

## Tawur Kesanga As Harmonization And Existence Of Balinese Hindu "Diaspora" Culture In The City Of Palangka Raya

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### ABSTRACT

Tawur Kesanga is a series of Nyepi days as a form of alignment, harmonizing the universe (Cosmos) from various disturbing negative influences. Tawur Kesanga is represented through the implementation of the ritual mecaru (bhuta kala) at the catus pate (crossroad). Then proceed with the ogoh-ogoh parade. Ogoh-ogoh in the Tawur Kesanga ritual is the power of Bhuta Kala in the teachings of Hinduism. Besides that, ogoh-ogoh is also a work of art influenced by Balinese culture so that it becomes the identity of the Balinese people. Therefore the ogoh-ogoh parade in the series of Nyepi Day celebrations is not only a sacred religious ritual for Balinese Hindus but also a Balinese identity that is well known to foreign countries. The problem in this article is how the Tawur Kasanga Ritual can represent harmony and at the same time as the existence of Balinese diaspora culture in the City of Palangka Raya. This problem is analyzed using the theory of cultural accommodation, the informants are determined through Purposive sampling, the data is taken through observation, interviews, and documentation. Then it is analyzed through three stages, namely data collection, data reduction, and data presentation. The results in this article are (1) harmonization of the universe (cosmos) at the time of Tawur Kesanga is carried out through pecaruan ritual with the aim of giving food to bhuta kala so that later it will return to good (positive) characteristics. (2). Ogoh-ogoh as the cultural existence of the Balinese diaspora in Palangka Raya City can be seen from the enthusiasm of the local community in welcoming the ogoh-ogoh parade, the many Hindu organizations taking part in the ogoh-ogoh parade, the increasing number of types of ogoh-ogoh participating in the parade.

Keywords: Ogoh-ogoh, Existence, Culture, Balinese Hindu Diaspora

### I. Introduction

Globalization as a form of modern progress has opened up space for the degradation of local culture and its replacement by modern culture brought by social media to society. This is of course very detrimental to the Indonesian people who live in a plurality of cultural customs from various islands in Indonesia, one of which is the island of Bali. Bali is a small archipelago and a province in Indonesia.

Bali itself is an island that is very rich in cultural customs and is even well known to foreign countries. Bali is also a tourism destination island that is most visited by tourists. The main attraction of the island of Bali as a tourist destination is Balinese cultural customs imbued with Hinduism. It can be said that Balinese culture and Hinduism are a unity that cannot be separated.

Balinese culture lives in the midst of society goes hand in hand with the teachings of Hinduism which are adhered to by most Balinese people. Balinese culture even continues to exist as the population of Bali spreads throughout Indonesia. One of them is the Balinese who live permanently as a Balinese Hindu diaspora in the city of Palangkaraya. According to the Suka duka data of Palangka Raya City, the number of Balinese Hindu diaspora in Palangka Raya City is approximately 250 families divided into four tempek (social groups). Through the Suka Duka Institution, the Balinese people in Palangkaraya City are coordinated in carrying out all their activities both religious and social related.

One of the most popular activities carried out to date is the ogoh-ogoh parade. The ogoh-ogoh parade is held once a year to coincide with the implementation of Tawur Sanga (pengerupukan). As a series of celebrations for major Hindu religious holidays, namely Nyepi, which is held the day before the implementation of Brata Penyepian.

Ogoh-ogoh itself is a symbol of negative energy that is considered to disturb human life. In ancient times, the form of ogoh-ogoh was limited to the appearance of large and scary creatures such as giants or celuluk (a type of representation of leaks in Bali). Nowadays in the midst of modernization and progress in all fields, the personification of ogoh-ogoh as a symbol of bhuta kala has also undergone transformation into more diverse forms according to the imagination of the people in personifying various types of creatures, forms that are considered to disturb the order of life of society such as corruptors, rats, figures -cartoon characters, cafe girls, drunk men, puppet characters and many others. In essence, the Balinese Hindu community projects the ogoh-ogoh as a symbol of negative power (energy) which can damage the order of human life, therefore it needs to be neutralized (disomye) through the ritual of the great tawur which aims to return disturbing negative energies to their loving nature. love and care for in the hope that human

life and the universe will be harmonious again. Tawur Kesanga is held on the day before the ceremony of Brata Penyepian.

The Balinese people, with their rich cultural traditions and artistic imagination, then position the Tawur Agung Kesangga (pengerupukan) holiday as a series of religious holy days aimed at re-harmonizing the cosmos, as well as an art performance through an ogoh-ogoh parade around the villages accompanied by torches and gamelan. As Bali grows as a tourism destination, the ogoh-ogoh parade (parade) is also transformed as a means of tourism promotion to attract foreign tourists so that the ogoh-ogoh parade, especially in cities, has become an arena for art competitions contested both in terms of beauty, cohesiveness and other.

Tawur Kesanga as an arena for the purification of the universe from various negative characteristics so that it can be harmonized again through the implementation of the ritual mecaru and at the same time as an arena for performing arts through the masterpiece Ogoh-ogoh which is colored by Balinese culture and teachings of Hinduism is very interesting to study with the theory of cultural accommodation. with descriptive qualitative method. Accommodation according to Richard and Turner (2008: 217) is the ability to adjust, modify or regulate one's behavior in response to other people, in this case the ability of the Balinese diaspora in Palangka Raya City to make the ogoh-ogoh parade apart from being part of religious rituals considered sacred is also used as a form of self-existence in the midst of multiculturalism in the City of Palangka Raya. Informants were determined through purposive sampling, data were processed through three stages, namely data collection, data reduction, and data presentation (Sugiyono, 2015:337)

## **II. Discussion**

### **2.1 General Description of the Balinese Hindu "Diaspora" in the City of Palangka Raya**

The city of Palangka Raya, as a developing area, is certainly the prima donna for immigrant communities to try their luck, especially in the fields of education and the economy. Among other immigrant populations, one of them is the Balinese Hindu community, which in this paper is more referred to as the Balinese Hindu

“diaspora”. The Balinese Hindu diaspora is not the only immigrant community living and developing in the city of Palangka Raya. Apart from the Balinese Hindu diaspora, there are many other migrants such as the Javanese, Sulawesi, Batak, East Nusa Tenggara, West Nusa Tenggara, Papua, Maluku diaspora and many others. Each of these migrant communities certainly has its own existence in establishing social interaction in a multicultural society.

Balinese Hindu Diaspora who live permanently in Palangka Raya City from the data on the Suka Duka of Palangkaraya City for 2023 ± 250 families divided into four social organizations (tempek). According to Sadiana (chair of PHDI Kota Palangka Raya) explained that tempek is a Balinese Hindu traditional community organization which is under the Suka Duka institution with customary instruments and rules (awig-awig). Furthermore, it was said that the Balinese Hindu Diaspora who live in Palangka Raya City are divided into four tempek, namely tempek 1 ± 60 families, tempek I1 ± 60 households, tempek 1II ± 80 households, tempek 1V ± 50 households, for tempek I. II. and III are located in Palangka Raya City, while tempek IV is located in Bukit Batu Tangkiling District. The existence of the Balinese Hindu diaspora in Palangka Raya City has been around for a very long time, more or less in the seventies through the transmigration program held by the Suharto government. At that time some of them were placed in Basarang Jaya District, Kapuas Regency, and there were also in Jabiren Village, Pulang Pisau Regency. As time went on, many of them then tried their luck in urban areas, one of which was the City of Palangka Raya, the city center of Central Kalimantan Province.

The City of Palangka Raya, as a developing city as well as an education and economic center, has become the prima donna for immigrants to improve the economy and improve education, one of which is for the Balinese Hindu diaspora. The Balinese Hindu diaspora in Palangka Raya City, apart from coming from the surrounding transmigration areas, are also immigrants who deliberately come from Bali to look for work and settle down in Palangka Raya City. In terms of livelihoods, the Balinese Hindu diaspora in Palangka Raya City are mostly state civil servants (ASN), both as teaching staff, administrative staff, police, military, and some are also bank employees, private employees and private entrepreneurs.

The Balinese Hindu Diaspora in Palangkaraya City has four places of prayer (Temple) including (1) Pitamaha Temple which is the largest temple in the middle of the city of Palangka Raya. This temple is the center of religious activity for Hindus both from religious activities, education, and also socialization. Next is Dalem Prajapati Temple which is located at Kilometer 2.5 towards Jalan Cilik Riwut. Then there is also the Prajapati Temple which is located at Kilometer 12, which is a Hindu integration temple with Hindu Kaharingan. (the local religion of the Dayak tribe) which is located approximately 35 Km from the city of Palangka Raya. This temple area is also often referred to as Bukit Batu Tangkiling because this area is a hill filled with very large natural stones.

Furthermore, according to one of the joy and sorrow officials, the socialization activities of the Balinese Hindu diaspora in Palangkaraya City are very visible when there are celebrations of religious holy days such as the full moon, tilem, Galungan and Kuningan, Saraswati, Siwalatri, Nyepi holidays and when piodalan. Especially during the Nyepi holiday, the Balinese Hindu diaspora, apart from gathering to prepare various ritual means, from the mekiyis ritual (melasti), tawur agung, ogoh-ogoh parade and praying together. Especially for the younger generation of Hindus who are members of youth organizations, they also enthusiastically make ogoh-ogoh statues with various bhuta kala characters that have disturbing characteristics to be paraded on the pengerupukan day. The ogoh-ogoh parade is held in the afternoon after the fair (brave of pride). After the wine is finished, the ogoh-ogoh are then burned as a symbol of burning negative qualities (rajas, tamas) in humans so that they can radiate back the nature of nature to welcome the implementation of the chess *berata* retreat in the next day.

## **2.2 Tawur Kesanga as a form of harmonization of the cosmos**

Tawur Kesanga is a series of Nyepi celebrations which aim to harmonize the universe from various negative forces. This harmonization is very important to do considering that humans themselves live depending on nature. In the book *Saracamuscaya* 135 it is stated:

*“ Matangnyam prihen tikang bhutahita, haywa tan masih ring sarwaprani. Apan I kang prana ngaranya, ya ika nimitaning kapagehan ikang catur warga nang dharma, atha, kama, moksa, hana pwa mangilangken prana, ndya ta tan hilang*

*de nika mangkana ikangrumaksa ring bhutahita ya ta mamagehaken catur warga ngaranya, abhutahita ngaranikang tan karaksa denya”*

It means:

Therefore, strive for the welfare of these creatures, do not be unmerciful to all beings, because life ensures that the chess of the people is guaranteed, namely dharma, artha, kama, and moksa. There are those who are said to want to take the life of a creature, how come it is not destroyed by it: that's how a person who takes care of the welfare of that creature, he is said to uphold the chess of the people, is called not making things prosperous for living things if he doesn't take care of that thing.

Pecaruan (Tawur Kesanga) as mentioned above is part of the five yadnya teachings in Hindu religious beliefs. Panca Yadnya itself according to Surayin (2002) are five sacred offerings that are made sincerely, namely Dewa Yadnya, Rsi Yadnya, Manusia Yadnya, Fitra Yadnya, and Bhuta Yadnya. Tawur Kesanga is a manifestation of the implementation of Bhuta Yadnya, which is a sincere offering to the Bhuta Kala.

Bhuta Kala in Hindu religious beliefs is a creation of God that is disturbing the harmony of the universe and also human life. Because of this, it is necessary to harmonize (disomya) again through the rite of passage (tawur kesanga) which is carried out at catus pate (quarters). Especially for the City of Palangkaraya, it is usually held at the Big Roundabout as the center point (zero point) of the city of Palangkaraya. But for 2023 this will be carried out in the Pitamaha Temple area because the Great Roundabout in the process of building the Tawur Kesanga is carried out in the morning until noon by arranging the ritual of exorcism as shown in Figure 1 below:



Figure 1: The Tawur Kesanga Ritual in the Pitamaha Temple Area, Palangkaraya City. Ni Nyoman Rahmawati document for 2023

Figure 1 above shows the implementation of the ritual offerings at the time of Tawur Kesanga using offerings (caru panca sata). According to one of Sarati Banten, who was in charge of preparing the ritual, said that the caru offering prepared was in the form of caru panca sata with black chicken with urip 4 in north direction, white chicken with urip 5 in East, red chicken in south direction (biying) with urip 9, and Barat is a white chicken with a urip of 7, and in the middle is a brumbun chicken with an urip of 8. The purpose of implementing this reform is to neutralize negative energy from the universe to be returned to positive energy which is nurturing so as to create harmony in the universe.

Etymologically, Caru Panca Sata consists of three words, namely caru which means harmonious and beautiful, Panca means five, and Sata means chicken. Meanwhile, in terminology, Caru Panca Sata means a sacred offering that comes from five chickens of different colors, slaughtered and then processed into Balinese specialties such as sate, lawar to entertain the bhuta kala (Arista, 2012). After that, through the holy mantra Pinandita, the Bhuta Kala were ordered to return to nature and not disturb humanity and the universe.

### **2.3 Ogoh-Ogoh as a symbol of the existence of Balinese Hindu "Diaspora" in Palangka Raya City**

According to Siswadi (2022:89) Ogoh-ogoh is a manifestation of the creativity of the Balinese people in welcoming the holy day of Nyepi. Besides that, ogoh-ogoh is also a cultural expression of the Balinese people which is embodied as a symbol of bhuta kala. Widyani (2012: 20-21) said that ogoh-ogoh was originally a tradition of ngelawang by the endong-ending art group in Gianyar and Karang Asem Regencies. In addition, according to Winarta (2018: 129), at first the ogoh-ogoh were the embodiments of King Jaya Pangus and Princess Kang Cing Wei as Barong Landung. Over time, the ogoh-ogoh have now become a representation of the form of bhuta kala in the ritual celebration of the Nyepi holy day.

The ability of the Balinese people to represent the values of the teachings of Hinduism into a form of art makes ogoh-ogoh not only a series of celebrations for the holy Nyepi day, but also makes ogoh-ogoh a Balinese identity through works of art and culture so that they are known by foreign communities. The country, which even today has become a tradition in the series of Nyepi holy day celebrations as a symbol of negative energy that must be disposed of or burned so that this negative energy does not interfere with human life in the years to come.

As a series of religious rituals to celebrate the holy day of Nyepi, the ogoh-ogoh parade is held the day before the chess brata penyepian, which is known as pengerupukan. The ogoh-ogoh parade is held in the late afternoon at around 17.00 WIB (before the change of day from noon to night) or more commonly called Mahgrib (sandikala). Mahgrib (sandikala) time was chosen because in the belief of the Balinese Mahgrib (sandikala) community this is the time when negative energy increases (the bhuta kala will roam around) because it is strictly forbidden for humans to carry out activities outside the home because it will tend to cause things to happen unwanted things such as accidents, disturbed spirits and other mystical things.

The belief of the Balinese people regarding the existence of a very high mystical power at the time of Mahgrib (sandikala) cannot be separated from the teachings contained in the classical literary works of the Balinese people, namely Lontar Kala Purana. This lontar is one of the Hindu texts/texts which contains

stories about Sang Hyang Kala and Sang Hyang Panca Kumara and their relation to the implementation of the manusa yajna ceremony in Bali which is none other than the sweeping leger ceremony, namely the pengruwatan (memorization) ceremony for people born in wuku wayang . Where in this book it is also told that because of his strict tapa, finally Lord Shiva bestowed on his son Sanghyang Kala to make people who are active in the middle of the day, sandikala, sarumua as food. The teachings from the Lontar Kala Purana are still believed and believed by Hindus in Bali, and one of the reasons why the ogoh-ogoh parade is held just before maghrib (sandikala) is because it is believed to be the time when the bhuta kala will roam around so that they can adding to the magical value of the ogoh-ogoh which is an abstract symbol of the form of bhuta kala which has destructive and destructive properties, because it is described as a very scary form like a giant human (Celuluk)

After the ritual of redemption, in the afternoon the ogoh-ogoh parade was held. Before that, a colossal dance performance was also performed, which told the story of Kumbakarna's death. This dance is used as an introduction to the release of the ogoh-ogoh parade. The ogoh-ogoh parade which is carried out by the Hindu diaspora in Palangkaraya City is not only a series of rituals to celebrate the holy day of Nyepi which is sacred in nature, it is also a form of self-existence of the Balinese Hindu diaspora in Palangka Raya City.

As a series of religious activities, the ogoh-ogoh parade has a very sacred value, namely as an abstract symbol of the negative energy of the universe which is embodied in various forms of scary creatures that can represent values that are considered negative by mankind which disturb the harmony of the universe. In fact, according to Widyanai (2018) the manifestation of ogoh-ogoh today has begun to vary, namely in the form of giant humans, cartoons, cafe girls, corruptors, wayang and many others. This embodiment is then paraded around accompanied by percussion beats after which it is burned as a form of returning negative energy so as not to disturb mankind who will carry out the chess brata penyepian, namely Amati Geni (do not light a fire); Amati Karya (not doing various physical activities); Observe Lelungan (not traveling): and observe auctionuan (not enjoying entertainment).

The ogoh-ogoh parade apart from having sacred values can also be interpreted as the self-existence of the Balinese Hindu diaspora in Palangka Raya City. Referring to the complete Indonesian dictionary, it is explained that existence means being (Anwar 2003:132). Thus, the existence referred to in this article is the existence of ogoh-ogoh as works of art that are influenced by Balinese culture and imbued with Hindu religious teachings, where their existence is recognized and accepted to this day by all people in Palangka Raya City.

Ogoh-ogoh as a creative work of Hindu youth besides containing sacred values because it is part of a religious symbol for Hindus in Bali and its implementation is coupled with the celebration of Nyepi Day, ogoh-ogoh is also an artistic expression that has very high cultural value. In fact, according to Siswadi (2022: 89) ogoh-ogoh are already part of Balinese culture which is rooted in Hindu religious teachings. Thus it can be said that ogoh-ogoh is also the identity of the Balinese Hindu community.

As part of the identity of the Balinese Hindu community, the ogoh-ogoh parade can be interpreted as a symbol of the existence of the Balinese Hindu community in overseas areas. This is because the ogoh-ogoh themselves are the creation of the young generation of Balinese Hindus who are full of Balinese cultural values and imbued with Hindu religious teachings. So that the surrounding community will be able to recognize the existence of the Balinese Hindu community from the existence of these ogoh-ogoh. This includes the city of Palangka Raya. These ogoh-ogoh are not only part of a series of Nyepi celebrations, but also the self-existence of the Balinese Hindu community in Palangka Raya City.

The recognition and acceptance of the people of Palangka Raya City towards ogoh-ogoh as the identity of the Balinese Hindu Diaspora in Palangka Raya City can be seen from (1) the enthusiasm of the people in welcoming the ogoh-ogoh parade, this community is not only from the Balinese Hindu community but also the Muslim, Christian, Buddhists who come from various tribes such as Javanese, Banjar, Dayak, Maluku, Batak, Sulawesi and others. Some of the people came directly to the parking area of the Pitamaha temple as a focal point for gathering the younger generation of Hindus from various associations. The enthusiasm of the people in welcoming the ogoh-ogoh parade is shown in Figure 2 below:



Figure 2: The enthusiasm of the people of Palangka Raya City to take part in the ogoh-ogoh parade, Rahmawati Documents 2023

Figure 2 above shows the enthusiasm of the presence of the people of Palangka Raya City in welcoming the ogoh-ogoh parade. In fact, according to one community member, they have been waiting for the ogoh-ogoh parade from 14.00 WITA along the road that will be traversed. In addition, the existence of the Balinese Hindu diaspora through the ogoh-ogoh parade can also be seen from (2) the increasing number of Balinese Hindu community groups participating in the ogoh-ogoh parade so that at this 2023 celebration there will be approximately six ogoh-ogohs who are categorized as ogoh-ogoh big and there are some ogoh-ogoh carried by children. (3) the more varied forms of ogoh-ogoh which previously were only in the form of celuluk (rangde) but this year there are already other forms featuring wayang characters such as kumbakarna. Related to this, the ogoh-ogoh parade apart from being a means of offering is also a self-existence of the Balinese Hindu diaspora in Palangka Raya City through cultural performances, art performances which include as part of the ornaments that color the ogoh-ogoh. So that it can be said that ogoh-ogoh itself is a Balinese culture imbued with Hinduism so that it has its own charm for the community.

### III. Closing

Harmonization of the natural cosmos in the view of Hindu religious teachings is important to keep nature functioning as it should. However, humans in their activities intentionally or unintentionally tend to damage nature so that nature then reacts by showing its strength through various natural disasters, be it floods, landslides, forest fires, droughts, pest outbreaks and many others. For Hindus, these various natural disasters are part of the negative energy of nature (cosmos) which must be neutralized (disomya) through a ritual of dissolution so that the negative energy returns to become a nurturing force from nature. Negative energy from nature (bhuta kala) through the artistic imagination of the Balinese people is collaborated with the culture and teachings of Hinduism to become masterpieces in the form of ogoh-ogoh which can also be used as a means of self-existence in the midst of Indonesia's cultural diversity. So that through this ogoh-ogoh artwork the Balinese people can be recognized for their existence, one of which is in the City of Palangka Raya.

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