SATE RENTENG IN PIODALAN CEREMONY OF PURA DALEM IN JAGAPATI VILLAGE, ABIANSEMAL, BADUNG REGENCY: PERSPECTIVE OF THE VALUES OF HINDU RELIGIOUS EDUCATION

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Abstract

This study aimed to understand and analyze the shape of sate renteng used for the piodalan ceremony at Pura Dalem in Jagapati Village, Abiansemal, Badung Regency and to understand its function as well as the values of Hindu religious education contained within it. Data was derived from observation, in-depth interviews, and documents and analyzed in a descriptive interpretative manner in view of functional theory, structural theory, and symbol theory. The results show the shape of sate renteng and its function as the ulam of banten bebangkit gerombong. Hindu religious values conveyed by sate renteng include: (a) tatwa about Widhi Sradha, Atma Sradha, Karmaphala Sradha, and Punarbawa Sradha; (b) moral education concerning the teachings of Kayika Parisudha; and (c) ceremonial education related to teachings on bhakti marga.

Key words: sate renteng, Hindu religious education

INTRODUCTION

1.1. Background Issues

In general all the religions that exist in this world are guiding people to achieve the goals of life in accordance with the teachings of their respective religions. The purpose of Hinduism is to achieve happiness in the world and in the afterlife of increasing the “Jagathita Ya Ca Tri Darsana”

In the implementation of the Piodalan ceremony at Pura Dalem Jagapati Village, Abiansemal, Badung which held on Buda Klwon day Wuku Pahang (every 6 months) it seems that the use of “Sate Renteng ceremony to complement the offerings in the ceremony”

Based on the above description, it attracted the author to convey it in a scientific paper entitled “Sate Renteng In Piodalan Ceremony At Pura Dalem Jagapati Village, Abiansemal, Badung”

1.2. Problem Formulation

Based on the above background can be presented the formulation of the problem as follows:

1. How is the shape of sate Renteng in Piodalan ceremony that using Banten Bebangkit at Pura Dalem Jagapati Village, Abiansemal Badung?
2. What is the function of Sate Renteng In Piodalan ceremony that using Banten Bebangkit at Pura Dalem Jagapati Village, Abiansemal Badung?
3. Why Sate Renteng are used in Piodalan Ceremony that using Banten Bebangkit at Pura
1.3. Objectives Research

The purpose of this study is to compare the theory / practice that the authors get in the field are:

1. To know the shape of Sate Renteng In Piodalan Ceremony
2. To know the function of Sate Renteng In Piodalan Ceremony
3. To Know the use of Sate Renteng In Piodalan Ceremony

1.4 Thinking Framework

In this study, the authors arrange it in a frame of mind as follows:
Explanation about the above diagram

1. Among the Religious Emotions, the Religious People, Belief Systems, Rites and Ceremonies Systems, as well as Rites and Ritual Equipments has interrelations that affect each other

2. In Ritual and Ceremonies Equipment there is Upakara Sate Renteng

3. Further its investigated the form, function and use of Sate Renteng

DISCUSSION

1. Sate Renteng

The word Sate Renteng comes from Sate (satay) and Renteng. In the Kamus Besar Bahasa Indonesia (1990-787) the word sate (satay) means slices of small meat that are grilled and baked and spiced with peanut or soy sauce, chicken, goat, menyatai 1. making satay, 2 (mempersatai) ki disunite the unity, separation ki rupture. The meaning of sate (satay) is also mentioned in Kamus Umum Bahasa Indonesia (1976: 875) that sate of slices of small, slaughtered meat, such as chicken, satay made from chicken meat, goat, satay made from goat meat, menyate, 1. making sate, 2 (=mempersate), divide (the unity), unity, actor of the rupture or ruins (the unity)

Sate (satay) is also called jatah which is meat mixed or not, and use stick made of bamboo (katikan) as a place to attach the processed meat, has a variety of processed form. Jatah or sate (satay) is as a complement to the ceremony that is not less important with other forms of ceremony (Sudarsana, 2001: 12)

Sudarsana (2001: 12-14) reveals that the word jatah is derived from the word “jata” which means Surya, born (Kawi-Bali language dictionary), gets a long voice emphasis becomes ‘Jataah’, then gets emphasis on noun then becomes “jatah” which means food. While the word Sate derives from the syllables “Satt”, and “a”, which means source or core, while the vowel “a”, is anonymous, so it becomes “non-core or not sourced”, in other words mean holy or sacred, then changed into Sate. To get the meaning of Jatah or Sate, we interpret in accordance with the context of all meaning so as to get its meaning spiritually “to ngutpeti the power of manifestation from its source (Sang Hyang Widhi) that is purusa, so it becomes the symbol of lingga”. Judging from the meaning, it has been implied a meaning that the jatah is a symbol (niyasa) as Hyang Widhi’s manifesting power in relation to its function in accordance with the purpose of a religious ceremony. If all kinds of processed (urab, lawar, penyon, gegode, campuran) are combined with satay into one series then it becomes symbol of “Penugggalan Lingga Yoni” whereas Penugggalan Lingga Yoni according to Hindu belief is a symbol of Hyang Siwa “Shiva’s” power from “Siwalah” the birth of the power of god (Dewa Bathara), therefore the culture of ebatan-ebatan (making cuisine for ceremonies) must be preserved for all Hindus, especially in Bali because the suguhlan (offering) olah-olahan for the needs of the ceremony is very meaningful in terms of achieving balance and harmony between Bhuwana Agung with Bhuwana Alit.

In general, in Hindu society, the presenting of (olah-olahan) processed products with different amounts of jatah such as 1, 3, 5, 7, 12, 16, 30 and 33, with common language “ngatik berapa”. The calculation of the numbers above is sourced to the calculation of Samkhya number from Maha Rsi Kapila in tattwa calculation, which is to achieve Hyang Widhi’s manifestation power with the corresponding function of the Sunia realm level. In addition, the number of jatah
as a ritual of ceremonies is adjusted to the level of ceremony (nista, nadya, and utama). (Sudarsana, 2001: 14)

In Kamus Besar Bahasa Indonesia (1990: 743) the Renteng is elaborated: seRenteng: a string, a series of firecrackers, canted 1. Stretching, stringed, 2. In a row, carve: stretching a strand not one by one) for example merem, strech together: string, series (fireworks etc.)

Sate Renteng has different forms in each village, it depends on the tradition of each village but in principle it’s the same. Different forms are also highly determined by the sense of art so that the form of jatah rebasan sate Renteng also has a different art charisma. Making sate Renteng in accordance with the amount of its upakara (ceremony), for example at the ceremony that is included with the bebangkit ceremony, if not using banten bebangkit, it’s no need to make Sate Renteng, because Sate Renteng is a series of sorohan bebangkit commonly called “jatah dangsil”. The meaning is as a sign language to appeal to the presence of Sang Hyang Widhi, to be endowed with a protective force or the safety of the implementation of a ceremony. In addition to pleading to Sang Hyang Widhi, to be endowed with a protective force or the safety of the execution of a ceremony. In addition to request kasidian and amertha in the form of dasa guna pari krama (skill according to job). In conclusion, begging the balance of Bhuana Alit with Bhuana Agung.

Mr. I Bagus Made Lodra (Wednesday, 5 December 2007) stated:

“What is meant by Sate Renteng is a form of bebanten that is given meat, both pork and duck meat. And made a kind of shape in accordance with the level of the bebanten. Starting from the level of banten pulogembal, bebangkit gerombong (rombong), bebangkit agung mecagak, and bebangkit agung mekaras. Which is a symbolic of Dewata Nawa Sanga that simbolize in sasate form. The types of sasate used in creating Banten Sate Renteng:

1. Sate Jepit Babi, in the East (symbolic God Iswara)
2. Sate Serapah, in the Southeast (symbolic of God Mahesora)
3. Sate Lembat, in the South (symbolic of God Brahma)
4. Sate Letklet, in the southwest (symbolic of God Rudra)
5. Sate Jepit Balung, in the West (symbolic God Mahadeva)
6. Sate Suduk Ro, in the Northwest (symbolic of God Sangkara)
7. Sate Asem, in the North (symbolic God Vishnu)
8. Sate Jepit Gunting, in the Northeast (Symbolic God Sambu)
9. Sate Kuwung, in the Central (Symbolic God Shiva)

These nine sate (satay) are placed on the coconut (as a base) as the symbol of the earth.

“In its usefulness, the form of Sate Renteng is in accordance with the level of nista, madya, utama bebante, such as:

1. Pulogembal, will use the sate (satay) with a multiple of 1 x
2. For Banten Bebangkit Gerombong with an multiple 2x of the type of sate, with the sequence of installation in accordance with pengideran (should not be reversed)
3. To accompanying Bebangkit Agung Mecagak, use a multiple 6x of the sate (also called the kelanan).
4. To accompany Bebangkit Agung Mekaras, use the sate satay with a multiples 10x of its (called also with galahan).

At the time of accompanying Bebangkit Agung Mekaras, accompanied by the use of a sate form have the shape of weapons.

1. Sate shaped Bajera, in the East (made and meat or Pork)
2. Sate shaped Dupa, in the Southeast
3. Sate shaped Gada, in the South
4. Sate shaped Moksala, in the Southwest
5. Sate shaped Nagapasa, in the West
6. Sate shaped Angkus, in Bara: Sea
7. Sate shaped Chakra, in the North
8. Sate shaped Trisula, in the Northeast
9. Sate shaped Padma, in the Middle

In the structure of the sate added a decoration. The ornaments that accompany the sate is called the renteng lenter. Renteng (decoration) is only useful if there are sate under the pangideran. Sate Renteng when viewed from the tip, then there are two:

1. Sate Renteng with rectangular edges, called bagia.
2. Sate Renteng which ends in a triangular shape, called panyeneng.

The usefulness are:

1. Sate Renteng Penyeneng, special use to accompany Pulogembal Pereman.
2. Sate Renteng Bagia, its use can be divided into three:
   a. Sate Renteng Bagia to accompany Babangkit Alit (small) namely Babangkit Gerombong. Determined by the number of sate pangideran, in this case each required couple (two bars) of them; two rods Kakuwung, two rods jepit babi, two rods serapah, two rods lembat, two rods letlet, Jepit Iga (Jepit Balung) two-sticks, Suduk Ro two-sticks, Asem two-stem, and Jepit Gunting two-stem.
   b. Sate Renteng Bagia to accompany Babangkit Agung Macagak. Determined by the number of sate pangideran, in this case each required a kelanan (six bars) such as: Kakuwung six sticks, Jepit Babi six stick, Serapah six stick, Lembat six stick, Letlet six-stem, Jepit Iga (Jepit Balung) six stick, Suduk Ro six stems, Asem six stems, and Jepit Gunting six-stem.
   c. Sate Renteng Bagia to accompany Babangkit Agung Makaras. Determined by the number of sate pangideran dasa (ten stick), in this case each required ten stems of them: Kakuwung ten stems, Jepit Babi ten stalks, Serapah ten stalks, Lembat ten stems, Letlet ten-stem, Jepit Iga (Jepit Balung) ten sticks, Suduk Ro ten stems, Asem ten-stem, and Jepit Gunting ten rods.

Sate Renteng which ends have Bagia-shaped is strongly associated with Gayah, including: Gayah Pupus (smallest) using sate pengideran each amounted to two, Gayah Sari (madya) using sate pengideran each amounted to six, Gayah Utuh (Utama) using sate pengideran each amounted to ten.
In this research, sate renteng is the object of research.

2. Piodalan Ceremony

In Kamus Lengkap Bahasa Indonesia (2001: 578) it is mentioned that the ceremonial understanding is the signs of greatness (such as the royal umbrella); equipment (according to custom); a series of actions or actions bound to certain rules by adat (custom) or religion; deeds or celebrations done or held in connection with the event (such as the inauguration of officials: the opening of a new building). Kamus Istilah Agama Hindu (2005: 139) mentions that ceremony means action in ritual activity. The meaning of the ceremony is also mentioned in the Kamus Besar Bahasa Indonesia (1990: 994), namely:

1. Signs of greatness (such as royal umbrellas): the ladies of the king, each carrying it’s;
2. Equipment (according to customs): a series of actions or deeds bound to certain rules according to custom or religion: for example simply marriage.
3. Acts or celebrations conducted or held in connection with important events (such as official inauguration, opening of new buildings): the independence of the Republic of Indonesia, the inauguration of the regent, the inauguration of a new fertilizer plant.

While in Kamus Umum Bahasa Indonesia (1976: 1132) describes the meaning of ceremony as follows:

1. Signs of greatness (such as umbrella and so on), eg. Bringing-kingdom;
2. Equipment (according to custom): the act of doing an act which is of course according to custom or according to religion; for example. - marriage: - religion: - raise the flag;
3. Inauguration (anniversary, celebration and so on) official with ceremonies; eg attending official inauguration: trial opened with guests and so on); for example, the king immediately woke up and gave,

In the book Himpunan Keputusan Seminar Kesatuan Tafsir confined to Aspects of Hindu Religion I-XV (1998: 20) mentioned that Piodalan is a worship ceremony before Jang Ida Sang Hyang Widhi Wasa with all his manifestation by means of Pamerajan, Pura, Kahyangan, with ngalinggayang or ngarekayang (ngadegang) in certain days. The word Piodalan originates and the word "wedal" which means to come out, descend or placed in this case Ida Sang Hyang Widhi Wasa with all his manifestation according to the day that has been set for Pamerajan, Pura, Kahyangan concerned. Piodalan is also called Patirtayan, Patoyan, and Puja Wali.

Wandni (2005: 19) states that the Piodalan ceremony is a series of remembrance ceremonies to worship the manifestation of Ida Sang Hyang Widhi at a temple or certain shrines whose execution is done at any given time (every six months or once a year). The Piodalan ceremony aims to convey the sense of love or sense of bliss for the salvation and welfare that God bestows through the offering of sasajen-sasajen. Piodalan ceremony at a particular shrine is usually guided directly by Sulinggih (by Pandita and Pinandita) of the local Pura.

In this research, the Piodalan ceremony is the Piodalan Ceremony at Pura Maha Widya Mandira conducted by the big family of Hindu University of Indonesia on Saturday Umanis Wuku Watutugunung on November 10, 2007 which coincides with the commemoration of Saraswati Day. The Piodalan ceremony at Pura Maha Widya Mandira has undergone a change of anniversary from every Purnamaning Kapat becomes simultaneous with Saraswati day to
save time and cost.

3. Pura Dalem Jagapati Village, Abiansemal Badung

In Kamus Besar Bahasa Indonesia (1990: 711) mentioned that Pura is a place of worshiping of Hindu Dharma.

Jiwa (1992: 52) mentioned that pura is a place of worshiping to perform prayers from the smallest family to the largest regional environment.

And in Kamus Istilah Agama Hindu (2005: 92) mentioned that word pura originated from the word “pur” which means fortress, palace, city. Pura is a holy place to worship Hyang Widhi Wasa in all prabhawa (His manifestation) and Atma Siddha Dewata (the ancestral spirit of the ancestors)

CONCLUSION

Based on the formulation of the problems that formulated in the Chapter above it can be concluded as follows:

1. Form of the Sate Renteng in Piodalan ceremony at Pura Dalem Jagapati village Abiansemal Badung related to Gayah Pupus

2. The function of Sate Renteng in Piodalan Ceremony at Pura Dalem Jagapati village, Abiansemal Badung is as an offerings of Banten Sorohan Bebangkit, which is as the ulam banten of Banten Bebangkit Gerombong.

3. In using the Sate Renteng at the time of Piodalan in Pura Dalem Jagapati village, Abiansemal Badung contains Sradha values such as: Widhi Sradha, Atma Sradha, Karmapala Sradha, and Panurbhawa Sradha.

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