

Diversity of Cultural Elements at The Reliefs of Pura Desa Lan Puseh in Sudaji Village, Northern Bali

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Abstract. Northern Bali as a coastal region is the path of global trade traffic from the beginning of the Christian Calendar so that the relations of Balinese people with the outside world are so intense and have an impact on the socio-cultural changes of the society, especially the of ornament art. Ornaments applied to temple buildings in Bali are the result of classical Hindu culture, but in the reliefs of the temple of Desa Lan Puseh in the village of Sudaji, North Bali describes multicultural cultures such as Hinduism, Buddhism, China, as well as Persia as well as elements of European culture. The formation of these ornaments is certainly through a long process involving external and internal factors. The process of dialogue and acculturation of foreign cultures towards local culture gives change and forms new idioms that leave their original forms, as well as new functions, symbols, and meanings in Balinese society. This research uses the socio-historical qualitative method to write chronologically the inclusion of the influences of foreign cultural elements on Balinese social life with visual analysis through the stages to be able to describe and reveal the transformation of relief forms in the temple. This paper also proves that elements of foreign culture such as Islam and European had enriched the ornamental arts of Balinese tradition.

Keywords: diversity, cultural element, temple's reliefs, Northern Bali

1 Introduction

The relief ornament artwork applied in the temples in Bali usually uses classical art, which has become a pattern or convention in its society. Balinese classical art is a legacy of the 15th century Dalem Watu Renggong era, where this art is a synthesis of Hindu-Javanese and Hindu-Balinese culture from the period of Majapahit occupation of Bali. After the decline of Majapahit, Bali became an independent kingdom and experienced a glorious era, marked by its classical arts which became the standard of artistic reference for its society.

The results of the glory of classical art are not only influenced by elements of Hindu-Indian culture alone but also elements of other cultures such as China, Persia, Islam and also Europe. These cultural elements in the relief have blended in classic motifs works by

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Balinese people. Ornamental works that have been processed are usually in the same name as the culture that affects them. Such as Chinese *patra* (ornament), Egyptian *patra*, *Orlanda patra* (Dutch / Portuguese), and so on. Does the name behind the word '*patra*' indicate the influence of the nation, need further research. Of the many types of *patra* there is rarely any mention of the elements of Islamic culture in the formation of Balinese motif patterns.

Relief ornaments on the Desa Lan Puseh temple of Sudaji village appeared commons Balinese temple ornaments. But if we focus to certain unique forms, there are symptoms of depictions of various unusual foreign cultures. The depiction of a form of the winged horse, alion with a human head, a crown from the king of Euroe, a car, a figure of people drinking beer, dancing people and so on. The character in attendance did not use puppet figures but there were generally ordinary figures, bandits holding pistols and others. Relief does not tell stories continuously in panels, but like the comic street in a single panel one story scene [4].

The temples in Northern Bali have many relief ornaments that are different from traditional ornaments. Is this because the temples are located along the coast of North Bali, which is an area that has an important role since the days of Ancient Bali until now. The role of Northern Bali is like the coast of North Java, as an international trade traffic route. Causing the people of North Bali to have contact with various nations in the world. During Ancient Bali Period, the known large ports on Northern Bali were Les, Peminggir, Buhun Dalem (now Bon Dalem), Julah, Purwasiddhi, Indrapura, Bulihan, and Manahasa [1].

As an open coastal area of Northern Bali, it is very easy to accept foreign influences so that North Balinese people are more heterogeneous, easier to accept and integrate elements of external culture, easily accept values both from outside and inside (adaptive). Besides that, the people of Northern Bali are more egalitarian, temperamental, and easily carried away by the situation. Unlike Southern Bali which uses more courtesy (*sor-singghih*) due its hierarchal system of language [2].

The relief at temple on Desa lan Puseh in the Sudaji village is a proof of how the acculturation process occurs from time to time with its characteristic and identifying mark. How can a cultural process be well received, and what is rejected can be shown in the temple relief work. Likewise, how an acculturation process occurs suddenly, creating a failed synthesis. All the process of transforming the shape of relief ornaments are depicted in the temple.

2 Theoretical background

The creation of relief artworks in Pura Desa Lan Puseh, Sudaji Village, cannot be separated from its historical background and society. Considering that the temple is located in Northern Bali, which has a different area from Southern Bali, which is so heterogeneous and dynamic. As a work of traditional Balinese art, the relief is also subject to the rules of art in Balinese society.

The artwork is a reflection of the community, the relief on the temple can depict Northern Bali's coastal culture in contrast to the more classic South Bali while North Bali is placed as a folk art (marginal) that the general characteristics of coastal communities are open, straightforward and egalitarian. In this case, perhaps the feudalistic inland culture was more fanatical and had high ethnocentrism. Northern Bali as a coastal region is freer to be creative than South Bali, the beginning of modern symptoms began also from the north of Bali [8].

Multicultural in coastal civilization in Nusantara has similarities with the formation of coastal civilizations in the region, formed from global channels through shipping and trade, especially the northern coast regions along with the process of Islamization in the 16th century archipelago [11]. The process of forming classical Balinese art is also influenced by elements of Islamic culture that synthesize in the art such as Jauk dance, Gambuh dance

drama, Arja and the Islamic community in North Bali is called 'Krama Slam' or 'Bali Slam' [8].

Ornament art is made not only to represent the natural environment but also as a social symbol of the community. Relief on the temple of Desa Lan Puseh which has various forms of motives in addition to having historical value also has a picture of the dynamic social changes of North Bali society. The motives described must have their own meaning for their people [5].

The process of establishing the ornamental pattern in the temple is certainly from a long acculturation process from various cultural elements that have influenced Balinese culture. Koentjaraningrat defines acculturation as a social process that arises when a group of people with their culture is confronted with elements of foreign culture that are gradually accepted and processed into their own culture without losing the personality of the culture itself [6].

3 The research method

This paper is a study of traditional Balinese art, namely reliefs on the walls of the temple buildings the Desa Lan Puseh in Sudaji village. The relief is a product related to aesthetics in the framework of art. This paper used qualitative research methods, with socio-cultural and historical approaches, tracing any trace of cultural elements that influence the pattern of motifs in the temple relief. Through data collection techniques by means of field observations, interviews, measurement of data and literature and visual analysis. Furthermore, the qualitative method revealed according to Bogdan and Taylor in Ratna [7] is not merely to describe but more important is to find the meaning contained behind it, as hidden meaning or deliberately hidden. Qualitative in turn produce descriptive data in the form of words both written and oral. Furthermore, this method is used to explore and reveal the socio-cultural and historical setting behind the physical appearance of objects and to reinforce any background contained in the object observed, namely describing the object of research and describing the meaning of the existing relief images.

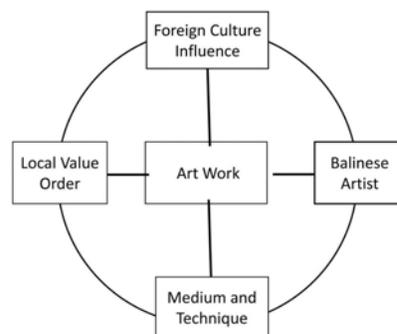


Fig. 1. Frame Work

In order to get an objective description or description of the visual symptoms shown by relief visual analysis is used or the stages of Feldman's inner art criticism in Bangun [3], through the following stages, namely the stages of description, analysis, interpretation, and assessment. The description stage shows which ornament which has multicultural symptoms gives an objective description of the embodiment of the related cultural elements. The analysis phase describes and connects visuals with elements of culture that influence, location, space in the object of observation. The interpretation phase connects

visual aspects with history and the meaning and values of artwork in Balinese society. All that is important in determining the degree of an art object in time and space.

4 Result and discussion

Temple Desa lan Puseh is located in *Pakraman* Sudaji Village, Sawan Buleleng, Northern Bali. The temple is located in a sub-district with temple Dalem Jagaraga, which also has a similar temple history. This temple was adopted by the villagers of Sudaji. The Temple which is categorized into *Kayangan Tiga* (*Tri Kayangan*). This means that in one village area there are usually three types of temples: 1. Pura Desa, 2. Pura Puseh and 3. Pura Dalem. The pretense in the Balinese Hindu community is considered to be the place where Lord Tri Murti are: Brahma, Vishnu and Shiva.

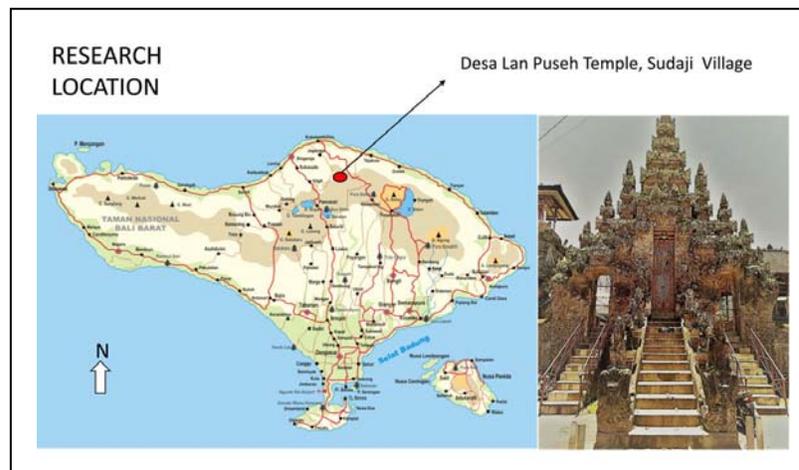


Fig. 2. Research location Northern Bali, and gate temple. (Source: ichii.blogspot.com)

Sudaji village itself comes from the word 'Sari Aji'; 'Sari' means 'center' and 'Aji' means knowledge. From "Sari Aji" to "Su-Daji"; means good knowledge. So that it is now known as Sudaji. According to History, the village of Sudaji was established by people fleeing from the north of the Daya river. This escape community is caused by a never-ending dispute between migrants in an effort to find new land. (personal interview: Jro Bandesa Adat Sudaji: I Nyoman Sunuada, 6 February 2018).

The Pura Desa in the Sudaji village is a *Tri Kayangan* temple which is merged into one with the Puseh temple, which is marked by the *Bale Agung* building. This unique temple does not have a *Padmasana* building, which is a building that serves as a symbol of the palace of *Hyang Widhi Wasa* (God). This temple building follows ancient rules conceptualized by Mpu Kuturan. Relief ornaments on temple architecture are dominated by ornament elements of Chinese influence, namely 'Patra Cina' and 'Patra Sari' with lively and excessive expressions. In addition to the motifs of flora and fauna, there are unique visuals, such as fat figures who are drinking, figures who are repairing cars, people dancing with free portrayals, and creatures in Greek mythology, namely: winged horses, and winged lion or tiger with human heads and other forms.

The Northern Bali region is a coastal area that acts as an international trade traffic. Where the center of the first capital of the ancient Balinese kingdom of Singamandawa was in North Bali with its large port named Julah who then moved to Manasa around the village of Bungkulan now.

As a coastal region, the people of North Bali have become accustomed to contacting foreigners from India, China, India, Persia, Europe and also from other islands in the archipelago. Indians and Chinese are known to have settled in the area revealed in the Kencana inscription which dates from 782 Saka, the period of the Medang Kuno kingdom, their arrival apart from being merchants, messengers, ambassadors and others who settled as local residents [1].

The entry of Muslims in Bali is different from the regions in Indonesia that are spread by the Ulamas. The process of forming an Islamic community in Bali is closely related to the migration of Javanese people. This earliest generation was carried out in the era of Dalem Ketut Ngelesir (1380-1460) which coincided with the reign of Hayam Wuruk king of Majapahit (1350-1389 AD). Dalem Ketut Ngelesir attended a visit to Majapahit to attend conferences of conquered kingdoms throughout the archipelago in the early 1380s. When returning to Gelgel Dalem Ketut Ngelesir were given 40 guards or escorts who were all Muslim. These Muslims then occupied the village of Sukasada [8].

Islamic community groups that came to Buleleng during the Kingdom of Ki Barak Panji Sakti were Islamic groups that are now also in Pegayaman village. This Islamic group came in 1587 which was a gift from the King of Mataram for the services of Ki Barak Panji Sakti for helping in attacking the Kingdom of Blambangan in East Java. Islam in Pegayaman also comes from Bugis ethnicity. In 1850, a ship from the Kingdom of Bone, Sulawesi was stranded in the waters of Buleleng. The Bugis ethnic group then came before the king and is well received. The king then offered to join the Islamic community in Pegayaman because of their common belief in establishing their own village on the coast of Buleleng called Bugis Village [10].

Muslims also came from Makassar, namely Hasanudin son, Kraeng Galesong, who has lived in Bali around 1673, who worked as a pirate operating in the sea area of Madura and Java in Timuran. When the Fall of Makassar took place, many Bugis people took refuge in Bali, who now occupy the village of Loloan, Jembrana Bali. This communion was founded by Daeng Nakhoda as a Kampung Bajo community in 1669, on the approval of I Gusti Ngurah Pancoran, the Kampung Bajo community in Buleleng was allegedly sent from the Sultan of Johor in search of Malay princesses who were rushed to Eastern Indonesia [8].

The arrival of Europeans was marked by the conquest of the Balinese kings by the Dutch until 1906. Then the flowed Europeans to Bali because Bali was turned into a tourist area by the Dutch. Many European artists and scholars are interested in Balinese life and society. Besides Dutch intervention in the colonies, socio-cultural changes from traditional to modern societies. The modern art were introduced by their academic artists who came to Bali. North Balinese people know modern art by imitating, not through direct influence as taught by Walter Spies and Bonnet.

4.1 Discussion

Northern Bali, which is often visited by foreigners, creates many ethnic villages, such as Bugis villages, Chinese villages, Islamic villages, Javanese villages, Arab villages and so on. Thus Northern Bali has heterogeneous society whose people are very tolerant to each communities since a long time ago. The existence of a pluralistic society is reflected in the work of fine arts, especially in relief ornaments in temple buildings, which are scattered in the Northern Bali region.

Ornaments Relief of the temple Desa Lan Puseh in Sudaji Village which adorns the structure of the temple as a whole shows the dominance of the influence of its Chinese elements which in Balinese society is called 'Patra Cina' and 'Patra Sari' which are combined with free figures with daily themes. Also inserted with depictions of spooky creatures which are mythologies of Balinese society, which are adapted to the symbols and

meanings of the structure of the temple buildings. In style or style is similar to the baroque style and European Rococo in Medieval period, ornaments appear excessive, fiery and volume [9].

Some panels that describe the influence of elements of foreign culture such as Europe (Greece) are depictions of relief ornaments that resemble winged horse creatures (Pegasus/Unicorn), whether it is European influence or from the north coast of Java carried by Islamic traders from Cirebon, Tuban, Gresik or else, because in Balinese mythology and in classical *wayang* stories or *purwa* flying horse creatures have never been mentioned.

The description of the flying horse whether it was influenced by Europe through its colonial or had already been influenced by Islam. Judging from the visual closeness that exists, it seems that the elements of Islamic culture first influenced Bali. Historically the arrival of the Islamic community was first in North Bali (see table 1).

Table 1. The proximity of reliefs with Cirebon shadow puppets

	
Sembrani horse of Cirebon Source: M. Isa Pramana	Winged horse Source: private document

In addition to the depiction of winged horse creatures there are also combined creatures of tiger/lion and human heads with wings. If tracing the depiction of the creature seems to be carried by traders or Islamic journeys that have similarities with the depiction of 'Buraq' or 'Macan Ali' from Cirebon. Judging from the depiction of the relief gesture is more likely to be close to the 'Macan Ali' Cirebon but the wing used is similar to the depiction of 'Buraq'. Relief in the temple of Desa Lan Puseh is a combination of the three components, the human head, tiger or lion body and winged like 'Buraq'. These elements are thick with Islamic nuances (see table 2).

Table 2. The proximity of reliefs with images of Buraq, and Macan Ali

		
Al-Buraq Source: harekresna.de. 14-8-2018. 10.37	Macan Ali Cirebon Source: wiki.earswers.net 14-8-2018. 10.45	Relief on Sudaji temple Source: private document

The depiction of relief ornaments seen from the meaning of the symbol revealed also has the similarity of Buraq in Islam which means the light is a vehicle of the Prophet when he migrated from Al-Aqza to Mi'-raj, while the 'Macan Ali' was a symbol of the spirituality of the struggle of the people of Cirebon. In Balinese society, the resemblance of such forms is also a symbol of certain gods. The placement of ornaments usually occupies the upper

and middle wall structures. There are similar values adopted such as the spirituality of these cultural elements.

The entry of the Dutch through colonialism gave a change of style in the depiction of relief. Figures are made more freely from classical figures who have been the pattern in the making of traditional art. This colonial-era relief depiction has shown modern symptoms, with objects raised into reliefs depicting colonial everyday life. The depiction of relief like someone else is drinking, the mechanic is repairing the car again. The emergence of such depictions of figures seems to be influenced by the habits of Europeans who came to Bali, with backgrounds as academics scholars and artists.

There are relief ornaments that have crown-like shape commonly used by European kings. Distillation combined with 'patra sari' flower motifs, and Chinese 'patra', shows the existence of an interwoven adaptation between elements of European culture and elements of local culture that have begun to coalesce. The crown motif is not only found in the Sudaji Village Temple in Madue Karang Temple, Kubutambahan Buleleng.

With the images on the reliefs at Desa Lan Puseh Temple, there are various cultures adopted by the Northern Balinese in the artwork to enrich existing forms. The community has a tendency to be so happy about new things, if the new thing has goodness, it will be used and owned as a result of its work (see table 3).

Table 3. Relief of the influence of European cultural

		
Dutch drinker Source: Covarrubias	Mechanic Source: Covarrubias	Crown Motif Private documen

5 Conclusion

Historically North Bali as a coastal region has established cultural relations since the beginning of the Christian era can be seen from the results of art apparently showing similarities with the northern coastal regions of Java and Sumatra. The first cultural acculturation, namely from the India, especially the Buddhist and Hindu elements can be seen from the form of the temple relics and the depiction of relief has the same style and story, namely the Ramayana and Mahabratha and the Buddha's journey. This cultural element is the foundation of Balinese tradisional art. All kind of the ornaments that were created from many culture assimilation were displayed on the temple's structure in Bali.

The classical Balinese ornaments are complemented and enriched by elements of Islamic art that probably originated from Java, both through trade and political relations. Processed and alloys of the results of Islamic synthesis are applied to the reliefs of Pura Desa Lan Puseh in Sudaji village, with a description of its rich creatures. The next alternative is the inclusion of elements of European culture through the Dutch colonial. The practice of art and the results of modern industry are introduced to the Balinese people both directly and indirectly, giving birth to a more radical form of relief transformation. Changes and shifts in patterns of artistry and social change in society included shifting functions and meanings in relief art in the temple.

Multiculturalism in coastal culture is caused by the characteristics of its people who easily accept new values in accordance with their nature and environment such as being open, egalitarian and tolerant. Balinese society based on elements of Javanese Hindu culture can also accept elements of Islamic culture that are processed into an ornament belonging to the people. The selective intelligence of the Balinese people has been shown in the arts in enriching the arts of the region. Very different from the arrival of Europeans (Westerners) with their modernist culture synthesis is not going as before. Traditional Balinese society is not ready to accept modernization so there is visual stuttering. Values of the society has experienced a drastic change.

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