THE TRADITION OF SIAT SAMPIAN IN BEDULU VILLAGE

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Abstract

The function and meaning as well as the aesthetic value of the siat sampian tradition are made to inform and present Bali with beautiful nature wrapped in local wisdom as well as various unique traditions on the island of the gods which are inherited from ancestors that still survive to this day. As one of them is known as siat sampian. Siat sampian is a unique tradition that is routinely held at Samuan Tiga Temple, Bedulu village, Blahbatuh District, Gianyar Regency. This tradition is held during a series of pujawali or piodalan ceremonies at Samuan Tiga Temple in Bedulu and is located in the central jaba area of the temple. Sampian is the symbol of Lord Vishnu's weapon. The assumption of the community, especially in the local area, is that they believe that this ritual is an abstract treatment medium, since decades, this belief has been used as a way of life by the community. This tradition can only be followed by people who have mewinten or people who have been entrusted with being Jero or Pemangku.

Keywords: Tradition, Siat Sampian

1. INTRODUCTION

Bali is one of the islands that has a variety of traditions and cultures, one of which is in the Samuan Tiga temple, precisely in the village of Bedulu, Blahbatuh, Gianyar. Samuan Tiga Temple is an important part of the development of religious beliefs for Hindus in Bali. Samuan Tiga Temple is also a historical relic from the past. The Samuan Tiga Temple has a very important historical meaning for the life of the Balinese people, especially the Hindu religion, because in this temple, through Mpu Kuturan, the nine sects in Bali united, thus providing the forerunner. Before it was known as the Samuan Tiga Temple, this temple was already established and was named Gunung Goak Temple and some said it was the Batan Bawah Temple.

Traditional ceremonial activities that are closely related to the religious system are one of the most difficult forms of culture to change. Religious rituals are carried out by
each supporter. Religious rituals have different forms or ways of preserving them and have different aims and objectives.

This is due to differences in the living environment, customs and traditions passed down from generation to generation. For the community to carry out activities to meet the needs of life, it is influenced by the beliefs and values adopted, such as cultural values, norms, laws, or other special regulations. Likewise, for the people in the village of Bedulu, Gianyar, who still carry out the tradition, namely siat sampian.

Tradition or custom is a form of action that is done repeatedly in the same way. This repeated habit is carried out continuously because it is considered beneficial for a group of people, so that the group of people preserves it. The tradition of "siat sampian" which means sampian war is a very sacred religious ceremony as a form of expression of the soul in purifying nature. It contains important values for people's lives because it is considered a cultural value that can bring safety from the many cultural elements that exist and are still carried out today by the people of Bedulu village, Gianyar.

Based on the origin of the word, the word siat sampian consists of: siat which means war, and sampian means a beautiful arrangement of coconut leaves used to complete offerings or offerings. The sampian used is sampian dangsil or jerimpen. Banten dangsil is one of the offerings that resembles a basket with a length of about two meters decorated with traditional Balinese snacks and decorated with coconut leaves or sampian dangsil. There are several types of Banten dangsil, namely: the tuguh dangsil, the punggel dangsil, the grand dangsil, and the smaller jerimpen or dangsil. Sampian is the symbol of Lord Vishnu's weapon.

In this tradition there are four series of activities, namely: Nampiog, ngober, ngombak, and ngindang. When this tradition takes place, not just anyone can take part in this ceremony, only selected people (Jero or Pemangku), people who have mewinten, and people who want to
recover from Sekala and Niskala diseases.

As for the literature review thesis entitled “Dangsil Punggel Dance”, which contains a series of traditional ceremonies starting from the introduction of Banten Dangsil to the use of the Sampian from Banten Dangsil for the Siat Sampian Tradition to be carried out. The Dangsil Punggel Dance interprets the ceremonial facilities that are offered before the Siat Sampian procession is held, namely Banten Dangsil Punggel. Research using qualitative methods. researchers prioritize participatory observation and interviews with the informants concerned. This thesis contains (1) how the process of embodiment of the Dapul dance. (2) how the form of the Banten Dangsil is. (3) The series process of the Siat Sampian tradition. (4) the meaning of Banten dangsil and the Siat Sampian tradition.

In contrast to the research above, the research we conducted discussed (1) the history of Siat Sampian. (2) The meaning of the Siat Sampian tradition. (3) A series of Siat Sampian traditional activities. (4) Those involved in the Siat Sampian tradition.

According to (Hasan 2002), primary data is data obtained or collected directly in the field by people who carry out the research concerned or who need it. Primary data was obtained from informants who knew about the Siat Sampian Tradition. According to Hasan, secondary data is data obtained or collected by people who conduct research from existing sources. This data is used to support primary information obtained from library materials, literature, previous research, books, and so on.

2. METHODS

Descriptive qualitative research method is used in this research. Qualitative research is research that is used to investigate findings, describe, and explain the qualities or features of social influence that cannot be explained, measured, or described through a quantitative approach (Saryono 2010).

The data sources used are primary data and secondary data.
The data collection technique used in this research is the interview. According to (Sugiyono 2011) interviews are used as a data collection technique to find problems that must be studied and also if researchers want to know things from respondents that are more in-depth. In this interview technique, the researcher conducts questions and answers to the respondents face to face. In this research, the writer will interview informants who understand the Siat Sampian Tradition.

3. RESULTS AND DISCUSSION

3.1 History of Siat Sampian Tradition

Samuan Tiga Temple is territorially the Khayangan Jagat Temple which is in the village of Bedulu, Gianyar Regency. The history of Samuan Tiga, found in the Lontar Kutara Kanda Dewa Purana Bangsul, says that long ago, during the reign of Cri Gunapriya Dharmapatni and her husband Udayana Warmadewa, there was a large deliberation between CiwaBuddhism and Bali Aga. Apart from being a temple of Khayangan Jagat, its traditions and ceremonies have distinctive characteristics that make it a legacy and center of attention for the surrounding community, one of which is the Siat Sampian tradition.

History of Siat Sampian

According to existing puranas and existing literature, it is stated that dance (wewalen) ritatkala are works of sampian war, ngombak, and so on, so it is not permissible to move or turn away from that source, which is clearly ilen-ilen if in Indonesian dance (wewalen) it's just that the dance has a sacred dance and props, that is, it may be classified as a sacred dance. Then it was said that siat, siat is synonymous with war, dance can perform anything, there has always been the sugriwa subali dance and there are many dances that tell the story of war.

Usually, there are many dances about romance, war, history,
and others, therefore we must not look away from existing sources, which say that the sampian war is one of the sacred dances that only exists in Samuan Tiga Temple. Its history is very much related to the name of a dance, if the dance is held at certain moments, while there it is clear that the moment is odalan and when there is an odalan such a dance is held.

The Siat Sampian tradition is a war performance in a very sacred atmosphere and is held four days after pujawali. The weapon used to attack is a series of janur or sampian used during pujawali. The war that is being carried out has a philosophy, namely dharma against adharma which means good against evil. In that life, humans must fight against adharma (evil) within themselves to achieve a dharma (good) life process. Put forward by Gusti Mangku Ageng (interview, 2022).

The series of odalan ceremonies at Samuan Tiga Temple are carried out by women and men and have three processes, namely kaelingan which means it has been determined or appointed by God, the ngayah's wish to recover from illness, the presence of offspring but was selected by the mangku but was selected by the mangku seen from the right lineage for ngayah, and the last one is through the ritual of ritual or sacred self-cleaning. Put forward by jro permas (interview, 2022).

3.2 The meaning of the Siat Sampian tradition

In the teachings of Hinduism, to realize gratitude to God, Hindus perform ceremonies. Each ceremony must have various meanings attached to the ceremony. It's the same as Siat Sampian ceremony. Siat sampian is a series of ceremonies, now it is a tradition that residents must perform once a year, together with piodalan at Samuan Tiga Temple. The Siat Sampian is a symbol of the weapon of the god Vishnu, which is used to fight adharma or evil.

The philosophy of this tradition is to defeat adharma or evil from the earth. Siat sampian is also used to celebrate the unity of various Hindu religious sects in Bali, in addition to purifying Bhuana Agung, namely the universe, and Bhuana Alit, namely the earth. This tradition has been passed down from generation to
generation and must be carried out by residents in the village of Bedulu. This tradition has become the belief of the community as a sacred ceremony and believes that by carrying out the ceremony which is a tradition, God will surely bestow peace. It is known from the old tradition if it is not implemented then grub will occur. Put forward by Jero Parekan (interview, 2022).

3.3 A Series of Siat Sampian Traditional Activities

Nampiog or dancing around the temple eleven times clockwise from right to left. Ngober in this procession, the jero permas waist is tied using a white scarf. This shawl is also hoisted in rows in succession. Ngombak means purification. Derivatives of the word wave because of the myth that says, some giants are very strong, and cannot die with any weapon. But because of the giant wave of water, it died. So any kind of dirt can be purified as it is now. If we are afraid at night, we can immediately water the sticks (water) to be watered. Held at jaba temple.

This activity mimics the wave style, where the pengayah or participants line up holding on to each other and following the movement back and forth while shouting or mesuryak. They try to touch the sacred building of the temple. Ngindang where one person can take one or more sampian. When all the female fathers hold the sampian, then the war can start. Participants do not view opponents as enemies to beat. To determine the winner of this activity, it can be seen from the participants can hit their opponent or enemy three times with a side weapon.

After determining the winner, the show for jero permas was over and continued with the second stage, namely the jero parekan competition in which hundreds of men participated. It begins with the ngombak activity, as well as the jero permas. After that proceed with running around the temple three times.
clockwise. Then the jero pakan muspa or perform prayers.

At the time of Muspa, Jero Pakan already experienced the spirit of fighting. After the Muspa, the fighting could not be stopped, as, in a general war, hundreds of people chased, hit, and dodged each other. With percussion accompaniment, they are more enthusiastic in these activities.

The rules that apply to jero parekan are still the same as the rules given to jero permas. In war they do not discriminate between friends and foes, they fight each other to win. The one who can hit three times is the winner. Put forward by I Gusti Mangku Ageng (interview, 2022).

3.4 Those who are involved in the tradition of Siat Sampian.

Those who are involved and do it are the parekan, then the parekan are special staff or special fathers at the Samuan Tiga Temple. The history of parekan is because there is someone's desire to recover from illness and is willing to become a parekan. There are more than 400 parekan in the temple today. Not just anyone is allowed to do this sampian technique, apart from parekan and permas.

There are two stages in carrying out this tradition. The first stage was carried out by a group of women called jero permas, and the second stage was carried out by men called jero parekan. For jero permas, the time is from sunrise to half a day or around 12 noon.

4. CONCLUSION

Based on the discussion above, the contents of this research, the tradition of siat sampian war is a tradition of performing wars in a sacred atmosphere. The weapon used to attack is janur (sampian). Held at the time of odalan at the Samuan Tiga temple, located in the village of Bedulu, Gianyar. Performed by women and men who have been appointed by God through the pawintenan ceremony which means sacred self-cleaning. This tradition is carried out like a war, attacking and hitting each other. Held once every year, three days after the peak ceremony (full moon jyestha).
REFERENCES


