

## THE TRADITION OF SIAT SAMPIAN IN BEDULU VILLAGE

Ni Komang Putri Utami<sup>i</sup>, Ni Kadek Menuh Widhiantari<sup>ii</sup>,  
Putu Agus Permanamiarta<sup>iii</sup>

Email: [putriutamii2003@gmail.com](mailto:putriutamii2003@gmail.com), [kadekmenuhwidhi@gmail.com](mailto:kadekmenuhwidhi@gmail.com),  
[aguspermana@mahadewa.ac.id](mailto:aguspermana@mahadewa.ac.id)

Universitas PGRI Mahadewa Indonesia

### 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

## 2. METHODS

Descriptive qualitative research method is used in this research is 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.

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.

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* 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 tradision

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 jiyestha*).

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