Sate Renteng as a Cultural Tourist Attraction in Baha Tourism Village: Cultural Studies Perspective

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In the Hindu community in Bali, it is known that there are various kinds of satay that are used for complete ceremonies. One of the many satays is sate renteng or jerimpen from the Baha Tourism Village which has a unique value. This research was conducted with a qualitative method, aiming to examine sate renteng or jerimpen as a cultural tourist attraction and to find out the form, function and meaning contained in making sate renteng or jerimpen. This study found that if the sate renteng or jerimpen was made with the purpose of manusia yadnya and dewa yadnya, tourists could only see it as a tourist attraction. However, if sate renteng or jerimpen is made as a profane art performance, then tourists besides seeing can also participate in making sate renteng or jerimpen as a tourist attraction. Sate renteng or jerimpen at the ceremony in the Baha Tourism Village is formed with a banana tree trunk, on top of which satay is placed consisting of sate lembat, satay katik 3, satay katik 4, satay katik 5, satay katik 7, pipid, apit surang, kepuh stump, squeezed, penyeng, chakra, pennant, pajeng, garuda, and kekuwung. As a complement to the offerings, you can get tumpeng 7, slashes, jerimpen jaja and gebogan. The function of sate renteng or jerimpen is as a means to ask for or get happiness and success, to be kept away from all dangers, and to always be successful in life. While the meanings contained in the making of sate renteng or jerimpen are the meaning of Tattwa Education (philosophy), the meaning of Moral Education (ethics), and the meaning of Ceremonial Education (ritual).

Keywords: sate renteng, jerimpen, tourist attraction, form, function, meaning, Baha Tourism Village

Sate Renteng Sebagai Daya Tarik Wisata Budaya di Desa Wisata Baha: Perspektif Kajian Budaya


Kata kunci: sate renteng, jerimpen, daya tarik wisata, bentuk, fungsi, makna, Desa Wisata Baha

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INTRODUCTION

Cultural tourism developed in Bali cannot be separated from the purpose of Hinduism, namely mokshartham jagadhita ya ca iti dharmah. If the purpose of Hinduism is associated with modernity as a result of the development of tourism, it is hoped that Hindus will not be swayed or lose their identity caused by the development of tourism and advances in science and technology. In addition, Hindus are expected to be able to coexist with modernity caused by the development of tourism, and be able to reap the benefits of modernity by adhering to the basic framework of Hindu teachings.

According to Karda (2007:15) the basic framework of Hindu teachings consists of philosophy (tattwa), ethics (morals), and rituals (ceremonies). The three do not stand alone, but are a unity that must be carried out by Hindus. If the philosophy (tattwa) of religion is known without carrying out ethics (morals) it is not perfect. Likewise, if you only perform rituals (ceremonies) without any philosophical and ethical basis, then the ceremony becomes meaningless. Furthermore, according to Karda (2007:10) rituals (ceremonies) must be based on the guidance of sacred literature.

Hindus recognize five types of ceremonies called panca yadnya. Panca yadnya consists of: dewa yadnya, namely sacred offerings to Sang Hyang Widhi Wasri (God Almighty) in various prabhawa or its manifestations; rsi yadnya, namely sacred offerings to holy people and teachers who have given way to spiritual life by studying and implementing their teachings; pitra yadnya, namely sacred offerings to ancestors and serving parents who are still alive by prostration of devotion to them; manusia yadnya, namely sacred offerings to fellow human beings, by holding self-purification ceremonies or by giving alms or donations; and bhuta yadnya, which is a sacred offering to kala or bhuta with the intention of calming the destructive forces of nature and evil spirits, as well as caring for and loving animals by feeding and drinking (Karda, 2007:19).

In the life of Hindus in Bali, every ceremony always uses offerings or offerings with various facilities. The offerings are made of various types of materials or materials, arranged in such a way that an offering is formed which is full of symbolic and philosophical meaning and contains aesthetic elements, in this case according to Prasiasa and Widari (2021) aesthetic elements can be seen from postmodern aesthetics. One of the ceremonial means in the implementation of the panca yadnya is satay.

There are quite a number of types of satay and their forms, which are based on their form, function and meaning in the ceremony.

From the variety of satays known by the public, especially the Hindu community, the use of sate renteng which is arranged in the form of a jerimpen in the panca yadnya ceremony in the Baha Tourism Village needs to be studied, especially how to make and how to assemble sate renteng or jerimpen. An assessment of how to make and how to assemble sate renteng or jerimpen needs to be done because it can be used as a tourist attraction, especially from the aspect of something to see and something to do. In addition, an assessment of the sate renteng or jerimpen is needed to find out the form, function and meaning contained in the making of sate renteng or jerimpen. Pitana and Diarta (2009:75) argue, the type of tourism that uses cultural resources as the main capital in tourist attractions is often known as cultural tourism. This type of tourism provides a wide variety of cultures ranging from performing arts, fine arts, festivals, traditional food, history, nostalgic experiences, and other ways of life. Therefore, the study aims to present sate renteng or jerimpen as one of the cultural tourist attractions and find out the form, function and meaning contained in making sate renteng or jerimpen.

LITERATURE REVIEW

The word sate renteng comes from the words satay and renteng. According to Sudarsana (2001:12) satay is also referred to as rations, namely meat that is mixed or not, and uses a stalk made of bamboo (katikan) as a place to attach processed meat, has a variety of processed forms. Ration or satay is one of the complementary ceremonies that is no less important than other forms of ceremony. Furthermore, Sudarsana (2001:12-14) states that the word ration comes from the root word “jata” which means “solar”, or “born”, gets a long sound emphasis to become “jataah”, then gets stressed the noun becomes rations, which means fine dining. While the word satay comes from the syllable sari, which means “source” or “core”, while the vowel “a”, is anonymous, so it becomes “no core or source”, in other words the word can be interpreted as pure. Then the word ”sate” gets the influence of the Balinese dialect to become satay. To get the meaning of rations or satay, it can be interpreted according to the context of the original meaning so that it gets its spiritual meaning, namely ”to gupe the power of manifestation from its source (Sang Hyang Widhih) which is purusa, so that it becomes a symbol of the phallus”. Seeing from this meaning, it implies that the ration is a symbol (niyasa) as a gravitational
force (mudra) to create the power of Hyang Widhi’s manifestation in relation to its function in accordance with the purpose of a religious ceremony. If all kinds of processed foods (urab, lawar, penyen, gegoed, mixed) are combined with satay into a series, then it becomes a symbol of the penunggala lingga yoni. The penunggala lingga yoni according to Hindu religious beliefs and beliefs is a symbol of the power of Hyang Shiva and from Shiva the power of the god Batera was born. Therefore, the culture of ebat-ebatan must be preserved for all Hindus, especially those in Bali, because processed treats for ceremonial needs are very meaningful in terms of achieving balance and harmony between bhuwana agung and bhuana alit.

Sate renteng has a different form in each village, it depends on the traditions of each village but the principle is the same. The different forms are also very much determined by the sense of art so that the form of rebasan also has a different aesthetic charisma. Making the sate renteng according to the quantity of the ceremony, for example in the ceremony that is included with the bangkit ceremony, if you don’t use a banten bangkit, there is no need to make sate renteng or jerimpen, because sate renteng is a series of sorohan bangkit which is generally called rations be. The meaning is as a sign language to ask Sang Hyang Widhi to be given the protective power or safety of the implementation of a ceremony. Besides that, to ask for kasidian and amertha in the form of dasa guna pari karma (skills according to work).

Sate renteng is a form of bebanter building made of meat, both pork and duck meat, with the shape and aesthetic value according to the level of ceremony. There are nine types of satay used in jerimpen or sate renteng, namely pork flops satay in the east as a symbol of Iswara, sate serapah in the southeast as a symbol of Mahesora, sate lembat in the south as a symbol of Brahma, sate letlet in the southwest as a symbol of the god symbolic of Rudra, sate jepit balung is in the west as a symbol of Mahadewa, sate suduk ro is in the northwest as a symbol of Sangkara, sate asem is in the north as a symbol of Vishnu, sate jepit gunting is in the northeast as a symbol of Sambu, and sate kukuw/cimpan is in the middle as a symbol of Shiva. These nine satays are plugged into the coconut trunk (for the base) as a symbol of the motherland (Triguna, 2002:78-79).

To beautify and so that the sate renteng has an aesthetic value, the sate renteng is added with decoration. The decoration that accompanies the satay is called renteng/lanter. Renteng (decoration) is only useful if there is satay according to the prince below. Sate renteng when viewed from the end, consists of sate renteng which ends in a rectangular shape (bagia) and sate renteng which ends in a triangular shape (panyeneng). Triangular-shaped sate renteng or called panyeneng is used specifically to accompany pulegang/pereman. Meanwhile, sate renteng which has a rectangular shape or is called a section has three uses, namely (1) sate renteng section to accompany the alit (small) bangkit, which is also called gerombong. It is determined by the number of pangideran satays, in this case each pair (two sticks) is needed, including two sticks of sate kekukuw, two sticks of sate lembat, two sticks of sate letlet, two sticks of sate balung, two sticks of sate suduk ro, two sticks of tamarind, and clip two sticks of scissors. (2) sate renteng to accompany the mceagak bangkit agung. It is determined by the number of pangideran satays, in this case each needed kelanum (six sticks) including six sticks of kekukuw, six sticks of pork pins, six sticks of serapah, six sticks of lembat, six sticks of letlet, six sticks of rib clips (balung pins), six sate ro, tamarind six sticks, and clip scissors six sticks. (3) sate renteng to accompany Bebangkit Agung Makaras. It is determined by the number of satays (ten sticks), in this case ten sticks are needed each of which are ten sticks of kekukuw, ten sticks of pork pins, ten sticks of serapah, ten sticks of lembat, ten sticks of letlet, ten sticks of rib clips (balung pins), ten sticks of sate ro, ten sticks of tamarind, and ten sticks of clippers (Titib, 2001:88-90).

There are several studies regarding the means of satay in offerings, such as those conducted by Atmaja (2018), Wandri (2015), and Putra (2012). The research looked at the different types of satay ceremony facilities from a different point of view, but all of them provided an important explanation about the satay offerings. Atmaja (2018) describes the form and function of sate renteng used during the piodalan ceremony at Pura Dalem in Jagapati Village, Abiansemal, Badung Regency. In his study, Atmaja showed the form of sate renteng and its function as a side dish for offerings (ulam banten bebangkit gerombong). Hindu religious values contained in sate renteng include (a) tatwa (philosophy teachings) of divinity known as widhi sradha, atma sradha, karmaphala sradha, and punarbawa sradha; (b) moral education about the teachings of tri kaya parisudha; and (c) ceremonial education related to the teachings of bhakti marg. Wandri (2018) emphasizes that the offerings with banten bebangkit used during the melas ceremony (purification to the beach) during the ceremony at the Gilimanuk Village Temple contain symbols that have meaning and function, as well as values.
education. The symbolic meaning has existed since the manufacturing process to the offering process. Putra (2012) emphasizes the form of sate tegeh which is also known as sate bangun in the implementation of the yadnya god ceremony, which is related to gayah (a type of sate tegeh). The function of the satay in the offering is as a side dish for the bebangkit offering. The values of Hindu religious education contained in sate bangun in the implementation of ceremonies for gods (dewa yadnya) include tattwa education, the same as that conveyed by Atmaja. Putra also emphasized the value of moral education, which is about the installation of satay which follows the bebangkit level. The ceremonial education contained in the sate bangun is about the teaching to always sacrifice sincerely and selflessly.

According Pitana and Diarta (2009:75) the type of tourism that uses cultural resources as the main capital in a tourist attraction is often known as cultural tourism. This type of tourism provides a wide variety of cultures ranging from performing arts, fine arts, festivals, traditional food, history, nostalgic experiences, and other ways of life. Cultural participation is very important in tourism. One of the reasons why people want to travel is the desire to see other people's ways of life and culture and the desire to learn about other people's cultures. Cultural resources that exist in a tourist destination, allow it to be a major factor in attracting tourists to travel. Cultural resources that can be developed into tourist attractions include the following: (1) historical buildings, sites, monuments, museums, art galleries, ancient cultural sites, and so on; (2) contemporary art and sculpture, architecture, textiles, arts and crafts centers, design centers, artist studios, film and publishing industries, and so on; (3) activities, the way of life of the local community, the education system, studios, traditional technology, ways of working, and the life system of the local community; (4) trying local culinary (cuisine), seeing how to prepare, serve, and eat it is a very attractive cultural attraction for tourists; (5) religious relics such as temples, temples, mosques, sites, and the like; (6) performing arts, dramas, ballet, folk songs, street theater, photo exhibitions, festivals, and other special events; and (7) trips to historical places using unique means of transportation (horse, gig, cikar, and so on).

METHODS

The study of sate renteng or jerimpen in the Baha Tourism Village used a qualitative method and was supported by a literature review based on an analysis of form, function, and meaning. As a methodology that is rarely implemented in research, according to Snyder (2019), literature review can be treated as a research methodology. The literature review method is also known as the literature method or also referred to as the Comprehensive Literature Review (Onwueg and Frels, 2016). This means that the literature review method is a theoretical analysis methodology that examines and discusses material theoretically and descriptively, and in certain contexts a comparison can be made with a concept (Comerasamy, 2012). In this study, the literature review is also supported by data from observations and in-depth interviews.

According to Margono (2003:158) observation is data collection which is done by means of observation and symbolic recording of the object of research. In this study, observations were made on the object of research, namely sate renteng or jerimpen, by observing the shape and types of skewers (katikan), then documenting the sate renteng or jerimpen in the form of photos (pictures). Interviews were conducted with makers of sate renteng or jerimpen in the Baha Tourism Village, to obtain information related to the process of making sate renteng or jerimpen. Analysis of the data was carried out descriptively qualitatively.

RESULTS AND DISCUSSION

Judging from the elements of culture (Koentjaraningrat, 1977:2) which consists of religious systems and religious ceremonies, social systems and organizations, knowledge systems, languages, arts, livelihood systems, and systems of technology and equipment, then in a broader context, sate renteng or jerimpen entered as a supporting component of the religious system and religious ceremonies. Meanwhile, if it is associated with the form of culture (Koentjaraningrat, 1977:5) which consists of the form of culture as a complex of ideas, ideas, values, norms, regulations; the form of culture as a complex of patterned behavior activities of humans in society; and the form of culture as objects made by humans, so if it is associated with sate renteng or jerimpen in the Baha Tourism Village, it is a product of human work that uses knowledge and has aesthetic value, and sate renteng or jerimpen is a symbol of the manifestation of gratitude to God. This means that sate renteng or jerimpen is a cultural product that has aesthetic value, and it also means that talking about culture will always be related to talking about aesthetics. Sate renteng or jerimpen is considered a cultural product, because culture is a reality, something that has been created, has been produced, has been formed or has been institutionalized. If culture is
seen as a process, then the process is also a process, as it already exists and has been running. Even if there are changes during the process, the changes seen are de facto changes, namely how the changes take place in reality, including the form, function and substance of the new product. This boundary was developed by social scientists (Kleden, 1987: 167–168). If it is related to the context of sate renteng or jerimpen, the change in the shape of sate renteng or jerimpen is a consequence of the initial function of making the satay. Even if the change in the shape of the sate renteng or jerimpen has an aesthetic value, then it is a follow-up impact.

Talking about cultural issues related to aesthetics, in line with the definition of culture according to Storey (2003:2–3) and Sari et al. (2021), states that culture is a general process of intellectual, spiritual and aesthetic development. Storey further stated that culture can refer to intellectual works and practices, especially artistic activities. If it is associated with sate renteng or jerimpen in the Baha Tourism Village, then the sate renteng or jerimpen was created as a development of the knowledge of local farmers about the religious system and religious ceremonies. In the process of making sate renteng or jerimpen there is an artistic touch from the makers.

In form, function and meaning, there is one very fundamental thing that form, function and meaning is an approach (Ratna, 2003:112). The approach of form, function and meaning is clearly a total understanding of the object being studied. This approach is in accordance with the qualitative method with the characteristics of natural data, and the object of research is not separated from the social background that produces it. Several things that need attention by using the form, function and meaning approach are that there must be an understanding of which includes form, function and meaning; research focused on meaning, not form and function; and the theory used must be able to unite the three components into a single unit. According to Mudana (2003:88), in general the form consists of a description of formal elements, material infrastructure and systems of physical culture. Function is related to social structure and social system, while meaning is related to ideological superstructure and cultural system.

In addition to the approach of form, function, and meaning, there are two approaches in aesthetics (Sutrisno and Verhaak, 1993:81), namely directly examining the beauty in objects and objects or beautiful nature, as well as works of art; and highlighting the situation of contemplation of the beautiful feeling that is being experienced by the subject (the experience of beauty in the person). In the postmodern framework of thought, the approach that is often used is the second approach which is related to the experience of beauty. This is in line with the credo of Clive Bell that aesthetics must depart from personal experience in the form of a special or special feeling (Sutrisno and Verhaak, 1993:81). In relation to the contemplation of the subject, the subject's sense (taste) of the object being appreciated will also determine his aesthetic judgment, so that the theory of taste (taste) can be used as an analytical knife for the experience of beauty.

**Sate renteng or Jerimpen as a tourist attraction**

Tourist attraction as a tourism resource can be anything that is unique to be enjoyed by tourists visiting a tourism destination. One of the tourist attractions that can be presented to tourists is how to make sate renteng or jerimpen in the Baha Tourism Village. This is in line with Pitana and Diarta (2009:75) which states that cultural resources as the main capital in a tourist attraction often known as cultural tourism can be in the form of trying local culinary (cuisine), seeing the preparation of how to make, serve, and how to eat it is a cultural attraction that is very attractive to tourists.

If sate renteng or jerimpen is a cultural product as well as an art product, then the cultural and artistic products in Bali consist of wali (sacred) art, bebali art (semi-sacred), and balih-balihan (profane) art. Meanwhile, if the sate renteng or jerimpen is seen from the method of manufacture and the purpose of making it, it can be seen from the method of making the skewer (katikan), the type of skewer used, how to process the meat of the satay ingredients, how to form satay that has aesthetic value, how to assemble satay, the purpose for the manusia yadnya and the purpose for the dewa yadnya. If the method of manufacture and the purpose of manufacture are related to cultural products and Balinese cultural arts products in the context of tourist attractions, they can be presented in Table 1.
Table 1. Sate Renteng or Jerimpen as a Cultural Tourism Attraction in the Baha Tourism Village

<table>
<thead>
<tr>
<th>Activities</th>
<th>Seni Wali (sacred)</th>
<th>Seni Bebali (semi sacred)</th>
<th>Seni Balih-balihan (profane)</th>
</tr>
</thead>
<tbody>
<tr>
<td>How to make a skewer</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The type of skewer used</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How to process meat with satay ingredients</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How to form satay that has aesthetic value</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How to arrange satay</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The goal for manusia yadnya</td>
<td>√</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The goal for dewa yadnya</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: Analysis Results, 2022

Based on Table 1, it can be seen that *sate renteng* or *jerimpen* as a tourist attraction, if made with the purpose of *manusia yadnya* and *dewa yadnya*, then tourists can only see it or in other words can not participate in the manufacturing process. However, if the *sate renteng* or *jerimpen* is made as a profane art performance in the Baha Tourism Village with the aim of attracting tourists, then tourists can come to see and participate in the process of making it, especially the day before *Galungan* or *Penampahan Galungan* day. Considering that the meat used for making *sate renteng* or *jerimpen* is pork, only tourists who are interested in non-halal tourism can witness and participate in the process of making this *sate renteng* or *jerimpen*. According to Prasiasa et al. (2021:31-33) *sate renteng* or *jerimpen* is one component of the Baha Tourism Village Tour Package. Other components of the tour package in Baha Tourism Village are trekking/cycling, traditional games of *metembing* and *mesoro-sorogan*, Japanese *tangsi*, *goa perjuangan*, *mepeed* tradition, folklore of *Men Brayut* and *Pan Brayut* and flowers market Taman Sari in Baha Tourism Village.

Baha Tourism Village as a tourism destination with agricultural and cultural potentials, has made the method of making *sate renteng* or *jerimpen* a tourist attraction and has been included as a tour package. According to Lew (1987:54) tourist attraction is something important in the tourism industry and must focus on preparing activities for tourists. Related to Lew (1987:54), by using the method of making *sate renteng* or *jerimpen* as a tourist attraction, there are several activities that tourists can do who buy tour packages to make *sate renteng* or *jerimpen* while in the Baha Tourism Village. Regarding the activities that arise from purchasing tour packages, making *sate renteng* or *jerimpen*, it is in line with Swarbrooke (1995) which states that several studies have shown the influence of tourist attractions on the preparation of tourism services. This means that the tourist attractions offered to tourists will lead to several activities that will be presented to tourists with satisfactory service standards. Several types of stages and activities resulting from the tour package making *sate renteng* or *jerimpen* in the Baha Tourism Village are as shown in Table 2.
<table>
<thead>
<tr>
<th>Stages</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparation</td>
<td>Selection of pork skin, pork ribs, <em>balung babi</em>, and offal</td>
</tr>
<tr>
<td></td>
<td>Preparation of skewers (<em>katikan</em>)</td>
</tr>
<tr>
<td></td>
<td>Preparation of banana stems (<em>gedebong</em>) for sticking the satay</td>
</tr>
<tr>
<td></td>
<td>Preparation of small banners and shade (<em>umbrella</em>)</td>
</tr>
<tr>
<td></td>
<td>Preparation of work tools (cutting boards, knives or machetes)</td>
</tr>
<tr>
<td></td>
<td>Preparation of palm leaves to wrap banana stems</td>
</tr>
<tr>
<td>Implementation</td>
<td>Boiling pork skin, pork ribs and offal</td>
</tr>
<tr>
<td></td>
<td>Cutting pork skin, <em>balung</em> and offal that have been boiled</td>
</tr>
<tr>
<td></td>
<td>Slice the pork skin and offal that have been boiled and form into a satay that has aesthetic value</td>
</tr>
<tr>
<td></td>
<td>Sliced pork skin and offal that have been sliced as a <em>sate renteng</em></td>
</tr>
<tr>
<td></td>
<td>Clamping the boiled pork jars</td>
</tr>
<tr>
<td></td>
<td>Arrange the satays together on banana stems that have been prepared, taking into account the amount of satay, the name of the satay, and the location of the satay according to the cardinal directions.</td>
</tr>
<tr>
<td></td>
<td>Decorating multiple locations with <em>muluk jaringan</em></td>
</tr>
<tr>
<td></td>
<td>Installing accessories such as banners and umbrellas (<em>tedung</em>) to make it look beautiful and lively</td>
</tr>
</tbody>
</table>

Source: Observation Results, 2021

Based on Table 2, all of these activities can be carried out by tourists as a tourist attraction from the Baha Tourism Village. Regarding the time required for each activity, it really depends on the type of *sate renteng* or *jerimpen* that will be made. Based on its size, *sate renteng* or *jerimpen* can be divided into three namely small (*nista*), medium (*madya*), and large (*utama*).

The form of *sate renteng* in the Baha Tourism Village

The form of *sate renteng* in the *Dewa Yadnya* ceremony in Baha Tourism Village always follows the *bebangkit* form used in a *piodalan* ceremony, where the form of *sate renteng* is related to the *gayah* that follows the *banten bebangkit*. The number of satays used follows the pair's rules,
including: four skewers or two pairs of sate jepit babi in the east (symbolic of Dewa Iswara), four skewers or two pairs of sate serapah in the southeast (symbolic of Dewa Maheswara), four skewers or two pairs of sate lelet in the southwest (symbolic of Dewa Rudra), four skewers or two pairs of jepit balung satay in the west (symbolic of Dewa Mahadewa), four skewers or two pairs of sate suduk ro in the northwest (symbolic of Dewa Sangkara), four sticks or two pairs of sate asem in the north (symbol of Dewa Wisnu), four skewers or two pairs of sate jepit gunting in the east (symbol of the Dewa Sambhu), and four skewers or two pairs of sate kuwung in the middle (symbol of Dewa Siwa). In sate kuwung also plugged in the share. At the top of the section contains one kath sate kuwung (Wijaya, 2004:30-31).

The study of sate tegeh or sate renteng can use the symbol theory. According to Huxley (2001), a symbol is a thing or condition that is a delivery of understanding of the object. Theoretically, every ritual is an aspect of divine reality. The relationship between symbols and facts is clearly defined and constant (Huxley, 2001:397). Characteristics of symbols are not limited to physical signs, but can also be in the form of the use of words, namely sound symbols that have a common meaning and are standard. Symbols can take the form of verbal or nonverbal, signs, and also behavior. In short, the symbol serves to lead the understanding of the subject. In certain contexts, symbols often have deep meanings, namely a concept that is most valuable in the life of a society (Triguna, 2002:7).

If a comparison is made, joint sate in the marriage ceremony carried out by the people of Baha Tourism Village is not the same as sate renteng in the implementation of the dewa yadnya ceremony. Sate renteng at a wedding ceremony in Baha Tourism Village is sate renteng as a complement to the nekaang ceremony consisting of tumpeng pitu, tehbasan, jerimpen, jaja and gebogan which are presented to the bride and groom the day before the Galungan holiday or at the time of Galungan ceremony. Sate renteng made by the family/relatives of the bride and groom from both male and female families for the bride and groom. Sate renteng before being offered to the bride's house, the sate jointly is first released by the maker, and during the Galungan holiday, the sate renteng in the form of a jerimpen is arranged by the bride and groomed by the sronteng holder. Sate renteng in a marriage ceremony in Baha Tourism Village is made on banana stems as shown in Figure 1.

Figure 1. Sate Renteng or Jerimpen in the Baha Tourism Village (Source: Personal Documentation, 2021)

According to Winansih (2020), the embodiment of aesthetics in terms of beauty as an intrinsic value (good nature of an object/object), is expressed by principles, principles of harmony, balance and others. To achieve this, the elements of line, shape, totality, color, texture, mass and space structure are used. In terms of beauty as an intrinsic value, sate renteng or jerimpen in Baha Tourism Village is physically symmetrical (almost the same width, almost the same height, and almost the same shape) and can be classified as adopting a collective style. This beauty as an intrinsic value will be consumed by visitors or tourists by following the process of making sate renteng or jerimpen as a tour package. In terms of postmodern aesthetics, the making of sate renteng or jerimpen is made in a uniform manner or adheres to a collective style that is contrary to postmodern aesthetics.

According to Prayatna et.al (2021) changes in the process and parts of sate renteng or jerimpen can cause cultural pollution. Related to Prayatna et.al (2021), the quality and sustainability of sate renteng or jerimpen in Baha Tourism Village needs to be maintained. Even though sate renteng or jerimpen is a tourist attraction, the philosophical value of sate renteng needs to be maintained and preserved. For this reason, according to Kamurahan et al. (2014), to maintain aesthetic quality, the manufacture of sate renteng or jerimpen needs to pay attention to the element of integration.

To create cohesiveness, the parts in sate renteng or jerimpen at the dewa yadnya ceremony in Baha Tourism Village consist of bagai penyeneng, peras, sate garuda, tunjung, kaitkan, pidpip, apit surang, kepuh tunggul, umbul-umbul, umbrellas (pajeng), chakra, jepit babi, jepit balung, bangun duren, waru flowers, lembat satays, and jejaringan. Banana stems are used to stick the satay which is needed to make sate renteng. So that the banana stem does not collapse, a tripod is attached below it. The tripod is used as a support pole for the banana stem to keep it upright. These poles are arranged/plugged in such a
way in the available places in the traditional bale. If you look closely at the shape of the satay, then at first glance it will look like a plant with its roots. Bamboo is used as a skewer because bamboo is the easiest to shape. In addition, banana stems are also wrapped with palm leaves (ron) and underneath it is covered with a basket. The types of katikan or skewers used are as shown in Figure 2a and Figure 2b.

![Figure 2a. Katikan Sate Renteng](source: Personal Documentation, 2022)

![Figure 2b. Katikan Sate Renteng](source: Personal Documentation, 2022)

Information:
Figure 2a
1: katikan ben bebangkit
2: katikan sate letlet
3: katikan sate asem/kekuang
4: katikan sate balung babi
5: katikan sate pras
6: katikan bungan cempaka

Figure 2b
1: katikan apit surang
2: katikan ceccandian
3: katikan penyeneng

The function of sate renteng in the Baha Tourism Village
According to Prayitna et al. (2021), a work of art is created not only thinking about the aesthetic aspect but also has a function attached to the work of art, in this case the sate renteng or jerimpen in the Baha Tourism Village. To understand the function of sate renteng or jerimpen in ceremonies at the Baha Tourism Village, this function can be related to the function of sate renteng or jerimpen in wedding ceremonies and piodalan ceremonies.

At the piodalan ceremony, the sate renteng in the banten bebangkit along with its sequence is aimed at Goddess Durga, the goddess uma sakit rather than Dewa Siwa in mastering the bhuta kala and the powers that are considered unfavorable. The rising banten is also accompanied by the pulegembal offering, which is addressed to Dewa Gana, the son of Dewa Siwa who is considered a liberator from all obstacles, a helper in times of difficulty, a guide to the gods, and other things that aim to obtain safety and welfare. Besides, Dewa Gana is also considered to be able to destroy all the powers (magic) of Goddess Durga, then return to being originally called Dewi Uma or Dewi Parwati or Giri Putri (Putra, 2000:60). In the state as Dewi Uma, she has the nature of virtue, as opposed to her qualities in the state as Dewi Durga. The collection of offerings (bebangkit and pulegembal) can be described as two opposing forces, namely positive (+) is banten pulegembal and negative power (-) is banten bebangkit, positive forces will try to compensate for negative forces so that at some point there will be a balance. The achievement of this balance is the goal for Hindus, according to Putra (2000: 60) it is realized by the natab ceremony, namely accepting and spiritually placing the balance that has been achieved. Thus, a balance can be created between bhuna agung and bhuna Alit.

The satay mentioned above is manifested in the form of sate renteng which is related to the level of bebangkit. The difference between the three levels of bebangkit in relation to the sate renteng related to gayah cannot be combined/exchanged. The use of different levels of bebangkit in a piodalan ceremony does not mean reducing the meaning in the essence of the yadnya. The division of these levels is a very wise meaning for every people who will carry out
The piodalan ceremony because they can carry it out according to their respective abilities. Basically, the use of banten bebangkit along with sate renteng related to gayah has a symbolic meaning of presenting all the contents of the world before God Almighty.

The sate renteng made by the community in the Baha Tourism Village at the time of the Galungan ceremony is a sate renteng that is used to pray for the bride and groom so that the bride and groom are given courage, strength, happiness and success in navigating the household ark. As evidence of the realization to pray for the happiness of close relatives, all the sate renteng or jerimpen are placed in the traditional bale. During Galungan, the bride and groom natab banten at bale delod which is filled with sate renteng and its sequences. This natab offering is led by a stakeholder, and the next day the sate renteng is redeemed by a relative who gives the sate renteng by dividing the sate renteng to the family of the bride and groom and half of the satay is brought home by family or relatives, with the intention of sharing happiness and victory in the fight against adharma (Results of Interview with Bapa Pan Ngardi, 21 July 2022). The interviews with key informants are as shown in Figure 3.

By carrying out the yadnya by offering the contents of nature in the form of animal sacrifices in the form of sate renteng or jerimpen, it is believed that you will get an abundance of grace from God and His manifestations. This belief in Hinduism is called karmaphala sradha, namely that all actions will surely get results. Overall or in its entirety the shape of the sate renteng resembles a large plant, such as a banyan tree. Sate renteng by some artisans offerings is also known as sate ancak bingin or sate bingin. In Bali, this large plant is called banaspati. Large plants can be sacred/haunted/tenget, and have authority, greatness/majesty so that they are sacred by Hindus by being given a sign in the form of a cloth (white/yellow/poleng/yellow white) wrapped around the stem. The impact is that many people become afraid when passing through a road that happens to be shaded by large plants, especially banyan trees.

Based on the shape of the sate renteng or jerimpen which resembles a large plant (banaspati), then sate renteng contains the educational value of stiti (God and his manifestations are in charge of preserving all of His creation), as a symbol of the maintenance of the balance of bhuana agung and bhuana alit or the
balance that occurs in the family. So that in life always get balance and harmony.

**The Meaning of Moral Education (Ethics)**

In the *sate renteng* or *jerimpen* contained the teachings of *kavika parisudha*, namely carrying out a sacred act by using animals as a complement to the *upakara*, in this case helping to feed animals so that their spirits can incarnate at a higher level than before, namely being able to be reborn into humans. Offering the meat of animals that have been processed and plants/plant parts containing symbolic meaning is a request for the safety and balance of nature and its contents, or in other words the balance of *bhuana agung* and *bhuana alit*. Another educational value that exists in the offering of *sate renteng* in the Baha Tourism Village is the establishment of a sense of brotherhood (*meyamabraya*), and according *Titib* (2001:65) the concept of *saguluk sagilik sabayantaka*, which in the context of higher teachings is taught in the form of *tat twan asi*.

**Meaning of Ceremonial Education (Ritual)**

The offering of *sate renteng* or *jerimpen* contains the meaning of the teachings of *bhakti margya*, which is a tribute and thanksgiving to God and his manifestations as creator (*upeti*), preserver (*stiti*), and returner to the origin (*pralina*). Community members in the Baha Tourism Village believe that by making *sate renteng* or *jerimpen* on the day before *Galungan* aimed at families who have just got married, they teach the Hindu community in Baha Tourism Village that the ceremony is so important as part of the religious framework, as stated mentioned in Bhagavadgita III.10, which implies that "on the basis of *yadnya* you develop". Education to make ceremonial tools should continue to be built for the younger generation in the hope that local genius from Hinduism will be preserved. Local genius which is full of meaning, function and meaning, such as elements of *bhakti* clan education.

The three meanings found in *sate renteng* or *jerimpen* in the Baha Tourism Village are in line with the research of *Atmaja* (2018), *Wandri* (2018) and *Watra* (2019). According to *Atmaja* (2018), making *sate renteng* contains the meaning of *tattwa* (philosophy teachings) of divinity, moral education about the teachings of *tri kaya parisudha*, and ceremonial education related to the teachings of *bhakti margya*. Meanwhile, according to *Wandri* (2018), *sate* in offerings has meaning and function, as well as values, education. The symbolic meaning has existed since the manufacturing process to the offering process.

**CONCLUSION**

*Sate renteng* or *jerimpen* in the Baha Tourism Village if made with the purpose of a *manusia yadnya* or *dewa yadnya*, then tourists only get something to see from a tourist attraction. Meanwhile, if the *sate renteng* or *jerimpen* is made with profane purposes (as a tour package), besides something to see, tourists will also get something to do and something to buy from *sate renteng* or *jerimpen* as a cultural tourism attraction in the Baha Tourism Village. For something to do, there are at least fourteen activities that tourists can do that make *sate renteng* or *jerimpen* a tourist attraction.

The form of *sate renteng* or *jerimpen* at the ceremony in the Baha Tourism Village is formed with a banana tree trunk, on top of which is placed satay consisting of *sate lembat*, *sate katik telu*, *sate katik patpat*, *sate katik lima*, *sate katik pitu*, *pipit*, *apit surang*, *kepuh stump*, squeeze, *penyeneng*, *chakra*, *pennant*, *pajeng*, *garuda*, and *kekuiwang*. As a complement to the offerings, you can get *tumpeng pitu*, slashes, *jerimpen jaja* and *gebogan*. The function of *sate renteng* is as a means to ask for or get happiness and success, to be kept away from all dangers, and to always be successful in life.

While the meanings contained in the making of *sate renteng* or *jerimpen* are the meaning of *Tattwa* Education (philosophy), the meaning of Moral Education (ethics), and the meaning of Ceremonial Education (ritual).

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