

PUTRU MEJEJIWAAN: COSMOLOGICAL DISCOURSE IN PANCABALI KRAMA CEREMONY AT BESAKIH TEMPLE

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Abstract

The purpose of this study was to uncover, understand, and describe in depth the cosmological discourse in Putru Majejiwan at the Pancabalikrama ceremony at Besakih Temple. Putru Majejiwan is not fully understood by Hindus in Bali and this text is popular compared to other putru texts because it is always recited during the ceremonies of Dewa Yadnya and Bhuta Yadnya in the level of ngenteg linggih ceremony (purification of Ida Hyang Widhi stana) and is still practiced by Hindus until now.

This research uses qualitative methods with research data sources are Putru Majejiwan and Pancabalikrama ceremony at Besakih Temple. Field data were obtained from ceremonial activities and existing research results. All data obtained through techniques, observations, interviews, and literature studies were analyzed using legion theory, functional structure, and literary reception theory, which were presented in a descriptive-interpretive manner.

The data shows that: the underlying reasons for Putru majejiwan are discussed: (1) Theological reasons, Majejiwan is dialogued by two people, namely Shiva priests and Buddhist priests and it is as if the dialogue is not the priest, but God Almighty; (2) Socioreligious reasons, the involvement of Hindus in the performance of ceremonies gives rise to relations among the devotees, both individually and in groups; (3) The philosophical reason is that when the natural conditions of the Universe are not harmonious, caused by various influences, the universe is filled with bad energy, then the elemental properties of bhutakala stand out.

The ritual process is centered in the Bale Paselang, that the presence of God is believed to be purusa (cetana / consciousness) and pradana / acetana (material). These two basic principles first existed before the others and led to the existence of the universe and its contents through the process of cosmic evolution.

Implications for Balinese society, humans can get closer to the Creator in an effort to fix all elements of the world and humans for the survival of the universe and living things.

Keywords: putru majejiwan, cosmology, Pancabalikrama Ceremony, Besakih Temple.

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INTRODUCTION

Bali is one of the islands in Indonesia. In the Indonesian archipelago or called the archipelago there are many varieties of tribes and cultures with a plural society. Pancasila as a national symbol with the motto "Bhinneka Tunggal Ika", taken from the Kakawin Sutasoma, means 'different but actually singular', in the sense that the Indonesian nation is one in diversity. With that diversity, Indonesia is rich in culture, one of which is putru Mejejiwan. Pigeaud (1987) classifies putru texts as ritual texts.

Rituals in Bali are very diverse, including rituals to worship God Almighty, to glorify or awaken humans, glorify animals, and glorify ancestors that are still carried out. Each ritual has a meaning, one of the rituals that enriches the culture and is maintained by Hindus is the ritual performed at Besakih Temple, namely Putru mejejiwan in cosmological discourse at the Pancabalikrama ceremony.

Cosmology talks about the origin of the creation of nature. According to Donder (in Capra 2007) Cosmology is a science that studies the ins and outs of the universe. The term cosmology in Hinduism can be paralleled with the term Viratvidyà Virat meaning the cosmos or universe, and vidyà meaning knowledge. The term cosmos or universe has several equivalents of words. The universe besides being called Virat, is also called the universe or also the Bhuana Agung.

The basic form putru majejwan comes from 'living' which undergoes reduplication of the first syllable and gets a suffix. The term majejwan comes from the Old Javanese language, the basic form of 'jejiwan' animate that lives comes from the word jiwa, meaning 'life'. So majejwan has the meaning of living life or animating everything that lives. Majejwan has a series of ceremonies that are very important among other series of ceremonies. Majemjiwan is dialogued by people who are considered holy or elect such as priests or priests. At the moment of the dialogue, everyone was silent and calm. The sounds of gongs, dances and others should not be heard. This is done because this activity is considered very sacred and holy. Thus, Majejwan dialogue has an interesting cultural linguistic phenomenon to be studied in depth, both text and context.

The Putru inherited in Bali is numerous, but the Putru Mejejiwan is a very popular text because it is always dialogued during the mapeselang ceremony (the most important ceremony of all ceremonies). However, behind its popularity, it turns out that no one has researched, especially at the VII Pancabalikrama Ceremony on March 6, 2019 (the seventh Pancabalikrama ceremony held every ten years) at Besakih Temple.

So many studies on Besakih Temple from Ida Bagus Rata's dissertation in 1976 at Gajah Mada University, journals, theses and theses both

about the form, function, and meaning of temples, to the latest research from Udayana University in 2022 'About Traffic Management Studies in the Besakih Temple Area with Vissim Software", both foreign researchers and domestic researchers, no one has raised Putru Mejejiwan in cosmological discourse. Unlike other Hindu cosmological texts, Putru Mejejiwan emphasizes the virtue of 'the existence and state of the world' or called 'purification of the world' or purification of the universe or the universe or the great bhuana. Speaking of the creation of the universe or universe or the Bhuana Agung in Putru Mejejiwan it is explained that there is a phallus word related to the creation of the earth, mountains, and God's omnipotence.

The Mejejiwan discourse, a series of mamungkah and ngenteg linggih ceremonies carried out in a temple, is the gathering place of Ida Bathara stana in each temple in the Besakih Temple environment. One of a series of mamungkah and ngenteg linggih ceremonies performed in a temple. The ritual cannot be abandoned as it is the core of the whole ceremony. The ritual is also believed to determine the success of the ceremony. Mejejiwan is said to be very important and the most decisive among all rituals, being an interesting phenomenon to be studied in depth considering a literary work, considered quality when it has received an aesthetic response from its readers (Jaus, 1978; Seggers, 1984).

Based on the above explanation, important problems that are fundamental to this research can be identified. First, putru Mejejiwan is a literature inherited by the Hindu-Balinese community and has an important position as a source of Hindu teachings, but the discourse has not been fully understood by Hindus, Second, putru Mejejiwan is most popular compared to other putru texts because it is always dialogued during mamungkah¹ and ngenteg linggih ceremonies carried out in a temple. This means that this text has never been specifically studied, either by foreign researchers or domestic researchers.

Based on this, this study focuses on studies with three problem formulations. First, why did Putru Mejejiwan discourse cosmology in the Pancabalikrama Ceremony at Besakih Temple? Second, How is the process of putru Mejejiwan in cosmological discourse at the Pancabalikrama Ceremony at Besakih Temple? Third, what are the implications of putru Mejejiwan in cosmological discourse at the Pancabalikrama Ceremony at Besakih Temple on Hinduism and Balinese culture?

The answer to these three problems is the purpose of research to contribute to the development of religious and cultural treasures. Furthermore, this research is expected to provide theoretical benefits in the development of sustainable science and finding tentative truths. Related to the continuity of scientific development, theoretically the

scientific benefits of putru mejejiwaan can present scientific facts, specifically in cosmological discourse in the Pancabalikrama ceremony at Besakih Temple, precisely starting from February 22, 2019 to March 6, 2019. In addition, it is useful as a reference in the study of Pejejiwaan discourse in cosmology (purification of the universe) which is very functional in Balinese culture which is imbued with Hindu values.

To study and analyze the problem, a literature review is carried out, especially the results of previous research which can be grouped into; (a) discourse analysis of Hindu literary texts in Old Javanese and Balinese languages and translations into Indonesian, including Sura (20), Yasa (2008, 2009, 2010), (b) Pejejiwan Discourse including I Wayan Miarta (2004), I Wayan Rusdika et al (2016) and Tangkas (2020), and (c) Besakih Temple, including Ida Bagus Rata (1976), Sutriyanti (2015). Windhu Sancaya (2011), (Udayana University Team (2022) and others because too many researchers only list some as comparisons or those that are closely related to the problem studied.

Many of these studies were conducted by other researchers, especially about Besakih Temple but only a few of Putru Mejejiwan's research. Putru Mejejiwan is a religious and cultural discourse, and Putru Mejejiwan's research is only a few in other temple places. no one has been found studying and analyzing Mejejiwan's discourse at the 7th Pancabalikrama ceremony at Besakih Temple, precisely on March 6, 2019. Based on this, this research can be accounted for its originality, authenticity, and novelty even though its position is more as a development of previous studies.

The theoretical foundations used to discuss problems are religious theory, discourse theory, and reception theory; Religious theory according to Koentjaraningrat (1987; 2002) includes five elements of the religious system, namely: religious emotions, belief systems, rite systems, and ceremonial equipment, as well as religious people and interrelated with one another. Second, the functional structural theory used is the theory of Wallace and Alison (1986) that the theory emphasizes order and ignores conflicts and changes in society that function in balance. This means that social institutions as a system in which all parts are interdependent on each other and work together to create a balance. While the theory of literary reception used is the theory of Jauss (1978), Segers (1984), and Vodicka (in Teew, 1988) that literary works as artifacts only transform into aesthetic objects after getting the reader's reception. The concretation of the meaning of the text is determined by literary competence according to the space, time and socio-cultural background of the reader.

RESEARCH METHODS

Methodologically, this research was designed using religious and cultural approaches. The research location is in Besakih Temple, Rendang District, Karangasem Regency, Bali. The type of data used is qualitative interpretive, presenting data in the form of descriptions in the form of narrative text, words, expressions, opinions, and ideas supported by primary data sources and secondary data sources. The main focus in this study is putru Mejejiwan by raising the problem of dialogue between two priests from Shiva priests with Buddhist priests and implications for Hinduism and Balinese culture. In the research process, the researcher himself acted as the main instrument and immediately plunged into the research location during the Pancabalikrama ceremony at Besakih Temple in 2019 with documentary evidence of photographs assisted by interview guidelines, cameras and other stationery.

Data dikumpulkan dengan teknik observasi, wawancara mendalam dan dokumen-dokumen lain yang dianggap relevan dengan penelitian. Kemudian data dikelompokkan berdasarkan kebutuhan dengan pendekatan wacana kritis terhadap subjek dan selanjutnya dianalisis (Denzin dan Licoln, 2009: 2). Tujuan pengelompokan data untuk membuat sistematika dan menyederhanakan data yang beragam menjadi satu kesatuan sesuai dengan harapan dalam tahapan analisis.

Data were collected by observation techniques, in-depth interviews and other documents deemed relevant to the study. Then the data are grouped based on needs with a critical discourse approach to the subject and then analyzed (Denzin and Licoln, 2009: 2). The purpose of grouping data is to systematize and simplify diverse data into one unit in accordance with expectations in the analysis stage.

Data analysis is carried out in three stages, namely the stage of data reduction, data presentation, and verification (Milles and Haberman, 1992). The source of this research is the manuscript of Lontar Putru Mejejiwan (1) collection of Ida Ratu Saputra Pudarta, Geria Dukuh Agung, Jungut Paku, Singakerta Ubud, Gianyar; (2) collection of Ida Bagus Chandra, Geria Buruan Wanasari Tabanan, (3) Ida Pedanda Istri Ketut Geria from Gria Taman Ulon, Banjar / Jungutan Village, Bebandem Karangasem District; (4) Translation and translation of Lontar Putru Mejejiwan by the Bali Provincial Cultural Office Team (2008), (5) and text and translation of Lontar Putru Mejejiwan by Ida Ayu Antari from Gria Angantaka Badung. The results of the comparison of manuscripts there are no differences so that it does not affect the Mejejiwan putru discourse in the Pancabalikrama ceremony at Besakih Temple

Object of Research

The general description of the object of study is Besakih Temple, which has an altitude of approximately 3,000 feet on the slopes of Mount Agung and stands firmly with its back to the mountain on one side and on the other side facing the sea south coast of the island of Bali. According to Stuart Fox (2010: 3) that Mount Agung has erupted many times throughout the millennium with characteristics near Besakih Village there are layers after layers of ash and volcanic collapse. Geographically, Besakih Temple located in Besakih Village has boundaries: the East is Strait District, the South is Menanga Village to the West of Pempatan Village, and the North is Mount Agung (Besakih Village and Village Monograph, 2019).

Furthermore, the description of Lontar Putru Mejejiwan, from all the data that describes Putru Mejejiwan that has been read and translated and compared with other Putru Mejejiwan, this is the content of the dialogue that has been translated and there is no significant difference between the Putru Mejejiwan. The text of Putru Mejejiwan consists of 13 (thirteen) sentences dialogued by priests (selected or certain people), the content of the dialogue of Shiva priests (called A) in dialogue with Buddhist priests (called B) gives the following answer.

1.	A	<i>Ih, saking endi pakanira wahu dateng?</i> (Hi where did you come from?)	B	<i>Manira saking Keling</i> (I'm from Keling)
2.	A	<i>Para dera karya?</i> (What are you working on?)?	B	<i>Manira makarya Gumi, Gunung.</i> (Aku membuat bumi dan gunung.
3.	A	<i>Paran isining bhumi, Gunung?</i> (What are the contents of the earth and mountains?)	B	<i>Isining bhumi: perthiwi, apah ,teja, bayu, akasa, gunung, raditya, wulan, lintang, taranggana, manusa sakti pujangga, raksasa, detya, danawa, kaca-kaca, kici-kici sarwa mambek, moni, sor, luhur, kesangga dening pretiwi, kapayungan dening, akasa.</i> (The contents of the earth are pertiwi, apah, teja, bayu, akasa, mountain,

				sun, moon, stars, mighty man, brahmins, knights, vedas and sudras (commoners), priests, kings, bachelors, giants, demons, demons, little creatures, everything that moves, everything that makes a sound, that is above the ground and under the sky.)
			B	<i>Isining gunung: treta, taru, latha, janggama, paksi, buruan, kremi</i> (The contents of the mountain are large trees, creepers, mammals, birds, worms)
4.	A	<i>Syapa kang adruwe?</i> (Who owns that?)	B	<i>Druwen ira Sang Apeselang. Yan tan Sang adruwe Apaselang, tan prasida punang karya</i> (Belongs to the Apeselang. If not doing mapeselang, then the ceremony will not work)
5.	A	<i>Ih, saking endi pakan ira wawu dateng?</i> Hi, where did you come from.?	B	<i>Manira wong saking Singosari.</i> (I'm from Singosari)
6.	A	<i>Para dera karya?</i> (What are you working on??)	B	<i>Manira akarya lumbung</i> (I made a barn)
7.	A	<i>Paran isining lumbung?</i> (What are the contents of the barn?)	B	<i>Isining lumbung: padi, ketan, injin, pala mula</i> (The contents of the granary are rice, glutinous rice, black sticky rice, and grains)
8.	A	<i>Syapa kang adruwe?</i> (Who owns that ?)	B	<i>Druwen ira Sang Apeselang. Yang tan Apaselang,tan prasida, punang karya</i>

				(Belongs to him who performs <i>the hose</i> , if he does not do the <i>mapeselang</i> , then the ceremony will not succeed)
9.	A	<i>Ih saking endi pakan ira wawu dateng?</i> (Hi, where did you just come from??)	B	<i>Manira saking Majapahit</i> (I'm from Majapahit)
10.	A	<i>Paran dera karya?</i> (What are you working on??)	B	<i>Manira akarya gedong mwah segara</i> (I made buildings and seas)
11.	A	<i>Paran isining gedong mwah isining segara?</i> (What are the contents of the building and the sea?)	B	<i>Isining gedong: mirah, inten, komala, spatika, kancana, rajata, makadi leluwes an raja mulia</i> (The contents of the building were mirah, diamonds, gems, crystals, gold, swords and possessions as the jewels of the noble king) <i>Isining Segara: tirta agung, mina, jukung, mwah perahu</i> (The contents of the sea, abundant water, fish, jukung and boats)
		<i>A Paran isining perahu?</i> (What's in the boat?)	B	<i>Druwen ira Sang Apeselang. Yan tan apeselang tan prasida punang karya</i> (Belongs to him who did <i>paselang</i> .)
	A	<i>Ih sapisira sang angindang-indang ring kene?</i> (Hi, who and where did you come from here?)	B	<i>Manira bibi, iringan Bhetara Semara Bhetari Ratih. Olih ira saking Semara Bhawana</i> (I am the accompaniment of Dewa Semara and Dewi Ratih comes from the heaven of God Semara)

12.	A	<i>Paran dera ingindang?</i> (What do you do)	B	<i>Manira ingindang: emas, inten. Olih ira saking Semara Bhawana</i> (I sifted gold and diamonds. I obtained from heaven the god Semara)
13.	A	<i>Ih sapisira sang angampuh-ampuh ning kene?</i> (Two Who are you who is squaring here?)	B	<i>Manira bibi, iringan Bhetara Semara, Bhetari Ratih, olih ira saking Semara Bhawana</i>

Source documents from Ida Ratu Saputra Pudarta, Geria Dukuh Agung, Jungut Paku Singakerta Ubud, which have been translated.

Besakih Temple located in Besakih Village is a temple complex located in Besakih Village, Rendang District, Karangasem Regency, Bali Indonesia. The Besakih Temple complex consists of one Central Temple (Pura Penataran Besakih) and 18 companion temples (1 Basukian Temple and 17 other temples). Besakih Temple as the *hulunig* (beginning) of Bali Rajya, upstream of Bali . Besakih Temple as the head or soul of Bali Island. This is in accordance with the location of Besakih Temple in the northeastern part of the island of Bali. The northeast is the direction of the rising sun with its rays as one of the forces of God's creation that is the source of life on earth. Besakih Temple is also upstream of various temples in Bali (Ketut Wiana). Based on the description in front of Besakih Temple in the study is the Kahyangan Jagat temple which has the most important position on the island of Bali.

Besakih Great Temple Besakih Temple, a Hindu holy place located in Besakih Traditional Village, Rendang District, Karangasem Regency. This temple consists of a cluster of prayer places consisting of 18 temples, several forcing temples covering an area of about 12 km². The arrangement of temples based on the existence of the first group of temples under Pura Penataran Agung is called *sasoring ambal-ambal* and the second temple above Pura Penataran Agung is called *saduhuring ambal-ambal*. The temple that is most below or in front is Pura Pesimpangan. The highest temple is Tirtha Temple. For more details, the 18 temples located in the Besakih Temple complex, are: (1). Pura Penataran Agung; (2) Batu Madeg Temple; (3) Kiduling Kreteg Temple; (4). Pura Gelap; (5). Pengubengan Temple; (6). Tirtha Temple; (7). Peninjoan Temple; (8). Hyang Aluh Temple; (9). Basukian Temple; (10). Banua Temple (11) Mrajan kangingan Temple; (12). Merajan Selonding Temple; (13) Cave Temple; (14). Ulun Kulkul Temple; (15).

Bangun Sakti Temple;(16). Manik Mas Temple; (17). Pura Dalem Puri; (18). Pesimpangan Temple (Stuart-Fox, 1987: 84).

The results of the research are presented into three parts, namely: First, the important reason for the Mejejiwan putru to be dialogued at the Pancabalikrama Ceremony at Besakih Temple; Second, the process of putru Mejejiwan in the Pancabalikrama Ceremony at Besakih Temple; Third, implications for Hindus and Balinese Culture at the Pancabalikrama Ceremony at Besakih Temple. These three parts are a unity that is interrelated in the ritual or ceremony of Pancabalikrama at Besakih Temple.

DISCUSSION AND FINDINGS

Putru Mejejiwan is discoursed in every ceremony of dewa yadnya (sacrifice for God), and bhuta yadnya (sacrifice to neutralize especially in ngenteglinggi¹ and mengungkah² in every temple at the stage of 'purification of the universe and its contents'). Putru Mejejiwan is a discourse unit that is transformed in social texts so as to build an interrelation with meaning, activities and systems outside itself (Schiffrin, 2007: 41).

The reasons for Putru Mejejiwan were dialogued in the Pancabalikrama ceremony at Besakih Temple, based on text analysis, interviews using the theory of legion that the underlying reasons include (1) Theological Reasons, which are related to divinity. The divinity in Putru Mejejiwan is dialogued by two people, namely Shiva priests and Buddhist priests and it is as if the dialogue is not the priest, but God Almighty based on the dialogue carried out. The male priest and the female priest in dialogue symbolize God. Men symbolize masculine power, while women symbolize feminist power. These two forces in Hindus are known as purusa and pradana. Purusa is said to be the power of cetana (consciousness), while pradana is the power of acetana (matter). These two basic principles were the first to exist before others existed and led to the occurrence of the universe and its contents through the process of cosmic evolution (Arniati, 2016). The two are also not born and immortal. These two elements have a nature that is opposite to each other but needs each other. Cetana is an element of awareness or knowing everything and always remembering. While acetana is the essence of nonconsciousness because it is material. The person who asks actually symbolizes the element of forgetfulness (acetana), while the one who answers is a symbol of consciousness (cetana).

The two eternal elements fused and formed the universe and its contents. Cetana is said to incarnate as spirit or soul, while acetana forms the material elements of the universe and its contents. The material elements that make up the world are also called bhutas. The

five material elements that make up the world are also called Panca Maha Bhuta. If one of these elements did not exist, the universe and its life would not have existed.

Purusa and pradana or Semara and Ratih are manifestations of God's omnipotence. However, in the Mejejiwan putru there are several other symbols of God represented in other forms. The male priest who represents the power of Purusa pronounces its origin from Keling, Majapahit, and Singosari (1,5,9) that these three words hint at the embodiment of God.

Psychological reasoning, in Putru Mejejiwan, teaches self-awareness that humans and the world have a very close relationship. What happens in the world is also in man. In the cosmological discourse that man is a creation of God indicates that the presence of putru Mejejiwan is also intended or permeated to mankind or Hindus;

Socioreligious reasons, through this understanding the role of Shiva priests and Buddhist priests ensures that Mejejiwan is dialogued during the Mapeselang ceremony by providing texts, as well as the functions of social institutions related to the ceremonial committee in Besakih Temple. The involvement of Hindus in the implementation of works gives rise to relationships among the devotees, both individually and in groups, institutions. The existence of this relationship creates interaction between them in carrying out all activities or activities related to the ceremony;

The philosophical reason, when the natural conditions of the Universe are not harmonious, caused by various influences, the universe is filled with bad energy, then the elemental properties of bhutakala stand out. If this happens, it shows that there is a change in the form of manifestation of God as the bhutakala, then all the more visible elements of the five mahabhutas can be felt, so that this natural condition is not balanced, characterized by various characteristics or bad omens such as, erupting mountains, floods, disease outbreaks, riots and so on.

When such conditions occur when the peak of the moon dies (Caitra's tilem) to the full moon, when it goes to the transition of time it is actually at point 0 when the saka year ends with 0 (called rah windu). At that time when the transition of sasih kesanga to the New Year of Isaka, then at that time precisely the worship by mankind to God (Ida sanghyang widhi Wasa) manifested as the five gods in the temple which was considered the largest, namely at Besakih Temple.

All creatures and contents of nature in essence participate in determining human life, and are in one source that is the same source in Paramatma (Ida Sang Hyang Widhi Wasa) (Tim, 1978: 6). Likewise, all creatures and contents of nature with their basic elements are sourced from the Panca Mahabhuta. When the elements of Panca

Mahabhuta are not harmonious, it will affect human life and nature and its contents. The disharmony of these elements is caused by the actions of humans and creatures that cause the sanctity of nature to be tainted, so that it cannot provide good benefits for human life, and this can actually be dangerous.

The result that can be felt is that the position of the elements is not balanced as it should be, such as heat, cold, weather changes and others are not in proper condition. This condition is reflected in the occurrence of natural disasters such as earthquakes, sunami, disease outbreaks, languishing (disease outbreaks in animals and growing plants), riots, which can disturb the peace of the people. If all that happens then there is no sense of peace, no harmony, all contradictory, opposite, and hostile. Nature is disturbed by man, man is disturbed by nature with its contents. To overcome this, restoration of the condition of natural balance with the elements of Panca Mahabhuta, through the purification of nature (bhuwana agung) and bhuwana alit (Hindus).

Second, the process of putru Mejejiwan in the Pancabalikrama ceremony at Besakih Temple, based on text analysis, interviews using functional structural theory, several processes of putru Mejejiwan in the Pancabalikrama ceremony were found including (a) The beginning of the preparation of putru Mejejiwan in the Pancabalikrama ceremony; (b) The middle of the putru Mejejiwan in the Pancabalikrama ceremony ; (c) The end of the putru Mejejiwan in the Pancabalikrama ceremony, as follows:



(A) The beginning of the preparation of putru Mejejiwan in the Pancabalikrama ceremony, based on interviews and observations of participants, namely (a) Ngaturan Piuning (declaration ceremony), (b)

Nunas Tirta at Pura Dalem Puri Besakih (celebrating the dish by asking for a holy Tirta request), (c) Installing wastra or clothing in all pelinggih and other devices in the Besakih temple area, (d) nuwur (tirta at Khayangan Jagat Gunung Rinjani temple (Lombok), Mount Semeru (East Java) and Sad Kahyangan Temple in Bali. (e) Padharman Temple in the Besakih neighborhood, is expected to be together nedunang (lowering) Ida Bhatara, (f) melasti ceremony (purifying Pratima or stana).

Especially for the villages that will be passed on the melasti Stana Ida Hyang Widhi journey to Segara Klotok until returning to Besakih temple, it is expected to prepare filial service rules for peedek (participants) of the places that have been determined (as was the case at the time of the previous Karya Panca Bali Krama). In addition to being able to be arranged in turn, meayah memundut (follow and carry) stana Ida Bhatara (Ida Hyang Widhi).) Second, the middle or peak of Putru Mejejiwan in the Pancabalikrama ceremony, namely: All Hindus participate in the success of the implementation of the work, and Yasa Kirti (sincere devotion) is carried out.

(B) Dudonan (event) at the peak of the work is carried out, as follows: 1). Preparatory event; 2). Laughter by sulinggih;3). Purifying the buried Panca Mahabuta knot;4). Running Eteh – eteh purification to Surya, Sanggar tawang to IdaBhatara, Upakara/ Banten, to Tawur, in every direction starting from, East (Purwa), South (daksina), West (pascima), and North (Uttara), and in the Middle (Madya);5). Ngastawa Kesanggar Tawang, Surya, Caru, Upakara, Bebangkit; 6). Ngayab to Tawang, Surya, Bebangkit, Caru/sanggar tawur; 7). Meralina Caru /Tawur;8). Pemuspan antuk Kramaning Sembah, Nunas Wangsuhpada Ida Bhatara; 9). Ngerames Caru/ Tawur;10). Penyineban

Basically, the event rundown as the key to the implementation of the work is held by the Sulinggih who are in Madya (center) so that the dudonan of events and ceremonies of Panca Bali Krama runs well and smoothly, such as photos of nedunan Ida Bhatara and photos of tawur (mecaru / cleaning of nature and its contents)



Nyunggi Stana Ida Bhatara at Besakih Temple



Tawur (mecaru) ceremony at Besakih Temple



Nyunggi stana Ida Hyang Widhi at Besakih Temple

(C) The last process in the series of Pancabalikrama ceremonies carried out or Karya Ida Bhatara Turun Kabeh at Penataran Agung Pura Besakih is the mapeselang ritual . This ritual receives special attention because it is the core of the entire ngenteg linggih (purification of nature) ceremony. Mapeselang is marked by taking or carrying pelinggih stanas in each temple pelinggih and other equipment to Balai Paselang (a special hall) which is a Hyang Widhi stand and accompanied by other devotees.

Before heading to Balai Paselang, all Ida Bhatara stana followed a special path (symbol of the ocean) by spreading a white cloth for Pratima's pemundut (lifter). Before arriving at the Paselang hall, all Pratima and other utensils are offered special offerings with stuffing from buffalo skin and buffalo head. After that, another series of upakara is finished, for Pratima's pemundut to set foot upakara with a white cloth spread according to the distance traveled to the Paselang hall. In addition, Pratima's pemundut also step on or climb the ladder of sugar cane which is often called titi mamah (journey to Brahman).

The process of setting foot for Pratima enthusiasts starts from the west of Padmatiga directly up the upakara, which contains buffalo heads and buffalo skins. Surrounded this upakara 3 times, after traveling

three times directly to Balai Pangelang at the stand to be ceremonial by performing a ceremony led by Ida Pedanda. After finishing the ceremony continued with the recitation of Putru Mejejiwan by two priests from Shiva priests with Buddhist priests. The core ceremony in the entire Pancabalikrama ceremony, with the intention that Hyang Widhi to his people bestows the gift of love. Hyang Widhi's love for his gathered people has been evident in the form of the creation of the bhuana agung with its contents and sacred powers. It was Hyang Widhi who created mountains, seas, lakes, forests, rice fields, fields, sun and all the precious matter represented by mankind.

Third, the implications of Putru Mejejiwan's cosmological discourse in the pancabalikrama ceremony at Besakih Temple on Hinduism in Bali and Balinese Culture are discussed with the theory of readers' literary reception. In this case, the reader's response to the discourse has implications for the transformation of Hindu teachings, while the reception of its social functions and meanings has implications for Balinese culture. The implications for Hinduism marked the transformation of the teachings of tattwa, Susila and events. In the tattwa aspect, Putru Mejejiwan's cosmological discourse was successfully responded to in relation to Siwatattwa which covered all aspects of the five sraddhas.

Siwatattwa's teachings were adopted in Putru Mejejiwan and transformed into specific cosmological speech or katathwa. In the aspect of Susila, Putru Mejejiwan's cosmological discourse transforms Susila teachings in the context of 'reviving the living' (noble creation) which is associated with cosmological concepts. The transformation of moral teachings is responded to by the reader so that its meaning can be understood and appreciated in practice-actual life. In the event aspect, the transformation of Putru Mejejiwan is responded to in ceremonies, especially in relation to the process of adristi (creation) and upakara, both the dimension of meaning and the types of special offerings in the ceremony of the dewa yadnya. The implications of Putru Mejejiwan's cosmological discourse on Balinese culture are marked by the continuation of dialogue activities and the strengthening of religious traditions.

The function and meaning of Putru Mejejiwan's cosmological discourse in the pancabalikrama ceremony which is loaded with virtue values builds consistency in the discourse of the Mejejiwan text in each ceremony of mengungkah 1 and ngenteg linggi 2 so as to encourage the continuity of nyastra in the form of copying lontar and reading it with special competence. Putru Mejejiwan's cosmological discourse builds religious emotions, belief systems, ritual equipment systems, and social structures that ensure that Mapeselang ceremonies in accordance with Balinese socioreligious traditions can take place. Functionally, the implementation of the Mejejiwan

ceremony in accordance with Balinese culture is a cultural practice that ensures that the cosmological discourse of Putru Mejejiwan can be transformed.

Conclusion

Putru majejiwan is a cosmological speech text discoursed in the Pancabalikrama ceremony at Besakih Temple. The underlying reasons for the majejiwan discourse, namely; (1) Theological reasons related to divinity. The divinity in Putru Mejejiwan is dialogued by two people, namely Shiva priests and Buddhist priests and it is as if the dialogue is not the priest, but God Almighty based on the dialogue carried out (male priests and female priests who dialogue symbolize God; (2) Socioreligious reasons, through this understanding the role of Shiva priests and Buddhist priests ensures that Mejejiwan is dialogued during the Mapeselang ceremony by providing texts, as well as the functions of social institutions related to the ceremonial committee in Besakih Temple. The involvement of Hindus in the implementation of works gives rise to relationships among the devotees, both individually and in groups, institutions. The existence of this relationship creates interaction between them in carrying out all activities or activities related to the ceremony; (3) The philosophical reason is that when the natural conditions of the Universe are not harmonious, caused by various influences, the universe is filled with bad energy, then the elemental properties of bhutakala stand out. If this happens, it shows that there is a change in the form of manifestation of God as the bhutakala, then all the more visible elements of the five mahabhutas can be felt, so that this natural condition is not balanced, characterized by various characteristics or bad omens such as, erupting mountains, floods, disease outbreaks, riots and so on.

Second, the process of putru Mejejiwan in the Pancabalikrama ceremony at Besakih Temple, based on text analysis, interviews using functional structural theory, several processes of putru Mejejiwan in the Pancabalikrama ceremony were found including:

The beginning of the preparation of putru Mejejiwan in the Pancabalikrama ceremony, based on interviews and observations of participants, namely (a) Ngaturan Piuning (proclamation ceremony), (b) Nunas Tirta at Pura Dalem Puri Besakih (offering by asking for a holy Tirta request), (c) Installing wastra or clothing in all pelinggih and other devices in the Besakih temple area, (d) nuwur (tirta at Khayangan Jagat Gunung Rinjani temple (Lombok), Mount Semeru (East Java) and Sad Kahyangan Temple in Bali. (e) Padharman Temple in the Besakih neighborhood, is expected to be together nedunang (lowering) Ida Bhatara, (f) melasti ceremony (purifying stana). Especially for the villages that will be passed on the melasti Stana Ida

Hyang Widhi journey to Segara Klotok until returning to Besakih temple, it is expected to prepare filial service rules for pemede (participants) of the places that have been determined (as was the case at the time of the previous Karya Panca Bali Krama). In addition to being able to be arranged in turn, taking turns to follow and carry) the stana of Ida Bhatara (Ida Hyang Widhi).

The middle or peak of Putru Mejejiwan in cosmological discourse at the Pancabalikrama ceremony, namely: All Hindus participated in the success of the implementation of the work, and Yasa Kirti (sincere devotion) was carried out, Dudonan (event) at the peak of the work was carried out, as follows: 1). Preparatory events; 2). Pengastawa by sulinggih; 3). Purifying the buried Panca Mahabuta symbol; 4). Running Eteh – eteh (tools) of purification to Sanggar Surya, Sanggar tawang to Ida Bhatara, Upakara / Banten, to Tawur, in every direction starting from, East (Purwa), South (daksina), West (pascima), and North (Uttara), and in the Middle (Madya); 5). Ngastawa Kesanggar Tawang, Surya, Caru, Upakara, Bebangkit; 6). Ngayab to Tawang, Surya, Bebangkit, Caru/sanggar tawur; 7). Meralina Caru /Tawur; 8). Pemuspan antuk Kramaning Sembah, Nunas Wangsuhpada Ida Bhatara; 9). Ngerames Caru/ Tawur; 10).

After finishing the ceremony continued with the recitation of Putru Mejejiwan by two priests both from Shiva priests to Buddhist priests. The core ceremony in the entire Pancabalikrama ceremony, with the intention that Hyang Widhi to his people bestows the gift of love. Hyang Widhi's love for his gathered people has been evident in the form of the creation of great bhuana with its contents and sacred powers. It was Hyang Widhi who created mountains, seas, lakes, forests, rice fields, fields, sun and all the precious matter represented by mankind. After the completion of the Mapeselang ceremony continued with the closing ceremony (pengneban) by carrying out a prayer led by the Sulinggih who were in Madya (center). After the offering is over, the entire Pancabalikrama ceremony has been completed or closed, and thankful that the ceremony went well and smoothly.

Third, the implications of Putru Mejejiwan's cosmological discourse in the pancabalikrama ceremony at Besakih Temple on Hinduism in Bali and Balinese Culture are discussed with the theory of readers' literary reception. In this case, the reader's response to the discourse has implications for the transformation of Hindu teachings, while the reception of its social functions and meanings has implications for Balinese culture. The implications for Hinduism marked the transformation of the teachings of tattwa, Susila and events. In the tattwa aspect, Putru Mejejiwan's cosmological discourse was successfully responded to in relation to Siwatattwa which covered all aspects of the five sraddhas. Siwatattwa's teachings were adopted in Putru Mejejiwan and transformed into specific cosmological speech

or *katathwa*. In the aspect of *Susila*, the cosmological discourse of *Putru Mejejiwan* transforms the teachings of *Susila* in the context of 'reviving the living' (noble creation) which is associated with cosmological concepts, the transformation of *Susila* teachings is responded to by readers so that their meaning can be understood and appreciated in practice-actual life. In the event aspect, the transformation of *Putru Mejejiwan* is responded to in ceremonies, especially in relation to the process of *adristi* (creation) and *upakara*, both the dimension of meaning and the types of special offerings in the ceremony of the god *yadnya*. The implications of *Putru Mejejiwan*'s cosmological discourse on Balinese culture are marked by the continuation of dialogue activities and the strengthening of religious traditions.

The function and meaning of *Putru Mejejiwan*'s cosmological discourse in the *pancabalikrama* ceremony which is loaded with virtue values builds consistency in the discourse of the *Mejejiwan* text in each ceremony of *mengungkah 1* and *ngenteg linggi 2* so as to encourage the continuity of *nyastra* in the form of copying *lontar* and reading it with special competence. *Putru Mejejiwan*'s cosmological discourse builds religious emotions, belief systems, ritual equipment systems, and social structures that ensure that *Mapeselang* ceremonies in accordance with Balinese socioreligious traditions can take place. Functionally, the implementation of the *Mejejiwan* ceremony in accordance with Balinese culture is a cultural practice that ensures that the cosmological discourse of *Putru Mejejiwan* can be transformed.

Research findings are distinguished from factual findings and theoretical findings. Actual findings, as follows: (1) In the source aspect of the manuscript, the source of the manuscript due to philological irregularities in copying the manuscript; (2) In the aspect of discourse, *putru Mejejiwan* is a mantra discourse for the purification of the universe or the *Bhuana Agung*; (3) In the aspect of literary reception, it is found that the reader is a *sulinggih* or priest and is able to respond to the meaning of the text according to space, time, and sociocultural setting and concretize it as teaching literature that communicates certain specific messages.

Theoretical findings that (1) reveal the importance of the *Mejejiwan* ceremony to the people as social beings who create social values and norms; (2) the person conducting the dialogue reflects the meeting of God the creator as *Purusa* and *Pradana*, and presents God to incarnate the world. (3) *Mejejiwan* in *ngenteg linggih* located in the temple represents establishing the position or placing the God (gods) in the temple after being purified (*ngenteg*'until/fixed. and *linggih*'place/stana).

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