is one of the most important and mandatory religious ceremonies in the *Usaba Sambah* ceremony in Tenganan Pegringsingan Village, covering (a) pandan war tradition processions, including sangkēp, *gending gēguron*, mabwang pindo pandan war, advanced pandan war, megibung jaja, mabwang pindo and panyineb lawang, (b) means of upakara / fighting pandan warfare; (c) place, time of the pandan war; (d) equipment and clothing during a pandan war; (e) the

- leader of the ceremony; (f) spells in pandan war; and (g) related parties.
2. The axiology of social theology from the representation of the mythology of Dewa Indra in the pandan war at the *Usaba Sambah* ceremony is (a) the value of Dewa Indra's mythology in the pandan war in the Tenganan Pegringsingan Customary Village; (b) the value of pandan warfare as religious social art; (c) the value of pandan warfare as a metamorphosis of the maturation of the young and Tenganan Pegringsingan; and (d) the value of pandan warfare as a form of knight behavior.
  3. The implications of Indra Indra's mythological representation in the pandan war at the *Usaba Sambah* ceremony are (a) increasing the meningkatkan *raddhā* and devotional service of the middle-aged pegringsingan community; (b) Fostering the Social Social Solidarity of the Tenganan Community; (c) strengthen in maintaining the local historical genius; (d) applying the value of ancestral heritage as the basis of life; (e) pandan war as the development of a cultural tourism village destination; and (f) pandan war as the development of creative economic tourism.

During the researchers conducted research in Tenganan Pegringsingan, many new things that researchers got about the meaning of a ceremonial meaning, Balinese cultural traditions, which are not necessarily known by the wider community, especially the Balinese themselves. Where ceremonies, culture and traditions of this kind, are even more often documented by foreigners than indigenous people. From this experience, there are suggestions that researchers convey. Our culture can be spread all over the country, one thing that should not be lost is the spirit of young Tenganan Pegringsingan youths not to be diluted by the environment that leads to tourism commerciality that is not yet clear.

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