

The Transformation of Character Values in Melampuhan Tradition in Bayung Gede Village, Kintamani, Bangli: An Ethno-Pedagogy Study

I Nengah Duija

Professor of Cultural Anthropology of Institut Hindu Dharma Negeri Denpasar
Email: nengahduija@yahoo.com

Abstract: This article describes the village of Bayung Gede, a village in Kintamani sub-district which has a variety of unique traditions. The uniqueness can be seen from the social system which still adheres to the *ulu apad* leadership pattern, has a set of burial ground for placenta and other traditions. Thus, Bayung Gede has a lot of uniqueness. One of the uniqueness currently being discussed is an initiation ritual (*malampuhan*). This ritual is a rite of passage or regeneration of new *teruna* (youth) candidates, replacing the old. Before they enter a new life, *jero sanghyang teruna lan istri* (boys and girls), the *melampuhan* ritual is performed. The problem is what values can be transformed through this *melampuhan* ritual to shape the character of the next young generation in Bayung Gede. The results of the analysis show that various values can be transformed through the ritual of overthrowing this generation, including the values of honesty, courage, loyalty, reliability, justice, discipline, knowing limits, potential, purity and suitability, peace, trustworthiness, respect, love, compassion, unselfish, kind, friendly, aesthetic, togetherness or mutual cooperation. Through this ritual, it is hoped that someday will produce a transformative generation that has character in accordance with these values that are internalized, socialized and then acculturated. The main purpose of this ritual is a ritual of inauguration (*tegteg*) in order to become a strong generation to build civilization in Bayung Gede.

Keywords: transformation, character values, melampuhan traditions, Bayung Gede

I. Introduction

Desa Pakraman Bayung Gede is one of the villages that is located in the area of Kintamani district, Bangli regency. Desa Pakraman Bayung Gede is around 7 Km from the center of Kintamani district governance area. It is around 40 km from the Capital District of Bangli and 90 Km from the Capital of Bali. Desa Pakraman Bayung Gede can be achieved through several alternative roads, namely; First, the route of Denpasar – Gianyar – Bangli – Kintamani – Bayung Gede, with a distance around 50 km with approximately 2.5 hours travel time. Second, the route of Denpasar – Tampaksiring – Kayuamba – Sekardadi – Bayung Gede with a distance around 45 Km. While the other route can be reached via the Denpasar – Tegalalang – Bayung Gede or Denpasar – Payangan – Katung – Bayung Gede for around 1.5 to 2 hours travel time.

Desa Pakraman Bayung Gede, from its geographical location, is located in Kintamani district of Bangli regency on 115°13'43" and 115°27'24" east longitude and 8°8'81" and 8°31'20". The borders of the area are; on the northern part is Batur Village, on the eastern part is Sekardadi Village/ Sekaan, on the western part is Belancan village, and on the southern part is Bonyoh village. Administratively, Desa Pakraman Bayung Gede is within the territory of Kintamani District, Bangli Regency. However, in the context of customs and religious rituals, Desa Pakraman Bayung Gede has a very important role and function for the district of Kintamani, Bangli regency. Desa Pakraman Bayung Gede is located at an altitude of 750-900 meters above sea level, including the plateau area with an rainfall average of 125 mm / year. The rainy season lasts from October to April

where the highest rainfall normally occurs in December and January, with temperatures ranging between 18oC-25oC. The climate is not much different from the climate of Bali island that is generally influenced by the Monsoon winds which resulted in the dry season and the wet season alternating every six months annually (Monografi Desa, 2016). Desa Pakraman Bayung Gede is comprised of mountains, hills, plantations, housing and productive land. The area of Desa Pakraman Bayung Gede is 1.024 Ha wide.



Picture 00. The Map of Desa Pakraman Bayung Gede Area
Source: Private documentation, 2016

Desa Pakraman Bayung Gede is classified into traditional agricultural village¹, the bamboo forest is still

¹ Liliweri stated that Agricultural Society or the farming community is defined by the production of goods and food

undamaged, and palm trees are still easily obtained. However, infrastructure such as educational facilities are complete i.e. Schools; *Taman Kanak-kanak Pra-Widya Dharma* (Pre-School), *SD Negeri Bayung Gede* (Elementary School), *SMPN 6 Kintamani* (junior high school) which are located in the area of *Desa Pakraman* Bayung Gede, there is also *SMAN 1 Kintamani* (high school). Health facilities are also available, including; *Puskesmas* (community health centers), sports facilities, recreation, and there is also a local market. But, there is still a little problem on water availability. People still mostly have *Jubang* (place for storing rainwater), because *PDAM, Perusahaan Daerah Air Minum* (Indonesian regional water utility company) has not entered the village yet.

Worship facilities such as temples and cemetery in *Desa Pakraman* Bayung Gede have their own uniqueness, there are 13 temples and three cemeteries. The temples in *desa pakraman* are taken care (*empon*) by all member of the society. The cemeteries which are located in *desa pakraman* Bayung Gede are different from each other according to its function. If one resident died naturally, the body will be buried in *Setra Gede* (Main/Prime Level Cemetery), likewise, who died along with ceremony (*odalan*) in the temple or when the society held a religious ceremony, the body will be buried in *Sema Pludu* or *Sema Penyampingan* (Middle level Cemetery). While for those who die unnaturally (*salah pati* or *ulah pati*, chronic disease), the body will be buried in *Setra Pangranjab* (Low level Cemetery) which is located on the brink side.

Desa Pakraman Bayung Gede is included into the old village in Bali so it has a unique historical origin which is passed down over generations by village elders, but it is believed that in ancient times the village was a wild forest resided by a *Dukuh* (ancient Balinese-Hindu priest)² completed with the *padukuhan* (hamlet). Along with the time, the number of residents in *Padukuhan* was increased. The residents then asked to cut down trees around the

through the process of agriculture and forestry. Historians noted that the emergence of the agrarian society was in line with the creation of the plow at the end of 4000 BC (around 6000 years ago). *Pengantar Studi Kebudayaan*. Bandung: Nusamedia. 2014. hal. 438. Traditional society is always contrasted with Modern society, of which the process of renewal of traditional society (conventional) towards a society that is more advanced with reference to the values of modernity that are universal. Hans. J. Daeng. *Manusia, Kebudayaan, dan Lingkungan*. Pustaka Pelajar. 2008. hal. 48.

² *Dukuh* in ancient Javanese language means small village/hamlet. Mardiwarsito. *Kamus Jawa Kuna-Indonesia*. Flores: Nusa Indah.1990. hal. 169. Compared to Warna, et.al stated that *dukuh* is defined as a priest from a specific class in Balinese society. *Padukuhan* means a priest residence in the woods. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali. 1991. hal. 173.

hamlets by *Jero Dukuh*, that will be used as a residence and open farmland. Residents worked very hard but did not feel tired. Residents thought that it was a very magical event, then one of the residents asked *Jero Dukuh*³ about the miracles experienced by people who do not feel tired at all even they worked day and night. *Jero Dukuh* was so happy hearing the questions addressed to him. Then, *Jero Dukuh* answered with a simple statement that is “*bayu gede*” which means “a great force”. From that moment the residents enounced the sentence spontaneously “*bayu gede*” toward the area. *Bayu gede* means great force. In a further development, *bayu gede* became *Bayung Gede*.

After *Jero Dukuh* passed away, he was highly respected by the population in *Desa Pakraman* Bayung Gede. In memory and honor of his services, a temple which is called *Pura Dukuh* was built in the former *padukuhan* (hamlet) as the beginning of the *Desa Pakraman* Bayung Gede. The temple is surrounded by woods of approximately 5 ha. *Pura Dukuh* is very sacred, every member of the society who will carry out a religious activity have to do *matur piuning*⁴ first in that temple.

Social groups that exist in *Desa Pakraman* Bayung Gede, Kintamani district of Bangli regency as a supporter of Balinese culture have a very harmonious and familiar relationship among others. System and civil society organizations is one of the universal elements of culture. This system and organization is reflected through *Desa Dinas* (formal/state village system) and *Desa Pakraman* (indigenous village system). The existence of these two institutions in Bali give a mutual support in the development process. *Desa Dinas* as the smallest unit area in a region of the Republic of Indonesia government in charge of implementing the task of governance and development based on the formal authority of government. While, *Desa Pakraman* is the *Desa Dresta* which is a unit of law regulated community of *Desa Pakraman* in the Province of Bali which has a unity of tradition and social manners of Hindu community, living for generations in the bond of *Kahyangan Tiga (Kahyangan Desa)* which has a specific area and their own property and subsequently have a right to manage their own bylaw (Dharmayuda, 2001:17). If it is

³ *Jero Dukuh*: the word *jero* is addressed to a person who is respected while *dukuh* is a priest from a specific class in Balinese society. Warna et.al. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali. 1991. hal. 288. Therefore, *jero dukuh* in this context is the leaders in Balinese small village called *padukuhan*. As the helm, *jero dukuh* has authority as a religious leaders.

⁴ *Matur piuning* is a tradition that means giving notice. Warna et.al. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991:775. This tradition is a value orientation of *Bayung Gede* society towards the *Cosmos* (ruler of the universe), to which they always ask the blessing before doing any work, especially that related to ritual.

seen from the historical development, *desa pakraman* develops prior to the *desa dinas*. Geriya (1981:10) stated that *desa pakraman* in Bali has existed since the days of pre-Hindu, it is the age of *Bali Aga*⁵. At that time *tuha-tuha* as the leader of a *wanua*⁶ has been regarded as the indigenous leader.

In the villages of *Bali Age*, there are several variation of village leaders such as the existence of twins governance (2 *Jero Bayan*)⁷ as like in *Desa Pakraman* Bayung Gede, Kintamani Bangli and there is also a collective administration system which consists of a board of top official government. These social groups were formed to

⁵ *Bali Age* is the condition of the Balinese people who relatively get a very small influence by Hindu Javanese culture especially Majapahit compared to the area of Bali Mainland. The people of *Bali Age* nowadays stay inhabit several villages in mountainous areas in North Bali, namely Sembiran, Pedawa, Tigawasa, Cempaga, and Sidatapa and also in several villages in southern Bali, such as; Tenganan Pagringsingan and Trunyan. Dhari. "Upacara Ngaben di Bali" in *Ritus Peralihan di Indonesia*. Ed. Koentjaraningrat.1980. page. 241. Read: Danandjaya.1980 *Kebudayaan Petani di Trunyan*; Bagus. "Kebudayaan Bali" in *Manusia dan Kebudayaan di Indonesia*.2007. page. 286. The *Bali Aga* ethnic label is a perfect illustration (from the ancient Javanese language, which means "mountains"). As a Balinese popular term, it was firstly appears only as a reasonable description and has no dependents value of a population whose primary residence in a vast mountainous region that stretches in the depths of the Bali island which is hilly. Thomas A. Reuter. *Custodians of The Sacred Mountains. Budaya dan Masyarakat Pegunungan Bali*. 2005. page.17-18.

⁶ *Wanua* or *banua* is a term for ritual area in Balinese ancient time. Warna et.al. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991. page. 61. in Balinese language, the word "*banua*" is best translated as "ritual/sacred area", an important society, considering that *banua* refers to a relevant environment that is not surrounded by the legal code or a political tool, but by social interaction in the background and the typical pattern of ritual. Thomas A. Reuter. *Custodians of The Sacred Mountains. Budaya dan Masyarakat Pegunungan Bali*. 2005. page.39.

⁷ *Jero Bayan* or *Kubayan* is an attributes given for a priest (it is also called *Dulu*) in the traditional village. Warna dkk. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991. page. 66. This traditional leadership structure is consisted of 16 people, i.e (1) *Jro Bayan mucuk*, (2) *Jro Bayan Nyoman*, (3) *Jro Bau Mucuk*, (4) *Jro Bau Nyoman*, (5) *Jro Singgukan*, (6) *Jro Singgukan*, (7) *Jro Penakehan*, (8) *Jro Penakehan*, (9) *Jro Guru*, (10) *Jro Guru*, (11) *Jro Guru*, (12) *Jro Guru*, (13) *Jro Guru*, (14) *Jro Guru*, (15) *Jro Guru*, (16) *Jro Guru*. Data Kantor Desa Bayung Gede.2016.

maintain harmonious relationship between the people in the community, keeping people's lives in the practice of the teachings of Hinduism. Those social groups receive a strong recognition from members of the public, so that all of the rules that apply to the group are obeyed by its member.

If it is seen from the aspect of its "*Krama*" (member)⁸, *Krama Desa Pakraman* Bayung Gede can be classified into six types namely; *krama desa pakraman*, *krama banjar*, *krama nyada*, *krama pengampel*, *krama balu* and *krama tamiu*. *Krama desa pakraman* based on the placement of land that is belonging to the village that is known as "*tanah ayahan desa*" or "*karang ayahan desa*". *Krama banjar*, is the social membership that includes both the people who are occupying the *ayahan karang desa*, and the society of Bayung Gede who are not occupying the *ayahan karang desa*. *Krama nyada* is a society that has been separated from the responsibility of *desa pakraman* and other organizations because they had "*ngelad*". The society member is called *ngelad* if his last child is married. *Krama pengampel*, is the *krama* that is not participated in any of the activity in *desa pakraman* because of migration reason. *Krama balu*, is the member whose one of the family e.g the husband or wife has died or divorced. This *Krama* has an obligation in the activities of *desa pakraman*. In doing the activities, *krama balu* could get help from the other society members. While *krama tamiu* is the *krama* who is not participating in the activity of *desa pakraman*, but a resident who live in the area of *desa pakraman*. *Krama tamiu* is not involved in the activities of *desa pakraman*, but maybe sometimes they take part in a particular activity. Besides, *krama tamiu* subject to royalties every year according to *prarem desa* (the village rules). For the *krama* who resides the *karang ayahan desa*, has to become the *kramadesa pakraman* and has an attributes as "*krama ngarep*"⁹, namely the head of the family who bear the full *ayahan desa* on the development and maintenance of various wealth of *desa pakraman* including the implementation of religious ceremony. While other families are not given any status as member *krama ngarep*, but given a status as *krama banjar* who is responsible as the assistance of *krama ngarep* in implementing their responsibility in *desa pakraman*.

Desa Pakraman Bayung Gede, is consisted of one *banjar* governed by a *kepala dusun*, where it is located inland and divided to *tempek-tempek*. the structure in *Desa*

⁸ *Krama* means member; *krama pangarep*. Warna dkk. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991. page.366.

⁹ *Krama Desa Ngarep* are the member of the temple/sanggha called "*Krama ngarep*" (*ngarep*, facing directly, prime; i.e in the first line of duty), while the member of *ulu apad* is called "*keraman desa*" (from *ke-rama-an*). In some villages, the core village members are even named as "*keraman desa ngarep*". Thomas Reuter. *Custodians of The Sacred Mountains. Budaya dan Masyarakat Pegunungan Bali*.2005. page.358.

Pakraman applies the system of *Lulu Apad* that is *Jro Bayan Mucuk* and *Jro Bayan Nyoman* (two twin officials who have the highest authority in the area of *Desa Pakraman Bayung Gede Kintamani*, Bangli. *Bendesa* and *kelihan* become the executor only, policy is in the hands of two *Jro Bayan* namely, *Jro Bayan Mucuk* and *Jro Bayan Nyoman*. *Bendesa* is elected by the society by a majority vote. While, *Jro Bayan*, *Jro Bau*, *Jro Singgukan* and so forth as many as 16 people are the package of *prajuru* (village officials) where its organizational system is called *Lulu Apad*¹⁰ and *prajuru* or village officials which sit in the management board are called the *Ulu Lulu Apad*. *Lulu Apad* the two Balinese terms, namely *Lulu* means “to push” and *Apad* which means boundaries, so *Lulu Apad* could be defined as pushing the boundaries, it means that in this system, people who are eligible to become the officials of *Lulu Apad* is *krama marep* only, or the *krama* who resides in *karang ayah* *desa*. In order to become the officials of *Lulu Apad*, residents are sorted according to the numbering started to be registered as *krama* because of marriage. Next number subsequently pushed upwards in accordance with the mechanisms and rules of the tradition. The serial number can be changed at any time because there are members who “*ngelad*” because of death, *nyada* or any others. If the residents is “*ngelad*” he will be replaced by the youngest child who has been married, who then get the smallest number, while the previous number will be filled by person under him or it can be said that the smaller number will replace by the number on it, an so on and so forth, therefore the member who responsible to become the officials of *Lulu Apad* or in other term “*kancan enam belas*” because the officials of *Lulu Apad* are consisted of 16 people, are always changing according to the tradition that is inherited over generations.

The various uniqueness of *Desa Bayung Gede* as described above, causing the village to get attention from various circles to conduct observations and research in various academic disciplines. In this article, writer would

¹⁰ *Ulu –Apad*; a lot of celebration of life, social, and political societies of Bali Aga revolves around a trial or village council, which consisted of people who own land and have been married, which are styled as an order of a very unique temporal precedence. The trial was known as “*karma desa ulu apad*”. The term *ulu apad* is figurative space and refers to the process of accretion rank increases by which a member of the council (*karaman*, from *rama*,=i.e father) may rise to the level of an elder or village leader (with an honor attribution of *jero* “insider”). Literally means “climb” the stairs (*apad*) until the top (*ulu*) of rectangular long stage (*bale lantang*) of a village. Compare the *dulu dapuh* in the other village. Thomas A. Reuter. *Custodians of The Sacred Mountains. Budaya dan Masyarakat Pegunungan Bali*.2005. page. 328.

discuss a Tradition¹¹ in *Desa Pakraman Bayung Gede*, in relation to the transformation¹² of children character values, that is a rite of passage in the culture of Bali, which is called *malampuhan* ritual. *lampu*¹³ (Balinese language which means light). The ritual is done by teenage boys and girls when they are stepped on *menek deha*¹⁴, i.e. started by first period for girls and when the boys’ voice has changed (*ngembakin*). This ritual is done in *Pura Dalem Pelapuan* on *sasih Kapat* (the fourth month of Balinese calendar) or around October, *nemonin pananggal ping telu*. This ritual is conducted by *Jro Bayan Mucuk* and *Jro Bayan Nyoman*.

II. Discussion/Analysis

2.1 The Transformation of Character Values

Transformation is (1) transfiguration (form, characteristic/quality, function dsb), (2) changes in the grammatical structure into another grammatical structure by adding, subtracting, or rearranging the elements (Tim

¹¹ “*Tradisi*” (tradition) is derived from Latin language *Tradere* or *traderer* which literally means, to send, to deliver, and to hands on to be saved. Tradition is an idea, belief or behavior of the past that symbolically lowered with a specific meaning to the group or community. Therefore the meaning of tradition is something that can survive and thrive for thousands of years, it is often associated as something that contains or has an ancient history. Langlois (2001) in Liliweri. *Pengantar Studi Kebudayaan*. Bandung: Nusamedia. 2014. page. 97-98. Compare; Geriya who mentioned that the historical development of Balinese culture has gone through the existence of three types of traditions, namely: a small tradition- local culture oriented, great traditions religious and Hindu culture oriented, and the modern tradition includes elements that have developed since the colonial era, the era of independence, until now. *Transformasi Kebudayaan Bali Memasuki Abad XXI*. Denpasar. 2000. page.2

¹² Transformation presupposes a process of transferring a total of a form that will be established a new figure. Transformation posited as the final stage of a process of change. Transformation can be envisioned as a long and gradual process, but it can also be imagined as a quick even absurd turning point. Sutrisno. *Filsafat Kebudayaan. Ikhtiar Sebuah Teks*. Hujan Kabisat. 2008. page.42.

¹³ The term “*lampu*” in Balinese is the uptake of foreign vocabulary (Dutch), the other terms that refer to “*lampu*” in Bali are; *linting*, *lobakan*, *sentir*, *damar templek*, *damar kurung* (especially for *pitra yadnya*/cremation ritual).

¹⁴ *Menek daa* or *deha* is an initiation ritual in Balinese culture for teenagers who will enter adulthood (*mungah deha*), this ritual is intended to appeal to *dewa Samara-Ratih*, in order to empower the teen in facing trials or temptations of life.

Penyusun, 2008:1484). The concept of cultural transformation is a concept of a continuum that stretched linearly from the concept of cultural dynamics, cultural change and cultural transformation (Geriya, 2000:18). According to Linda (1995) in Elmubarok (2008:7), Change and transformation can also be assumed as part of the hierarchical linear process as shown by Rostow in *The Stage of Economic Growth*, and emphasizes that change and transformation is the figure and shape changes of the infrastructure, means of production and community consumption patterns. The view of Rostow (in Sutrisno, 2008: 43) stated that the society development go through several steps, namely; traditional society – transition of traditional society to *take off* society – *take off* society.

In general, values could be classified into two groups; those are the values of being and the values of giving. The values of being are the human's nature, that later develop into the behavior and the way they treat others. The values of being are including: *honesty, courage, peace-loving, self-reliability, potential, discipline, knowing the limits, purity and suitability*. Besides, the values of giving are made or given value that would then be accepted as much as the given. The values in this category are including; *loyal, trustworthy, respect, love, compassion, insensitive, selfish, kind, friendly, fair and generous*. Tradition as part of the culture is usually passed on to the next generation within their own group. When the ancestors bequeathed to the next generation, they chose folklore to inculcate ethics. They chose folklore because it contains a lot of noble values. Noble values can be used as guidelines for living of the next generation, such as honesty, responsibility, mutual cooperation, discipline, religious and so forth (Sulistiyorini, 2013:256).

Based on the above concept, the transformation of the character values referred in this occasion is a strengthening and realignment of the two categories of above values in a rites ritual resulting in a change from past generations become transformative younger generation, namely young people who have a character that is based on values as mentioned above.

2.2 *Malampuhan* Tradition¹⁵ in Bayung Gede Village

¹⁵ Humans can not live without tradition, although they often do not feel satisfied with their traditions. The tradition actually has several functions: (1) in the language of cliché states that the tradition is the policy of hereditary place in the consciousness, beliefs, norms, and values. Tradition presents fragments of the historical legacy that is deemed helpful, (2) a tradition of gives legitimacy to the views of life, beliefs, institutions, and the existing rule, (3) a tradition of provides symbol of assured collective identity, strengthen primordial loyalty against the people, communities and groups, and (4) help provides an escape from the grievances, discontent, disappointment of modern

In traditional archaic society, the entire cosmos is open to the sacred things. In principle, anything, the sun, moon, earth, water, mountains, rocks, trees or caves can be *hierophany* for them. In the rite, human imitate the action of the sacred. Rite brought religious human into sanctity that is the center of the world (Susanto,1987:56). This form of sanctity for Bayung Gede village is done in the tradition of the *lampuhan* ritual and *upanyana samskara* ritual which in essence intended that a child begins to experience the educational process for the formation of his character, and always gets illumination of God as the source of everything.

2.3 The *Ethno-Pedagogy* Study

Ethnopedagogy is the educational practices based on local wisdom in various domains such as medicine, martial arts, environment, agriculture, economy, government, dating system, and so on. It will evolve ethno-philosophy, ethno-psychology, ethno-musicology, ethno-politic, and others. Ethnopedagogy view local knowledge or local wisdom¹⁶ or read: local wisdom as the source of innovation and skill which can be empowered for the welfare of the society (Alwasilah et.al, 2009:50-51). Further it is said that there are several characteristics of local knowledge, namely: (1) based on experience (2) tested after being used for centuries (3) can be adapted to the culture of today (4) united in the daily practices of the people and institutions (5) commonly done by individuals or society as a whole (6) is dynamic and constantly changing (7) it is associated with a belief system. Ethno-pedagogy is educational practices based on local wisdom in various domains such as medicine, martial arts, environment, agriculture, economy, calendar system etc. In this context, the idea of ethnopedagogy rests on the local wisdom of Bayung Gede village, namely *malampuhan* ritual as the basis of character education that has so far done consistently. There is a character formation of the younger generation from the transformation of values expressed verbally and in a symbolic act of a *malampuhan* ritual.

life. Read: Sztompka, 2007. *Sosiologi Perubahan Sosial*. Alih bahasa Alimandan. Jakarta: Prenada. page.74-76.

¹⁶ *Local genius* has been discussed by many experts in Indonesia. More than 20 archaeologists and two from other disciplines have discussed about *local genius* (Semadi Astra, 2004. page 111, in his writing entitled "*Revitalisasi Kearifan Lokal dalam Upaya Memperkokoh Jati Diri Bangsa*". in *Politik Kebudayaan dan Identitas Etnik*. Ed. I Wayan Ardika and Darma Putra. Denpasar: FS Unud and Balimangsi Press. Experts who have discussed *local genius* could be read in a book entitled *Kepribadian Budaya Bangsa (Local Genius)*. Ed. Ayatrohaedi, 1986. Jakarta: Pustaka Jaya. Compare; Alwasilah, 2009. Local knowledge is a collection of facts, concepts, beliefs, and perceptions about the world affairs.

2.4 The Implementation of *Melampuhan* Ritual

2.4.1 The Series of *Melampuhan* Ritual

According to Hindu calendar, this ritual is not implemented or abstinence on the day of *soma* (monday), *pasah* (market day), *sukra* (friday). On the implementation of the ritual, around 20 to 22 days *jro sanghyang mekemit*¹⁷ not allowed to sleep. This ritual is simple enough, but it has significance in "regenerating" the social spirit of culture in social life of Bayung Gede, especially for the young generation. In the anthropological record this ritual can be regarded as a rite of passage¹⁸. For more details, the series of this ritual are outlined below.

1. *Ngampuh*¹⁹

The term *ngampuh* refers to a process of purification of all ritual equipment that will be used in these activities. *Ngampuh* in Balinese-Indonesian dictionary is not found yet, but in Bali inscription (Goris,1954:212) is mentioned the word *ampuhan* which means *branding*, maybe "waterfall", or confluence of two currents of the river called *campuhan* (read: Warna et.al,1991:114). Referring to the Goris inscription, possibly *ngampuh* lead to a process of

¹⁷ *Jero sanghyang makemit* the word *jero* or *jro sanghyang*, name for those who will follow the *Malampuhan* ritual. While *mekemit* means to carry out activities on guard at the temple with no sleep. Warna et.al. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991. page.331.

¹⁸ In the stages of growth as an individual, ie. since birth, then childhood, through the process of becoming an adult and married, become parents, until the time of death, people experience biological changes as well as changes in the social environment and culture that can affect the soul and cause a mental crisis. In dealing with new growth and the circle of life, human needs a "regeneration" of spirit of social life. Van Gennep (in Koentjaraningrat). *Ritus Peralihan di Indonesia*. Balai Pustaka.1985. page.32.

¹⁹ The word *ngampuh* is not found in Balinese dictionary, but in old Javanese language there is the word *ampuh* which means (1) *ampuh*; magical; potential, (2) great. *Ampuh-an* means storm; typhoon; violent crushing waves, floods. Mardiwarsito. *Kamus Jawa Kuno-Indonesia*. Flores: Nusa Indah.1990. page.38. Thus, in this context the word *ngampuh* means purifying the ritual tools to be used. Compare with the term *mapapada* =*pada* derived from Sanskrit which means (1) way; (2) efforts; means, (3) reason; cause, (4) basic; principal. Mardiwarsito. *Kamus Jawa Kuno-Indonesia*. Flores:Nusa Indah.1990. page.385. In the ancient Balinese language, there is a word *ampuhan* which means (1) branding, (2) misschien:waterfall, (3) misschien *tjampuhan*. R. Goris. *Prasasti Bali II*. Jakarta: Lembaga Bahasa dan Budaya. Fakultas Sastra dan Filsafat. Universitas Indonesia.1954.page.212.

purification of the means that will be used in the ritual, through a procession ritual performed by the community Bayung Gede. Those means are; chicken, duck, thread contains *pis bolong*, and there are two *cobolong*²⁰ contains holy water and *pis bolong*. For more details, see the photo below.



Picture.01. The Implementation of *Ngampuh*

Source: Private Collection 2016

2. *Patirtan in Tirtha Salunding*

Patirtan is a ritual procession with the intention to purify all of the equipment which is ready to be used for the ceremony. *Pa-tritha-an* means a sacred / holy place, holy water (Mardiwarsito, 1990:605). The meaning of the word indicates a purifying process (*patirthan*) at a place called *Tirtha Salunding*, a region which became the center of orientation and a sanctuary for the people in Bayung Gede. Baca *mandala*²¹. *Mandala* itself is in *Tirtha Salunding*. Sanctification is done after *ngampuh*, both of those steps are aimed at doing the cleaning and purification process as the first step of the *malampuhan* ritual, so that all defilement (read: *leteh, sarwa kleca*) gone or disappear. For more details, see the photo below.

²⁰ *Coblong* a small bowl made of clay which is usually used as a container of *Tirta* (holy water) at a ritual in Bali. Warna et.al, 1991. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.page.138.

²¹ *Mandala* has several meanings, ie. the circle diagram that has a magical power, which is the focus of tantric ceremony. Ardika. "Laut dan Orientasi Dalam Kebudayaan Bali: Tinjauan Arkeologis". Dalam Laporan Penelitian Arkeologi Terpadu Indonesia I. 2008. page.226



Picture.02. Patirthan Ritual in Tirtha Salunding
Source: Private Collection 2016

3. *Jro Sanghyang Teruna* (the member of *Lampuhan*) *Nampah Bawi*

Jro Sanghyang Teruna is the *Teruna*²² (teenage) in Bayung Gede who will involve in the *malampuhan* ritual. They are addressed by “*jero sanghyang*” as an honorific addressing in the tradition in Desa Bayung Gede. After completing the *Patirthan*, the ritual process would be continued by *nampah Bawi*²³. *Nampah Bawi* is a slaughtering pigs process, which would be used as one of the means of *malampuhan* ritual, besides other animals.

4. *Jro Lampuhan Teruna Let*²⁴ Clean the Area of Pura Dalem Pelapuan.

*Jro Lampuhan truna anyar*²⁵ makes *penjor*²⁶ *mapanak* (*penjor* which is made from a bamboo rod completed with its branches). High *Penjor* for male with 8

*sampiyan*²⁷, the straight *penjor* for female. *Jro lampuhan istri* makes 16 sheets of *lamak*²⁸. *Lampu meling* is made by *Jro lampuhan anyar* (*lobakan* = traditional lamp made by *bungkil pisang* (banana weevil, with the wick of tied bamboo rope with lard). Make *nasi gelung* or *nasi sokan* (rice basket) the amount are; 5 x 11, 5 x 9, 5 x 7 completed by deer meat dishes. *Metatakan takin tambus* (placed on a whole banana leaves, flowering *pakis pidpid* leaf). For more details, see the photos below.



Picture.03 *Mabersih* (Cleaning) in Pura Dalem Pelapuan
Source: Private Collection 2016

²² The word *Truna* or *Teruna* means teenage, while the females is called *Deha* they will become mature. Warna et.al. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.742.

²³ *Nampah* is derived from the word *tampah* which means “to slaughter”, and then become *nampah* which means an activity of slaughtering. *Bawi* in both Ancient Javanese or Ancient Balinese means pig or *celeng*. Warna et.al. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991. page.690.

²⁴ *Teruna Let*; the word *let* refers to the previous youth who has done this ritual before. Warna et.al. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991. page.413.

²⁵ *Teruna anyar* refers to the youth who will implement *Malampuhan* ritual. The word *anyar* means new. Warna et.al. *Kamus Bali -Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991. page.32.

²⁶ *Penjor* means the whole bamboo rod decorated with coconut leaf contains crops that are used in Hindu ceremony/ritual in Bali. Warna et.al. *Kamus Bahasa Bali- Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.515.

²⁷ *Sampiyan* is a name of “*jeahatan*”, a complementary for an offering shaped circular or triangular, straggle ornament and placed at the top end of the offering. Warna et.al. *Kamus Bahasa Bali - Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.602.

²⁸ *Lamak* is (1) chest cover ornament; (2) a name for “*jeahatan*” which is used as decoration in front of a sacred place/building. Warna et.al. *Kamus Bahasa Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.384.



Picture.04 Jero Daha Makes Lamak
 Source: Private Collection 2016



Picture.05. The Shape of Nasi Gelung
 Source: Private Collection 2016

5. Sanghyang Truna Invites Tamus²⁹

In this fifth part *Sanghyang Teruna* invites *Lampuan let*, invites *lampuhan anyar*; with the following dialog expression; “*jro medalang tamiun tiange santukan yadnya duwene jagi karihinin*” (*jro* let our guests out for the ritual will be begin). Then, it is answered by; “*mangkin jro*” (an answer indicating “yes, but in a moment”).

6. The Sanghyang Teruna are Setting Themselves to be Ready

In the outer part of *Pura Bale Agung*³⁰ *mekumpul sanghyang truna* (all teenage participants gather together)

²⁹ *Tamus* a term used to refer to the guests in this *malampuhan* ritual in Bayung Gede (interview, 2016).

³⁰ *Pura Bale Agung* includes in the conception of *kahyangan tiga*, namely; *Pura Dalem* a worshipping place for Sang

form two rows in the order of *ulu apad* (upstream-downstream). Boys bring machetes gloved with plain wood or bamboo that are not carved and *kompek*³¹, while the girls bring knife and *kompek*. Then, they do the praying in *Pura Puseh Pingit*, continued to *Bale Agung*, and *Pura Dalem Pelapuan*. They bring *tamus* which is put in *balai-balai*. *Sanghyang truna lanang istri* (boys & girl) sit in the order and then they are given betel. At that time, they can chew the betel. Then, a roll call is done by taking a thread and *katik sate* (satay stick). *Lanang* (boys) take *katik sate*, girls take the thread, if one of them take a wrong thing, he/she will be fined by collecting a *jaja gina*³². After that, *nganggut* by the child of *jro bayan*, or *lampu meling* is danced and then put in *gedong sanghyang*, which is specifically made in one day and roofed by carved coconut leaves. It is a place for *sanghyang ringgit* and *sanghyang janur kuning*. After it is put in *gedong sanghyang*, it is continued to *abig-abig* (entrance door). Then, continued to *balai lantang*. For more details, see the photo below.



Picture.06. Gedong Sanghyang
 Source: Private Collection 2016

7. Ngeepin

Ngeepin is *megibung* (eating together) according to the order of *ulu apad*, including small children who are called *lokan*. First place for *ulu apad* using 11 *copak* (tool to measure the amount of rice used) for 11 people, 9 *copak* for 26 people, 7 *copak* for 30 people, 5 *copak* for 45 people, 3 *copak* to be shared with all *jro sanghyang truna*, 3 *copak* to be shared with *jro sanghyang istri*, 2 *copak* to be shared

Hyang Widhi, manifested as Ciwa, *Pura Puseh* a worshipping place for Sang Hyang Widhi, manifested as Wisnu, and *Pura Bale Agung* a worshipping place for Sang Hyang Widi, manifested as Brahma.

³¹ *Kompek* is a bag made of bamboo plait, small shape. Warna et.al. *Kamus Bahasa Bali- Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991. page.363.

³² *Jaja gina* is name of a cake of sticky rice which is cooked first and then dried under the sun, after which it was fried so padded. It is usually used for offering. Warna et.al. *Kamus Bahasa Bali - Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.pagel.71.

with all *lokan* (all the children who attend the ritual). For more details, see the photo below.



Picture.07 The Amount of Rice for Lokan
 Source: Private Collection 2016



Picture.08. Rice Measuring Tool or Copak
 Source: Private Collection 2016

8. Gedenan

Gedenan execute the *nampah sampi*³³ procession, thigh meat and leg sections were shared by *paduluan*³⁴ *ulu apad*. Leather and cow's head shared by *jro sanghyang truna*, bones were shared to *jro sanghyang istri*. After the sharing and cooking process for *banten* (*sajen*) materials were done, the ritual is continued to *ngaturan cicipan* in *dalem tungkub*. In the afternoon, *mekebat cacahan* and inviting *tamus* "*lampuan tamus*" were done repeatedly. *Jro sundingan*³⁵ *mendakin* (pick up) the *selunding* (sacred

³³ *Nampah sampi* in Balinese means slaughter cows (*nampah*=slaughter) and *sampi* (cow) it is called *Banteng* in a more polite manner.

³⁴ *Pe-dulu-an* the traditional organizer of *ulu apad*. *Dulu* means upstream. Warna et.al. *Kamus Bahasa Bali - Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.173.

³⁵ *Jero Sundingan* is the father of the children who will participate in *Malampuhan* ritual or fathers who have

musical instruments/*gamelan* in Bali) from a secret place. *Selunding* is played by *jro baki*. If they are arrived in *Pura Dalem Pelapuan* the ritual will be continued by *Ngundang dangsil*³⁶. *Ngaturan dangsil* (offer the *dangsil*) 1 *dangsil* contains 1000.....? the amount is according to the size of the *jro bayan*'s hand. The *dangsil* also contains 1118 *pis bolong* (*kepeng*). It contains *temen*³⁷ leaves which is filled with *tapak dara*³⁸. *Jaja perabot muani* (*Phallus*/Penis shaped cake) and *Jaja perabot luh* (*Bhaga*/Vagina shaped cake). Then, "*Kraman dangsil*" *mendak Betara Bukit* who could not pass through the *apit-apit*, so they go through *kampiyah*. *Nganggut suar meling*, where *jro sanghyang lanang* or *istri* the child of *jro bayan* dance in *gedong sanghyang*, in the entrance door and *balai-balai*. *Ida betara bukit budal*. *Mamitan aturan*, *mamitan tamus*. The expression expressed; "*lampuhan, nyaik*". Below is the photo of *Ngundang Dangsil*.



Picture.09. Ngundang Dangsil
 Source: Private Collection 2016

9. Bawah

Bawah is *Jro kraman nampah sampi* (community members=*kraman* who slaughter the cows) *megamaan ngundang tamus* (then invites the guests). *Nganggut suar meling*, that is *jro sanghyang lanang* or *istri anak jro bayan* dance in *gedong sanghyang*, in entrance door and *balai-balai*. For more details, see the photo below.

children who participated in the *malampuhan* ritual (Wawancara,2016).

³⁶ *Dangsil* is a "meru"-shaped offering using bamboo frame decorated with cake. Warna et.al. *Kamus Bahasa Bali - Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.154.

³⁷ *Temen* leaf is the name of a plant which has brown blackish leaves, red flowers and are usually used for offering material. Warna et.al. *Kamus Bahasa Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.715.

³⁸ *Tapak dara* is a cross-shaped sign which is usually made from whiting, as a symbol of salvation or t reinforcementrepellen. Warna et.al. *Kamus Bahasa Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.691.



Picture.10. Kraman and Truna Nampah Sampi
 Source: Private Collection 2016

10. Layu

Layu adds the cake on the *dangsil* based on the fine. *megamaan ngundang tamus Nganggung suar meling*, that is *jro sanghyang lanang* or *istri anak jro bayan* dance in *gedong sanghyang*, in entrance door and *balai-balai*.

11. Juug

Juug is the grilled cow head that will be used to make *lawar*³⁹. Invites *tamus* (guests) *Nganggung suar meling*, that is *jro sanghyang lanang* or *istri* the child of *jro bayan* dance in *gedong sanghyang*, entrance door and *balai-balai*. It is continued by *megaman jro sanghyang istri*, that is dancing. After that, *jro sanghyang istri* run toward *Bale Agung*. *Jro Sunding meraos* (speak) “*klik klik klik penjor penjor*” along the way to *Bale Agung* from *Pura Dalem* pulled out by *jro sunding* to hinder the pursuit from *jro sanghyang lanang*. *Jro sanghyang istri* go to *pura gebagan* accompanied by *jro kayangan*. *Jro Bayan* escort *jro sanghyang truna* to find the girls in the whole temples. Due the woman can not be found, finally *jro sanghyang truna* hit each other using the stem of *suren*⁴⁰ tree. On the time, *jro sunding* says “*klik klik klik*” *jro sanghyang istri* come out heading to *Bale Agung*. The cow head mentioned above can be seen in the photo below.

³⁹ *Lawar* is a side dish of chopped meat mixed with blood, young stewed jackfruit, coconut, and *base genep* (Balinese seasoning). Warna et.al. *Kamus Bali – Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.395. *Lawar* Bali is a typical cuisine that has been implicitly mentioned in *Lontar* (scripture) *Dharma Caruban*.

⁴⁰ *Suren* woody tree species for housing material, and the braised leaves can be used as dyes herb to make a red color to *Lontar*. Warna et.al. *Kamus Bali – Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.678.



Picture.11. Juug (the grilled cow head)
 Source: Private Collection 2016

12. Onge ongge

Onge-onge pegamaan (duty) of *jro sanghyang istri* in *Pura Bale Agung* in the *palinggih Tegteg*. The ritual uses *banten tegteg* (offering) that is consisted of *padang dremang* (*dremang grass*), *kayu sugih* leaves, *tegtet* leaves, betel leaf, areca nut, *gambir digung*, and a ginger which is called as *pangerger*. While *Jro sanghyang truna* in *bale truna* are waiting for *jro sanghyang istri*, they utter a *jaruh*⁴¹ words as ridicule, because they are dejected by *jro sanghyang istri*. The words uttered in *wewangsalan* (two lines poem), such as:

- “*tain belek duur korine celak pelet duur celine*. (*phallus/penis* is on the *vagina*)
- *Klongkang kakarane blatuke mompong duren, adi pengkang pejalane mekatuk bes kereng* (Why limp, because the sex intercourse you’ve done is too hard)
- *Banken dongkang misi bubuh, jaja klepet di subaya. Adi pengkang pejalan iluhe suud mekaplet ibi sanja* (why do you walk limping, you did sex intercourse last night).
- *Tiing buluh tiing ampel, tiing tali sing mabuku, iluh saja jegeg ngontel sakewala ngelah teli sing mabulu* (you are so beautiful but your *vagina* is hairless).

The picture below shows the final stage of *malampuhan* ritual, when *jro sanghyang istri* are dancing toward the end of the *malampuhan* ritual. If the dance is enough, the *jro sunding* will say *klik klik klik*. Then, everyone sits to pray. receive *tirta* (holy water) and the ritual is finished.

⁴¹ *Jaruh* is a verbal statement or obscene speeches. Warna et.al. *Kamus Bali – Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.page.280. This obscene words is not in the sense as an expression of abuse, but as a mere annoyance ridicule, which anthropologically understood as symbolic communication on the relationship between two sexes (*lanang-istri*) who will enter the social life of the new, young adults.



Picture.12. *Onge-onge*
Source: Private Collection 2016

2.4.2 The Transformation of Character Education in *Ma-lampuh-an* Ritual

Anthony D. Smith in Tilaar (2007: 143-144) mentioned that the emergence of an ethnic and its characteristic in the ethno symbolic theory's point of view has three basic assumption, namely: *first* the existence of central elements, such as: symbolic, myth, memory, tradition, values, rituals and symbol, that take part in the ethnic construction. *Second*, the symbolic elements above are derived from the ethnical symbols and ethno-religious symbols, myth, memory, and tradition from the society which have relationship between one another. *Third*, although those ethno-symbolic elements could change, it still resonance within the society for a long time even before the birth of modern nationalism.

Through these ethno-symbolic, the character values could be transformed, especially in the *malampuhan* tradition. Therefore, in this writing writer would describe how the *pure values* and *member values* are transformed through *malampuhan* tradition as the ideas of *ethno-pedagogy*. The implementation of those values could be seen on the series of *malampuhan* ritual procession, as follows.

- **Character Values on *Ngampuh* Procession**

Ngampuh is the initial stage of the *malampuhan* ritual. The values that can be seen in this stage are the time discipline value (obey the principle) which is obeying *dewasa ayu*⁴², as a step in any implementation of this ritual. The discipline mentioned is obedient to the consideration of the merits of time (*dewasa ayu*) itself. In this stage, there is also the value of *purity* or *harmony*, due *malampuhan* is a ritual, *purity* is certainly an absolute foundation (see *karawista*⁴³ tied in each head). Then, there is also the value

⁴² *Dewasa ayu* is a good day for Hindu religious ceremony. Warna et.al. Kamus Bali – Indonesia. Dinas Pendidikan Dasar Provinsi Bali.1991. page.165. *Dewasa ayu* is the orientation of the Hindu community as part of the *purity* and *sanctity* of every ritual to be performed.

⁴³ *Karawista* reed leaves that have been purified by the priest to be tied in the head. Warna et.al. Kamus Bali –

of *know the limit*, because every individual in this stage has different duty and authority (job), and should be responsible for the given task. There are people who bring ducks and chickens, bring yarn containing *kepeng* coins. These values are transformed to *jro sanghyang anyar (deha-teruna)* who will carry this *malampuhan* ritual out, that later has the properties of transformative younger generation, which has character values of, discipline, purity (holy minds (*manacika*), speech (*wacika*) and action (*kayika*), and know the limitation (attitude: *sesana manut linggih* = obligations in accordance with the position).

- **Character Values on *Patirthan* in *Tirta Salunding* Procession**

Patirthan in *Tirta Salunding* is the stage of purification of the entire device, or the equipments that will be used in the *malampuhan* ritual. This is the procession of *mamarisudha*⁴⁴ all filthiness (*leteh, kleca*) attached to the means used in the ritual. The values that can be transformed in this phase are including the value of honesty associated with the statement that, if someone is lying at this stage, it will have implications on the level of success of the ritual is being performed. Then, the value of purity (*sanctity=sauca*) because it is associated with this *patirthan* stage. Then, there is the value of trustworthy, honest and pure self-declaration, are likely to grow *trust* (belief). Later, these values would be internalized in the cognitive memory of the younger generation, so that they would have a holy trait or behavior (pure = clear) and honesty in performing his duties as the next generation of social ecology, cultural, and cosmic in Bayung Gede, in the middle of the development of science⁴⁵ as an orientation center of the present human civilization. The value of honesty, purity, and trustworthy is a form of social capital, cultural capital, and symbolic capital that is capable of providing social status today.

Indonesia. Dinas Pendidikan Dasar Provinsi Bali.1991.page.310. reed leaf is a symbol of sanctity. This is associated with a story of searching *tirta amerta* that drip on the reeds leaves because of struggles between gods and *Denawa*, then the snake licked the young reed leaves, so his tongue split into two (Bhs. Bali=*masepak*).

⁴⁴ *Mamarisudha* purifying ritual. Warna et.al. Kamus Bali – Indonesia. Dinas Pendidikan Dasar Provinsi Bali.1991.page.502.

⁴⁵ Humans who are lured of science and technology have unconsciously assume that the power of science and technology is the total system that controls various aspects of life. Marcuse stated that authority conserve and extend itself not only through technology but as technology itself, and technology could provide legitimacy for political power that is being expanded, which absorbs all spheres of cultures. Read: Widyarsono,1993. "*Teknologi dan Sains Sebagai Ideologi*" Weber Rationale according to Habermas. In "*Diskursus Kemanusiaan dan Kemasyarakatan*". Jakarta: Pustaka Utama Gramedia. Page:93.

- **Character Values on Jro Sanghyang Teruna Nampah Bawi Procession**

This stage is when *Jro Sanghyang Teruna* slaughter pig (*bawi*=polite word for pig in Balinese). At this stage of the pig slaughtering (*nampah bawi*) important values that can be seen here is the value of courage related to how someone can slaughter pigs (knowing the *mantra pasupati*), an awareness of expectation that later the slaughtered animals were not born into animal anymore, but reincarnated as a higher being. Besides, there are the value of cooperation (*not selfish*), mutual cooperation and responsibility (*self-reliability*). Togetherness (slaughtering animals can not be done alone), need the cooperation and mutual assistance, as well as the work should be completed. These values are transformed to *jero sanghyang teruna anyar* that later had a character of courage, unselfishness, self-reliability, mutual cooperation, as a form of socio-cultural-based education⁴⁶ (read: *ethno-pedagogy*).

- **Character Values on Teruna Let Clean the Pura Dalem Procession**

At this stage tools or physical ritual equipment for *malampuhan* were made, namely branched *penjor* (*penjor mapanak*) done by *Jero Lampuhan anyar* (new member). High *Penjor* for men and straight *Penjor* for women. Making *lamak*, *lobakan* and *nasi gelung*. It is clearly seen that this phase appears to have division of roles and symbols of male-female (*lanang-istri*). There is branched *penjor* (*mapanak*=have child) for man, it is a symbol of fertility (man's duty to give seed=child). *Penjor lurus* (Straight *Penjor*) is a symbol determination to accept man. The values that can be seen at this stage is, *potential* (mens=fertility=*lingga=phallus*), *loyal*, *love*, *affection*. The division of social and cultural role, making rice (*nasi gelung*), *lamak* and making *lampu lobakan* (direction guide symbol). It is expected that, would be born in the future, a transformative young generation that has characteristic of loyal, self-potential, full of love and affection for all of the living beings (*sarwaprani*).

- **Character Values on Sanghyang Teruna Ngundang Tamus Procession**

⁴⁶ Socio-Cultural is a part of human life which is the closest to the daily activity. Social refers to the inter-individual relationship, inter-society relationship, and between individual and society. This social element is the natural individual aspect, which means that it is already exist when the human was born. The cultural aspect is similar to the social aspect; this aspect also plays an important role in education. Even, it is told that there is no education without cultural aspect. The material that is learned by the pupils is culture, and the way they learn also culture. Read: Pidarta, 2009. *Landasan Kependidikan, Stimulus Ilmu Pendidikan Bercorak Indonesia*. Jakarta: Rineka Cipta. Page:150-151.

This stage is the emergence of verbal expression between the old generation and the new generation candidate. *Jero Lampuhan let* (old generation) invite *jero sanghyang teruna anyar* (the candidate of new generation). In this activity symbolically (*verbally*) emerge a “**social regenerations**” by inviting *jero teruna anyar* to involve in an initiation process (*malampuhan*) or a social status improvement process. The character values that can be transformed in this stage are know the limit, respect, kindness, and polite. The expression of inviting the new generation (*anyar*) by the senior/old generation (*let*) is a fact that this relationship has a social barrier, respect, kindness and polite. This values later would form the character of respecting each other, kind, polite and knowing the social barrier (read: social norm).

- **Character Values on Jro Teruna Gather in Bale Agung Procession**

At this stage, it is already appeared the existence of an initiation process for new candidates (*teruna anyar*). *First* the introduction of a leadership system *ulu apad*, when they line up in the order norms *ulu apad*. *Second*, the introduction of weapons and life equipment (*golok* and *kompek*). *Third*, strengthening conviction guidance (pray in the *puseh pingit*, *bale agung*, and *dalem pelapuan*). *Fourth*, introduction of betel nut culture or *nginang*⁴⁷ (as a greeting for every guest who comes), and *fifth* a place for deliberation and perform customs and culture activities, that is *Bale lantang* (long building that has 12 to 24 poles). The values that can be transformed at this stage are peaceful, fair and discipline. Love peace is associated with the *ulu apad* leadership system where the regeneration is done naturally without violence. Discipline associated with the division of labor both in terms of horizontal relations (read: *bale lantang*) as a place of deliberation, and *fair* is associated with the position in the sequence of *ulu apad*. These values are expected to regenerate the youth, in order that it can strengthen the social, cultural, and spiritual ecology in Bayung Gede.

- **Character Values in Ngeepin Procession**

At this stage there is an activity of eating together, which is called *magibung*⁴⁸. *Magibung* tradition illustrates a concept of harmony and togetherness, because a group consist of (4-5) people eat from one container and there

⁴⁷ *Nginang* or chewing betel nut is a traditional of the rural communities, especially in the mountains as a welcome sign for a guest by the host. Every guest who comes would be presented with a container called *pabua*, a box containing betel leaf, areca nut, *gambier* and tobacco (*mako sisig*). Older people, who are unable to chew betel, use a betel softener tools / pounder known as *penglocokan*.

⁴⁸ A tradition of eating in groups in one dish (container), which contains rice and side dishes. Warna et.al. *Kamus Bali – Indonesia*. Dinas Pendidikan Dasar Provinsi Bali.1991.Page.228. This tradition provides a description of living together without class and social status.

should be no one who precede first. At this stage there is also a division of the rice which uses a measurement called *copak*, both for *jero teruna lanang* and also *jero teruna istri* and also including the small children who participated were called *lokan*. The values that can be transformed in this stage is equality, honesty, unselfishness. Equality is related to the distribution of rice in accordance with the role and age, with a measurement tool, *copak*. The size distribution of rice is a characteristic of honesty, and unselfish, because sense of self-centered is not allowed in *megibung*, while togetherness should indicate the success of *magibung*. It is expected that, in the future, a new generation that has the character of a fair, truthful, and unselfish will be born.

- **Character Values on Gedenan Procession**

At this stage there is cow slaughtering activities (*sampi*=in Balinese) by division for *prejuru ulu apad*, for *jero sanghyang teruna lanang* and *istri* and for offering material. There is *dangsil* offering that contains 1118 *kepeng* koin and there is also (*lingga-yoni*) cake. In this activity the values that can be transformed is; (1) the value of togetherness (*gotong royong*) is when the activity of slaughtering cattle, both for the *prejuru*, *jero sanghyang lanang-istri*, and also the activity of *ngundang dangsil*. (2) the introduction of religious ceremonies systems, namely; *ngundang dangsil*, *mendakin selunding* as a sacred art or theo-aesthetic⁴⁹. (3) the introduction of the concept of the life of men and women who are embodied in the form of *dangsil* cake. There is also the cake in a form of *perabot lanang-istri* which means the genitals or *phallus* and *vagina*. It is a division of roles based on the strength of two different

⁴⁹ This is the concept that actually associated with *teo-estetik*. Compare Mangunwijaya,1993. *Sastra dan Religiositas*. Mangunwijaya give an understanding that literature in general is religious, because it was created for through a deep contemplation. Although the term is not a public discourse yet, it provides enough basic understanding of art and religious relations on a more divine meaning. The conception of Hindu *teo-aesthetic* (read: sacred art; *wali art*, and *beali art*). Performing arts in Bali is quite diverse ranging from the performing arts that is belong to *Wali art*, such as; *Sanghyang*, *Rejang*. *Bebali art*, namely *Gambuh*, *Wayang Wong*, and *Balih-Balihan art* such as; *Legong*, *Arja*, *Kebyar* (Bandem,1996:62). Please also note that the traditional performing arts in the Balinese arts covers: *Gambuh* dance-drama, *Wayang Kulit*, *Topeng* dance-drama or *Prembon*, *Calonarang*, *Arja* opera-dance, *Sendratari* and *Drama Gong* (Dibia,1993:137), the relationship was associated with a deep meaning in the concept of *satyam* (true), *siwam* (holy), and *sundaram* (beauty). Aesthetic values according to this concept is based on; the truth should be holy and beautiful, sanctity should be true and beautiful while beauty should be true and holy. In this understanding, there is metaphysical beauty (*niskala*) and physical beauty (*sekala*).

things, but united in creation. It is expected that the future biological regeneration would be done in the awareness of the feeling of love, compassion, unselfishness, and so on.

- **Character Values on the Bawah Procession**

On the *bawah* stage, a day before main day of the event (read: *gedenan*) *jero keraman*⁵⁰ or members of the community by inviting *Tamus* (guest), then *jero sanghyang lanang-istri* and the son of *jero bayan* dance in front of the *gedong sanghyang*. The values of characters that can be transformed at this stage is Aesthetic value, i.e. at the time of dancing in front of the shrines (*gedong*) of *sanghyang*. Dancing has a strong relationship with the *malampuhan* ritual as a cosmological symbolic expression.⁵¹ It is expected that in the future the new generation could generate the value of harmony or togetherness and also aesthetic as a symbolic expression to believe the almighty of the creator or *Ida Sanghyang Widhi Wasa*.

- **Character Values on Layu Procession**

In the *Layu* stage, the activity done is adding cake into the *dangsil*, according to a fine, then same as at the time of *bawah* stage that is dancing together in front of *Gedong Sanghyang*. The character values that can be transformed in this stage are honesty that is, if they are fined, they should pay the cake honestly. Then there is also aesthetic value while doing the mass dance as their expression. It is expected that later grow honest and aesthetic soul of a transformative generation.

- **Character Values on Juug Procession**

The activity done in this stage is making *lawar* with the grilled cow head. Then, *jero sanghyang istri* dance, then run toward *bale agung* pursued by *jero sangyang lanang*. *Jero sanghyang lanang* is blocked by the *penjor(s)* which are pulled out from the road side. Then, *Jero Bayan* accompanies *jero sanghyang teruna* to search the girl in the entire temple. Due the girl could not be found, finally *jero sanghyang teruna* hit each other using the *suren* tree branches. After that, *jero sunding* says "klik klik klik" *jero sanghyang istri* came out from *Pura Bale Agung*. Characters values that can be transformed at this stage is the sportsmanship during the chase of *jero sanghyang istri* which finally could not be found. Courage and self-reliability when chasing each other, so *jero sanghyang*

⁵⁰The term *karāman* has actually been mentioned in a Bali Scripture from the 11's century for example in *prasasti Sembiran C.621.Ib.6*. mentioned that "ikang karāman" this scripture is in 1103 caka year. Duija et.al. *Penelusuran Sejarah Sri Haji Jayapangus*. Denpasar. Pustaka Manik Geni.2015.page. 277. Read Goris. *Prasasti Bali I*. Percetakan NV. Masa Baru. Bandung.1954.

⁵¹ According to G.P Kurath cited by Soedarsono (1985:18) there are 12 fuctions of Dancing: (1) puberty ritual, (2) the initiation ceremony, (3) romance, (4) friendship, (5) the marriage ceremony, (6) occupation, (7) fertility ritual (8) Astrology, (9) the hunting ceremony, (10) jokes, (11) war, (12) entertainment.

teruna hit each other using *suren* tree branches; this is a kind of “*recognition of excellence*” of *jero sanghyang istri* in hiding. This value is expected to give birth to the young generation that is sporty, bold and has the reliability in the facing all obstacles and temptations of life.

- **Character Values on *Onge-onge* Procession**

Onge-Onge is the final stage of this *malampuhan* ritual, in this stage, there is a special offering called *banten tegteg* in *Palinggih Tegteg*⁵². The purpose of this *penegteg* is as the symbol of strength and courage of the *jero sanghyang teruna* and *istri* which is pleaded to the god in *palinggih Tegteg*. In this stage there is also a *jaruh* (sexual) verbal expression because of the failure done by *sanghyang teruna* in chasing the girl/*istri*. This expression is symbolically a recognition and statement that there are two lives on the younger generation who have passed through this *malampuhan* initiation ritual, so that they eventually become *jero sanghyang teruna lanang-istri* and replace *jero teruna let* (old). Socially they have entered a new social life as a *jero sangyang teruna* in Bayung Gede. Recognition and declaration about the men and woman from the expression of *kelet duur celine* (*phallus* on the top of *vagina*), the issue of sex intercourse (*makatuk*) symbolically this is the reflection of the life that they would have in the future as part of Karaman in Bayung gede. The character values that could be transformed in this final stage of *Malampuhan* ritual is taken from the *banten penegteg* as an expression of expecting the inner and outer strength (courage) and also health from the God. Therefore, the next generation would have the properties of reliable, courageous, honest, pure, loyal, and almost all values are summarized at the end this event. Then the introduction of sexual term (*sex education*) for *jero sangyang teruna-istri*, because one day they will live a life of it which could not be misused. Later, the younger generation will be born strong, faithful, they will not do free sex, sexual harassment, and so on in accordance with social norms in Bayung Gede. If they do polygamy, they will be excommunicated in a different place with ordinary citizens.

The functions of this ceremony are purification and plead for guidance to *Sang Hyang Ratih* and *Sang Hyang Semara* to be given the mental strength over the temptations of life. So the holy light of God can be received and shines in everyone's self physically and mentally, as the generation will enter the period of *Brahmacari* or studying (searching for knowledge). The similar ideas were also expressed by (Titib, 2006:89-90) that the children who will enter the period of *Brahmacari*, the word *Brahmacarya* is mentioned twice in *Rg veda* which means the religious students (X.109.5), They should undergo a process of *Upanayana Samskara* ritual or the procession of *diksa*, as a symbol of the second birth. Through the *Samskara* teachers receive children as a student, and the teacher gives three strands called *Yajnopavita*, that is

⁵² The word *tegteg* means fix, strong, firm. Warna et.al. *Kamus Bali-Indonesia*. Dinas Pendidikan Dasar Provinsi Bali. 1991. page.709.

the symbol of *tri rna* (life debts), *rsi rna* is debt to the teacher or saint, *pitir rna* is debt to the parent and *deva rna* is the debt to the gods (*devata*).

III. Conclusion

Based on the above analysis, it can be concluded that: Bayung Gede is a village in Kintamani district that has a unique tradition. Its uniqueness can be seen from the social system that still adheres to the pattern of *ulu apad* leadership, it has *setra ari-ari* (cemetery for placenta) and other traditions. Therefore, Bateson and Margaret Mead published a book entitled: *Balinese Character: A Photographic*. Then, Gordon D. Jansen and Luh Ketut Suryani done another research as a critique toward the book of Bateson and Mead and also published a book: *The Balinese People a Reinvestigation of Character* (1992). Therefore, *Bayung Gede* has various uniqueness. One of the uniqueness discussed in this article is an initiation rite (*ritus Peralihan*: Koentjaraningrat 1985), that is called *malampuhan* ritual. This ritual is *ritus peralihan* (initiation rite) or regeneration from the candidate of *teruna anyar* (new member), who replaces the *teruna let* (old member). *Malampuhan* ritual is done before they enter a new life of *jero sanghyang teruna* (male) and *istri* (female). *Melampuhan* is derived from the word *lampu*=light, guiding people from the darkness into the light of life (*galang apadang*).

Various values can be transformed through this generation transition ritual, such as; the value of honesty, courage, loyalty, self-reliability, justice, discipline, knowing the limits, potency, purity and suitability, peace-loving, trustworthy, respect, love, compassion, un-selfishness, kind, friendly, aesthetics, solidarity or mutual aid. Those values are implied in every stage of the ritual as described above, i.e., there are 12 stages of this ritual sequence, each of which has a specific value. This ritual is expected to give birth to a new generation that has a character in accordance with those values which are internalized, socialized and then inculturized. The main purpose of this ritual is a self-affirmation (*tegteg*) in order to become a strong generation to build civilization in Bayung Gede.

REFERENCES

- Abu Rifai, 1980-1981. *Sistem Kesatuan Hidup Setempat Daerah Bali*, Proyek Inventarisasi dan Dokumentasi Kebudayaan Daerah Bali, Denpasar.
- Agung, Anak Agung, 1984. *Pemantapan Adat Dalam Menunjang Usaha-usaha Pembangunan*, Majelis Pembina Lembaga Adat, Denpasar: Diperbanyak Proyek Pemantapan Lembaga Adat dan Pengembangan Museum Subak.
- Alwasilah dkk.2009. *Etnopedagogi. Landasan Praktek Pendidikan dan Pendidikan Guru*. Bandung: Kiblat.
- Ardana, I Gusti Gede, 1971. *Inventarisasi Aspek-Aspek Budaya Bali*, Denpasar: Proyek Pemeliharaan dan

- Pengembangan Kebudayaan Bali, Pemerintah Daerah Tingkat I Bali.
- Ardika, I Wayan.2008. "Laut dan Orientasi Kebudayaan Bali: Tinjauan Arkeologis". Dalam *Laporan Penelitian Arkeologi Terpadu II Indonesia*. Proceeding Paper. Hal.225.
- Astra, I Gede Semadi.2004. " Revitalisasi Kearifan Lokal Dalam Upaya Memperkokoh Jati Diri Bangsa". Dalam *Politik dan Identitas Etnik*. Editor I Wayan Ardika dan I Nyoman Darmaputra. Denpasar: FS Unud dan Bali Mangsi Press.
- Ayatrohaedi.1986. Editor. *Kepribadian Budaya Bangsa*. Jakarta: Pustaka Jaya.
- Bagus, I Gusti Ngurah.1968. *Museum dan Pariwisata di Bali*. Denpasar: Museum Bali.
-2007. "Kebudayaan Bali". Dalam *Manusia dan Kebudayaan di Indonesia*. Koentjaraningrat Ed. Jakarta: Djambatan.
- Bandem, I Made. 1996. *Etmologi Tari Bali*. Yogyakarta: Kanisius
- .Elmubarak, Zaim.2008. *Membumikan Pendidikan Nilai. Mengumpulkan yang Terserak, Menyambung Yang Terputus, dan Menyatukan Yang Tercerai*. Editor.Dudung Rahmat Hidayat. Bandung: Alfabeta.
- Daeng, Hans J.2008. *Manusia, Kebudayaan, dan Lingkungan*. Yogyakarta: Pustaka Pelajar.
- Danandjaya, James. 1980. *Kebudayaan Petani di Desa Trunyan*. Desertasi Doktor Antropologi UI. Jakarta. Pustaka Jaya.
- Dhari, Mas Aboe.1985. "Upacara Ngaben di Bali". Dalam *Ritus Peralihan di Indonesia*. Ed. Koentjaraningrat. Jakarta: Balai Pustaka.
- Dharmayudha, Suastawa, I Made, 1995, *Kebudayaan Bali: Pra Hindu, Masa Hindu dan Pasca Hindu*, Denpasar: CV Kayumas Agung.
- Dibia, I Wayan, 1997/1978. *Perkembangan Seni Tari Bali*. Denpasar : Proyek Sarana Budaya Bali.
- Duija, I Nengah dkk.2015. *Penelusuran Sejarah Sri Haji Jayapangus*. Kerjasama Pemkab Gianyar dengan IHDN Denpasar. Denpasar: Manik Geni.
- Geriya, I Wayan.2000. *Transformasi Kebudayaan Bali Memasuki Abad XXI*. Denpasar:Percetakan Bali.
- Goris, R.1954. *Prasasti Bali II*. Lembaga Bahasa dan Budaya. Bandung: N.V. Masa Baru.
- Goris, R.2012. *Sifat Religius Masyarakat Pedesaan di Bali*. Terjemahan Sunaryono Basuki Ks. Denpasar: Udayana University Press.
- Koentjaraningrat.1985. Editor. *Ritus Peralihan*. Di Indonesia. Jakarta: Balai Pustaka.
- Liliweri, Alo.2014. *Pengantar Studi Kebudayaan*. Bandung: Nusamedia
- Lubis, Akhyar Yusuf.2004. *Setelah Kebenaran dan Kepastian Dihancurkan. Masih Adakah Tempat Berpijak Bagi Ilmuwan*. Bogor: Akademia.
- Mantra, Ida Bagus.1996. *Landasan Kebudayaan Bali*. Denpasar: Yayasan Dharma Sastra.
- Majelis Pembina Desa Adat, 1989/1990. *Mengenal dan Pembinaan Desa Adat di Bali*, Denpasar.
- Tim Penyusun.2016. *Monografi Desa Bayung Gede*.
- Mardiwarsito, L.1990. *Kamus Jawa Kuna Indonesia*. Flores: Nusa Indah
- Pidarta, Made. 2009. *Landasan Kepemimpinan, Stimulus Ilmu Pendidikan Bercorak Indonesia*. Cetakan Kedua. Jakarta: Rineka Cipta.
- Poerbatjaraka, R.Ng.1933, *Nitiçastra Oud Javaansche tekst met Vertaling*. Bandung: A.C. NIX.
- Reuter, Thomas A.2005.*Custodians of. The Sacred Maountains*.Budaya Masyarakat Pegunungan Bali. Penyunting. Drs. I Nyoman Darmaputra. Alih Bahasa. Rahman Zainuddin. Jakarta: Yayasan Obor Indonesia.
- Soedarsono, R. M.1985. *Sejarah Kesenian I*. Pidato Pengukuhan Guru Besar tetap Universitas Gajah Mada. Yogyakarta: UGM.
- Suratno, Tatang. 2010. Memaknai Etnopedagogi Sebagai Landasan Pendidikan Guru di Universitas Pendidikan Indonesia. Proceeding of The 4th Internasional Conference on Teacher Education.
- Sutanto, Jusuf.2007. *Kearifan Timur Dalam Etos Kerja dan Seni Memimpin*. Jakarta: Kompas.
- Sutrisno SJ, Mudji dan Verhaak SJ, Christ. 1993. *Eстетika Filsafat Keindahan*. Yogyakarta: Kanisius.
- Sutrinno, Mudji.2008. *Filsafat Kebudayaan. Ikhtiar Sebuah Teks*. Editor. In Bene. Yogyakarta: Hujan Kabisat.
- Sztompka,2007. *Sosiologi Perubahan Sosial*. Alih bahasa Alimandan. Jakarta: Prenada.
- Tilaar, H.A.R.2007. *Mengindonesia Etnisitas dan Identitas Bangsa Indonesia. Tinjauan dari Perspektif Ilmu Pendidikan*. Jakarta: Reneka Cipta.
- Tim Penyusun.2001. *Kamus Sanskerta – Indonesia*. Denpasar: Pemerintah Propinsi Bali.
- Widyarsono.1993. "Teknologi dan Sains Sebagai Ideologi" dalam *Diskursus Kemasyarakatan dan Kemanusiaan*. Jakarta: Gramedia. Hal.89.
- Walters, Donald J.2003. *Crisis in Modern Thought. Menyelami Kemajuan dalam Lingkup Filsafat dan Hukum Kodrat*. Jakarta: Gramedia.
- Warna dkk.1991. *Kamus Bali Indonesia*. Denpasar: Dinas Pendidikan Dasar Provinsi Bali.