



Lekesan: Interdisciplinary Journal of Asia Pasific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

Tenganan Pegringsingan Bali In Ethnography

I Komang Arba Wirawan

The purpose of this study is to create photos that visualize the activities of the Tenganan Pegringsingan community based on *Tri Hita Karana*'s cause of happiness to achieve balance and harmony. First, *Parahyangan* is a balanced relationship between humans and God, second, *Pawongan* a harmonious relationship between humans and humans, and thirdly *Palemahan* means a harmonious relationship between humans and the surrounding natural environment. This research and photography creation method was in the form of in-depth data exploration (depth observations) in the form of interviews and observations. Art and cultural activities and ceremonies in Pegringsingan Village were explored through in-depth research and presented with the concept of ethnophotography. Ethnography does not see a photograph of the work alone, but it is an ethnographic method of viewing society from an anthropological perspective. The anthropological world of photography emphasizes the extraordinary side of conventional things. The harmony of life-based on *Tri Hita Karana* was reflected in the Tenganan Pegringsingan community as the subject matter of ethnographic creation. Ethnographic results and analysis in Tenganan Village were dissected with the aesthetic theory of photography. First, the aesthetic of photography created through the beauty of photographs based on an ideational and technical level. It was the ethnographic ideational level of upakara in Tenganan Pegringsingan Village. The technical level was related to technical concerning the equipment used for creation. The second theory of semiotic photography analyzed photographs based on the signs contained in the photo. The results of the ethnographic creation of the community in Tenganan Pegringsingan Village found a harmonious relationship between the community and nature, humans and God in the village. This relationship is the subject of representative ethnophotography. The results of ethnographic creation reflect harmonious relationships through the implemented ceremonies that reflect *Tri Hita Karana*.

Keywords: Tri Hita Karana Ethnography in Tenganan Village

Film and Television Production Study Program,
Faculty of Art and Design
Institut Seni Indonesia Denpasar, Bali 80235,
Jl. Astasura Gang Amerta No. 10 Peguyangan
Kaja, Denpasar Utara, Bali 80115, Indonesia

arbawirawan@isi-dps.ac.id

Introduction

Balinese culture is famous for its uniqueness and distinctiveness that is imbued with Hinduism and cannot be separated from its arts, customs, and culture, which are integrated with the daily activities of the Balinese. Tenganan Pegringsingan Village is one of the villages that has unique customs that upholds traditional values and is a native Balinese cultural heritage called Bali Age. It is integrated with the beliefs of their ancestors and Hinduism. As a village that has distinctive cultural characteristics, Tenganan Pegringsingan is also known geographically between two mountains with a system of settling patterns which are different from villages in Bali in general.

The Tenganan Pegringsingan village area is a strategic place, has beautiful natural scenery, which is located between the hills, namely Bukit Kangin to the east and Bukit Kauh to the west. Tenganan Pegringsingan Village, as a whole, its inhabitants embraced Hinduism (the flow of the god Indra). Religious ritual activities refer to the three basic frameworks of Hinduism, namely *tattwa*, immorality, and ceremonies. *Tattwa*, on the philosophy of Hinduism, morality on the ethics of Hinduism, morality on ethics, namely the rules that are worth doing to achieve the goal, and the ceremony is a form of ritual. The three basic frameworks are a unity that cannot be separated from one another. All three must be owned and implemented (lived and practiced) to achieve perfection. So closely related among the three basic frameworks of Hinduism, which is likened to an egg where the yolk or juice is *tattwa*, egg white is immoral, and eggshell is a ceremony (Suda Supartha, 1994: 10).

The Tenganan Pegringsingan community teaches its people and upholds the concept of *Tri Hita Karana* (Hindu religion concept). *Tri* means three and *hita karana* means the cause of happiness to achieve balance and harmony. *Tri hita karana* consists of: *Parahyangan*, which is a balanced relationship between humans and God Almighty, *Pawongan* means a harmonious relationship between humans and other humans, and *Palemahan* means a harmonious relationship between humans and the surrounding natural environment. If humans can establish harmonious relationships between these components, life balance and harmony will be achieved.

Tri hita karana is reflected in the daily life of the community, especially in religious ceremonies that are customary and in accordance with the special calendar applicable in the village including: Ngusaba Kana Ceremony, Neduh Ceremony, Mebabi-Barak Ceremony, Ngusaba Kapat Ceremony, Ngusaba Sanbuh Ceremony, Mesangguh Bunga Ceremony, Mesangguh Tengah Ceremony, Mesangguh Gedebong Ceremony, Mebabi Barak Ceremony, Sasih Kedasa Ceremony, Sasih Kedasa Ceremony, and Sasih Desta Ceremony.

The above ceremony was as an exploration material for photographic art, which is, ideally, the discourse of photography develops from human consciousness as a virtuous creature with more ability to manipulate the natural environment of life. It is a strong reason to allow 'survival' and create various 'works of life' as 'signs' of their existence in this world. This photographic context looks at how humans react to each natural phenomenon by finding 'something' and expressing it in various forms of concepts, theories, and discourse. It is what will be developed and continued by the next generation as "chronicles" without stopping in the form of historical events.

Experiments involving various uses of these hardware and software components and those flavored with aesthetic touch have succeeded in bringing before us a new domain called photography. This domain significantly influences human life with its various developmental values. The aspects contained in encompassing a variety of life aspects, both those related to science, technology, social, aesthetic, norms, life and the spiritual and psychological values. Photography presents itself as a domain of study that has the potential to be developed and researched as an aesthetic-creative and values object in the context of science, both technological and socio-economic perspective and philosophical values contained.

Ethnophotography has become a vehicle for creative work for photographers who want to carve out an identity style that becomes their self, and want to display their 'ivory' in the world of photography. Self-expression that characterizes in a photo is the goal of searching for the personal identity of a photographer today. It seems to have been a *Zeitgeist* that denies uniformity for the attainment of independent aesthetic uniqueness. Besides, the creation of ethnophotographic works that have 'subject matter' with a high value of authenticity in addition to the beauty they contain is a dream for every photography artist. In-depth research through the medium of ethnophotography could also be achieved in various ways, including by selecting natural photo objects, social life, and ceremonies in Tenganan Pegringsingan village to be displayed as 'one of a kind' photo works. Based on exploration and participatory observation, it can display the work or 'way of representation'.

To avoid misinterpretation in understanding the above title, the purpose contained in the title of creation would be explained. *Tri hita karana* is a theme which means harmony and balance. This theme refers to the adjective that is raised as a meaning that is reflected in the object. The emergence of this theme did not explicitly refer to the object itself based on that an artist has a very sharp sense of sensitivity in observing, dismantling, and peeling an object as a source of ideas. With the ability to process and mix, artists will offer a variety of deep values in a work of art in addition to its visual appearance. The conception of *tri*

hita karana in Tenganan Pegringsingan village would be visualized with the ethnophotographic concept in the form of ceremonial activities that were visualized in such a way as to give birth to extraordinary and aesthetic ethnophotographic works by revitalizing that was still lifting from the source of Hindu religious philosophy. However, it would be processed in such a way that what was displayed was a processing of the roots of existing traditions.

Tri hita karana is a local concept of genius (in Hinduism), which in reality of everyday life is still maintained and implemented in the village of Tenganan Pegringsingan meaningful as an ideal that is expected to be an object of awareness to be lived and carried out by the people in the universe. As a social being, it is natural to maintain this universe with the guidance of the *tri hita karana* concept and not to exploit it instead for personal gain, so that the balance and harmony of both physical and spiritual will be achieved. If balance and harmony can be realized, beauty will indirectly emerge.

Tri hita karana, visually, is a concept that is very monumental and noble. A very high aesthetic value emanates a very strong appeal for Balinese artists to elevate it as a source of inspiration in the process of its creation. The author was very interested in raising *tri hita karana* in Tenganan Pegringsingan village as the source of the idea of creating ethnophotographic works because the ceremonies are unique and aesthetic with the full variety of Pegringsingan weaving found in these ceremonies although it is conventional and takes place repeatedly.

So far, ethnography has always been categorized as a second-class work of art under other arts. The birth of orthophotography is considered to always be oriented to duplicating with print techniques so that the minimum content of expression, even though the mascot of an ethnographic is an extraordinary expression as the soul of the photographer. To answer the above problems, then in the creation of this paper, the author would try to answer the wrong perception by creating an ethnophotographic work that was loaded with ideas, messages, and high aesthetic expressions. With the creation of this work, it is hoped that it will elevate ethnophotographic reputation to be in line with other arts.

The creation of this work is expected so that the community realizes the importance of a harmonious life between people and the environment by redefining the concept of a balanced *tri hita karana* that will give birth to energy and creativity to create beauty.

Method

This research and creation were carried out by observation and exploration methods. The observation was to observe the ceremonial activities or *yadnya* in Tenganan Pegris-

ingan village. After an in-depth observation, exploration of ceremonial activities, or *yadnya* was used as a source of creation. This research used a descriptive method using a qualitative approach. Descriptive was, namely, describing the exact characteristics of an individual, situation, symptoms, or a particular group. Qualitative is a research method used to examine the condition of natural motorcycle taxis. Data collection techniques were carried out in a combined manner, data analysis was inductive, and the results of qualitative research emphasized more on meaning than generalization (Sugiyono, 2008: 1). As a creation of scientific works of art, of course, the aesthetic objects that underlie a creation are expected to be through careful study so that they can be accounted for both visually and academically. The study of sources in this paper would outline several sources of reference that underlie this creation theme. In addition, it would also discuss studies from other visual sources both from existing ethnographic works and from other documentation. Ethnography does not see a photograph from the snapshot, but it is an ethnographic method of viewing people from an anthropological perspective.

Result and Discussion

Tenganan Pegringsingan Village is a village in Manggis Sub-district, Karangasem regency. This area is known as a unique and unusual area because of the customs and culture that were still maintained and preserved. Tenganan is also a tourist visiting area for the eastern part of Bali. Tenganan Pegringsingan was chosen as the location of creation because it is a place to live as well as a place for the daily cultural activities of the people who still preserve the concept of *tri hita karana* balanced life.

The ceremony or *Yadnya* is one way to achieve balance and harmony in Hinduism. *Yadnya* is a sacrifice offered to the Almighty with all its manifestations as gratitude that, with His omnipotence, life in the world is still lasting. For Hindus, there is no day without ceremony. Everything in the universe has possession, and some control it. With this belief, everything related to essential activities starts with a ceremony, for example, cutting wood, planting rice, building a house, everything starts with a ceremony. This activity is a concept to find balance and harmony in this world.

The *upakara*, as mentioned above, are visualized by ethnophotography. Ethnography is a study in anthropology and the world of photography that emphasizes the extraordinary side of conventional things. During this time, people are more concentrated on the technical side of photography, such as perspective, lighting arrangement, spectrum, focus to the perspective. Ethnography does not see a photo of the original snapshot but is a method of extracting in-depth data over a long time as a complement to field data, which is generally in the form of interviews and observations.



Figure: Ceremony in Tenganan Pegringsingan Village
Doc. Arba Wirawan

The approach with the subject of continuous photographs and sensitivity in observing are the keys to the success or failure of ethnographic works. Talking about ethnography is talking about point of view. Seeing photography is the same as witnessing the photographer's experience, especially in the case of orthophotography, which occurs more than that. Through ethnographic works, we are invited to witness the experience of seeing from the subject photos of harmonious relationships in the village of Tenganan.

Artist

Every artist has a different creative process. An artist's sensitivity in capturing aesthetic moments is also different, as well as their appearance. Some artists can easily create, and some artists need a long time to wander before they are creative. The creation process does not need to be forced and usually must wait for the mood or inspiration that comes very difficult to guess. However, many artists do not wait for inspiration to be creative, but they pick up the inspiration, of course, with a variety of activities so that indirectly the inspiration comes alone, and is ready to be creative.

In general, several important stages are usually passed in the process of creating works of art, and researchers and creators often do that stage before creating a work of art. The stages are:

Exploration

As a person who was born and raised in a natural environment and a community filled with the bustle of traditional and religious activities, of course, art activities have become a daily meal both as doers and connoisseurs. The traditional ceremonial environment that is carried out directly forms a pattern of life that is difficult to separate from the arts, both performing arts, fine arts, literary arts, and so on. Custom, religion, and art are very melting, solid, and intact in Balinese society, which in turn gives birth to a new culture in response to these activities.

Every religious or traditional ceremonial activity in Bali is an aesthetically beautiful and interesting moment and stimulates every artist to translate it into an artistic work of

art. The aesthetic moment radiates both from the ceremony procession and the equipment used. All the instruments of this ceremony are called *Upakara*.

Because of the sense of sincerity and devotion to God Almighty by the people, everything they offer is always displayed beautifully and attractively. This belief has implications for all forms of ceremonies and *upakara* that are displayed with artistic creations without reducing the meaning contained in them.

As an art creator and activist of indigenous and religious communities, exploration in the creator's creation process gets intentionally or unintentionally. Inadvertently, the intention is as an activist of indigenous peoples and religions who always wrestle in it, which is filled with all the ceremonial activities. They indirectly provide an extraordinary stimulus to capture the aesthetic moments into a work of art. Every month or two weeks, the creator is always struggling with these activities so that matters relating to religious ceremonies are no longer foreign.

In exploring, the creator opens the sensitivity to what the creator sees and feels and record it in mind. Everything that becomes an interest will settle in mind and become an aesthetic inventory, which at times will explode and spit out on a media, and a work of art is born. Exploration will produce material deposits, both abstract and verbal.

From the results of the exploration conducted, the creator feels very interested in all the activities of the Ceremony, and the expression of toddlers to parents visually will always be raised as an ethnographic work. Various forms of architectural buildings, the natural environment, woven fabric, *selonding* art, and various other activities, the creator was very interested in capturing it into an ethnographic work and raised it as a source of ideas.

Experiment

Aesthetic deposits that are so rich and unique are slowly carrying out various experiments both to obtain variations in visual form and so on. Initial experiments conducted

were conducting field surveys of observations and interviews. To map the composition that would be used, then the creators studied and recorded the ceremonial ceremonies in Tenganan Pegringsingan Village. A literature study on Tenganan Pegringsingan's culture and customs for the creation of ethnophotographic works was obtained by aesthetically visual works of ceremonies in Tenganan Pegringsingan Village, as shown below.

The picture above is the ceremony of the Tenganan Pegringsingan village girl, a work of creation based on the aesthetic theory of ideational and technical photography. Ideally, they are exploratory ceremonies and technically applying the technique of framing and wide lens to depict the Tenganan girl with *Tri Hita Karana*. Anthropological research and ethnographic creation in the Tenganan Pegringsingan Village is visualized anthropologically in the world of photography, which emphasizes the extraordinary side of the ceremony. The semiotic visual photography above reflects the community's obedience to the implementation of the ceremony that reflects *Tri Hita Karana* in Tenganan Pegringsingan Village.

REFERENCE

- Antonius Fran Setiawan. 2004. *Panduan Belajar Fotografi Digital*. ANDI: Yogyakarta.
- Djelantik, A.A. 2004. *Estetika Sebuah Pengantar*. MPSI: Bandung.
- Dharsono Sony Kartika. 2004. at al, *Pengantar Estetika*. Rekayasa Sains: Bandung.
- Gustami SP. 2004. "Proses Penciptaan Seni Kriya Untaian Metodologis". Makalah. PPS. ISI: Yogyakarta,
- Griand Giwanda. 2004. *Panduan Praktis Fotografi Digital*. Perpustakaan Nasional RI: Jakarta.
- Hooykaas,C. 1980. *Drawing Of Balinase Sorcery*. Terjemahan, State Unuversity Groningen: Leiden,
- John Kim. 2004. *40 Teknik Fotografi Digital*. Elex Media Komputindo: Jakarta
- M.Reza Lisni. 2005. *Fotografi: Sebuah Awal*. Anikabaha-giapress: Yogyakarta.
- Karja, I Wayan. 2002. *Pengider Bhuana: Mandala Budaya Global*. Katalog Pameran. Museum Rudana: Bali.
- Setia, Putu. 2004. *Ajeg Bali atau Ajeg Hindu*, Raditya, Edisi 89: Denpasar.
- Soeprapto Soedjono. 2007. *Pot-Pouri Fotografi*. Universitas Trisakti: Jakarta.
- Surayin, Ida Ayu. 2002. *Upacara-upacara Yadnya*, Paramita: Surabaya.
- Wiana, Ketut. 2004. *Ajeg Bali Itu Tegaknya Kabudayaan Hindu di Bali*. Raditya, Edisi 89: Denpasar