

Cultural Acculturation in Pujawali at Bencingah Temple, Ambengan Village, Sukasada District, Buleleng Regency

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Abstract

Bencingah Temple in Sukasada District, Buleleng Regency has historical value in the struggle of the Balinese people, especially in Buleleng, because it was established due to a vow made by the fighters in their struggle for independence from the colonizers to God Almighty. Therefore, it has a very strong cultural acculturation during the pujawali, which is very interesting to study. This study aims to identify the philosophical values, pujawali processions, and cultural acculturation found at Bencingah Temple. In this study, the issues are examined using the theories of Social Change, Religion, and Cultural Acculturation. The results of the study show that the philosophical value of Bencingah Temple is based on the desire to obtain protection (raksanam) from Ida Sang Hyang Widi Wasa when fighting and freeing the Indonesian people from the shackles of colonialism, as a manifestation of the dharma of the state and religion. The procession during this pujawali is held on Soma Kliwon Wuku Kuningan (Soma Macekan Agung) at Bencingah Temple, led by Pemangku/Pinandita Bencingah Temple Jro Mangku Dalem and witnessed directly by pemedek and veteran fighters using offerings such as banten for the jeroan, banten for the sekehe gong, and banten caru. The cultural acculturation that can be seen in this pujawali is when the mepurwa daksina process (circling the main monument) is carried out while carrying two red and white flags, followed by approximately 15 people circling three times. This procession is accompanied by the sound of bells/bajra by the male priests of Bencingah Temple. At this moment, the worshippers who came to pray join in singing the Indonesian national anthem, accompanied by the sound of the gong (gamelan "longgoran" during murwa daksina), and then continue with a moment of silence.

Keywords: Cultural Acculturation; Pujawali; Bencingah Temple

Introduction

Bali's strength lies not only in its natural beauty, but also in its culture. One of the strengths of Balinese culture in the field of religion is the existence of temples. Temple is the term for a place of worship for the Hindu religion in Indonesia, especially in Bali. This has led to Bali being referred to as the Island of a Thousand Temples (Wiana, 2004: 74).

The popularity of Bali Island is not something new, as this island has been known internationally since ancient times. This nickname is true to reality, as thousands of temples are scattered throughout the regencies of Bali (Soebandi, 1981: 12). Temples are built magnificently with the aim of expressing the conscience of Hindus and as a medium to focus the mind on glorifying "Ida Sang Hyang Widhi Wasa" (God Almighty). In Bali, there are sacred buildings (Pura) based on their functions and characteristics, each with their own names and functions. In addition, temples in each region also have unique and distinctive decorations. Of the many temples mentioned above, one that is particularly interesting to study is Bencingah Temple, located in Ambengan Village, Sukasada District, Buleleng Regency. This temple, which has historical value for the Balinese people, especially in Buleleng, was built because of a vow made by the fighters to God Almighty in their struggle for independence from the colonizers. The vow was that if they survived and succeeded, they would build a Tugu shrine in Ambengan Village as a sign of their successful struggle for independence. On the other hand, Bencingah Temple also has a unique feature, which is that it always plays the Indonesian national anthem while circling the shrine (Tugu) area carrying the Red and White Flag during Pujawali, which is celebrated every Soma Kliwon Wuku Kuningan (Soma Macekan Agung).

So, it is not surprising that during the pujawali ceremony at Pura Bencingah, the worshippers in attendance were mostly veteran legionnaires who had fought for independence from the colonizers. Their presence as historical actors was to witness and commemorate the struggle they had fought. In addition, those who support or worship at Pura Bencingah are the people of Ambengan Village, who naturally have a strong connection to Pura Bencingah because it is located in their village.

In this case, the researcher limited the study to the process of cultural acculturation that occurred during the pujawali at Pura Bencingah. The cultural acculturation that the researcher refers to is the fusion of two cultures, namely the local (Balinese) culture, which is evident in the pujawali procession that is customary in a temple, and the archipelagic culture (flag ceremony and singing of the Indonesian national anthem, Indonesia Raya), which has produced a new culture without eliminating the original elements of the culture. This means that the pujawali procession at Pura Bencingah, with its ritual facilities and infrastructure such as banten, gamelan gong, ceremony leader or pemangku, continues to run in parallel with the singing of the Indonesian national anthem while circling the pelinggih and carrying the Red and White heirloom flag.

Method

This research is qualitative research that emphasizes observation in Pakraman Ambengan Village by observing Bencingah Temple from the nista, madya, and utama mandala areas of the temple. The activities in this observation use observation guidelines that have been provided containing the things needed in the research, namely: (1) the condition of the research location; (2) the leader of the ceremony (3) the form of the ceremony (3) the function of the ritual and (4) the meaning of the ceremony. In this study,

the researcher tends to use unstructured interviews. The reason for this is that this type of interview is not rigid or more flexible and can develop broader questions from the interviewees. Meanwhile, the determination of informants in this study used purposive sampling techniques, namely the informants selected in this study were those who had adequate knowledge about the issues being studied or competent people, such as community leaders, veterans, banten/serati craftsmen, and stakeholders.

Result and Discussion

The results of the study show that the philosophical value of the establishment of the Bencingah temple is that the efforts of the warriors, accompanied by prayers and faith (tattwa) to obtain a sense of security (raksanan), were successful. This success gave the warriors a moral responsibility to express their gratitude by building a monument as a place of worship to Ida Sang Hyang Widhi Wasa for protecting them from danger from all directions. Referring to the structure of Bencingah Temple, especially the main shrine, Ratu Ngurah Pangalalang, it can be seen that the shrine uses wings at the back as a symbol of the Garuda Bird, which has the meaning of liberation. Of course, liberation in this case means freedom from the shackles of colonialism. In addition, this is reinforced by the image of the Garuda bird along with the contents of Pancasila, which is the foundation of the Republic of Indonesia, on the left side of the temple entrance wall. So, it can be concluded that the philosophy behind the establishment of Pura Bencingah is based on the desire to obtain protection from Ida Sang Hyang Widi Wasa when fighting and freeing the Indonesian people from the shackles of colonialism, as a manifestation of the dharma of the state and religion.

Based on in-depth interviews conducted with the Ambengan village community during the Pujawali ceremony, it appears that the community performs the Pujawali ceremony by combining the provisions set forth in Hindu religious texts with the drestha (village drestha) that applies there. They perform the ceremony at Pura Bencingah based on a deep belief rooted in sincerity and purity, both physically and spiritually.

In the Pujawali at Pura Bencingah, there are seven (7) witnesses from the priests/Pinandita at Pura Bencingah during the piuning, including: Nyarikan Desa, Mangku Pura Desa who is also the mangku of Pura Bencingah, Mangku Pura Puseh, Mangku Pura Dalem, Jero Sedahan, Nyarikan Gong (Coordinator of Seka Gong in a spiritual sense), penuur for sesuhunan gong, Jero Kabayan (replacing jero mangku who cannot attend the pujawali), Para ulu for preparing sacred offerings, seetan penganteb (prepared by mangku desa). The pujawali ceremony at Bencingah Temple is held based on the wuku calculation, specifically every Monday of the Kuningan wuku, which occurs every 210 days or every six months, commonly known as the Soma Macekan Agung rahinan.

The systematic implementation of the Pujawali ceremony at the Bencingah temple, based on interviews with several informants, is explained as follows: Three days prior, on the day of Sukra Paing, I requested the Hulu (elders) and Pemangku (Pinandita) in the village of Ambengan to attend the Pujawali day. The Hulu referred to are as follows: (1) nyarikan Desa, (2) Jro Mangku Desa who is also Jro Mangku at Bencingah Temple, (3) Jro Mangku Puseh, (4) Jro Mangku Dalem, (5) Jro Mangku Sedahan, (6) Jro Nyarikan Gong, and (7) Jro Nyarikan Desa. Each of the Hulu is given canang jinah rice to be offered to Taksu. Meanwhile, the offering at the palinggih of Ratu Ngurah Pangalalang is Peras Pejati. On Soma Paing (the day of the Grand Ceremony) or D-day, the Pujawali

ceremony is held from 1:00 p.m. until the afternoon, as follows: It begins with ngaturang pecaruan, which is a brumbun chicken, and pejati is used as the hulu, as is also the case at the sanggah cucuk. At the main shrine, the Suci offering is arranged, complete with the Ageng ribbon and pejati. Meanwhile, there are two more shrines lined up, called the Penyarikan or Tugu Pengapit shrines. The offerings arranged at the Penyarikan or Tugu Pengapit shrines are tipat Gong on the right and tipat Kelan (containing 6 pieces) on the left. Mendak Ida Batara or the one who resides in the Bencingah temple, performed by Prajuru (traditional officials), Pemangku (priests) and Para Hulu (elders). Murwa Daksina three times, followed by: Jro Mangku (Pinandita) wife (woman) carrying pasepan and canang sari, Jro Mangku Lanang (man) carrying Genta, Para Hulu, Village Officials as veterans' representatives, such as the Village Head, Village Secretary, Kaur and others, where these Village Officials carry the Red and White flag at the front and rear. During the three Murwa Daksina, all participants sing the Indonesian national anthem, Indonesia Raya. After singing the anthem, they continue with a salute, a 5-minute moment of silence, and then a loud explosion with a lom (like the sound of a cannon). Finally, the red and white flags are planted on the fence (penyengker) of the Bencingah temple, one on the right and one on the left. After that, the Pujawali ceremony is held. Ngaturang Seetan is performed to bring down or create a trance (possession) for the sutri (women who are the pleasure of the deities who are sanctified), followed by prayers including performing tri sandya, panca sembah to ask for tirta, asking for bija and parama santi, and followed by nglebar (carrying the banten offerings out of the temple area). The next three days are dedicated to the closing ceremony, called melayagin. This is only performed by Jro Mangku istri and jro mangku lanang (female and male priests). The offerings used are tipat blayag and canang ajengan, after which the jro mangku removes the clothes and flags to be stored again.

Cultural acculturation can be seen in the Pujawali ceremony procession at Bencingah Temple, Ambengan Village, when the mepurwa daksina procession (circling the main monument) takes place while carrying two red and white flags, followed by approximately 15 people circling three times. This procession is accompanied by the sound of bells/bajra played by the male priests of Bencingah Temple. At this moment, the worshippers who came to pray join in singing the Indonesian national anthem, accompanied by the sound of the gong (gamelan "longgoran" during murwa daksina). After the mapurwa daksina process is complete, it is followed by paying national respects facing the monument, while observing a moment of silence. The sound of the lomloman (cannons made of bamboo) signifies the end of the moment of silence.

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