



Rerajahan in Rsi Gana Ritual in Bali

I Putu Sudarma

Senior Lecturer at Institut Hindu Dharma Negeri Denpasar; Address: Jl. Ratna, no. 51 Denpasar, 80237, Bali, Indonesia

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ABSTRACT

Balinese people perform *yadnya* (offering) almost of their whole lifetime. Various *yadnya* performed by them because they are following Vedic concept of three debts, that is commonly called *Tri Rna*, such as *Dewa Rna* (debt to the gods), *Rsi Rna* (debt to the sages, gurus, and holy people), and *Pitra Rna* (debt to the ancestors). This teaching of religious practices in Bali implemented through various ritual activities called *Pancayajña*. One of the ritual dedicated contained *Rsigana*, ceremonies presented to the manifestation of the Lord Ganapati. *Rsigana* ceremony use many kind of facilities. The means intended as various types of offerings, Kober, tirtha, sanggah cucuk, rerajahan, tetabuhan and so forth. Among these facilities, rerajahan is one of the importance elements. Rerajahan is written on the leaves of nagasari and banyan leaves, paso, tikar, ngiu, Kober (flags), ilih, sepit, siut, kukusan, cutting boards (talenan), pedagingan, lotus flower, tebasan rsigana, and bedawangeni. Rerajahan in Rsigana ceremony is a symbol of unification Bhuana Agung and Bhuana alit and symbol of creations.

Keywords: rerajahan, rsigana ceremony

1. INTRODUCTION

Balinese Hindu in expressing their devotion to God will not be satisfied only with prayer. All of their devotion manifested in the form of sacrifice or *yadnya*, intended to honor and revere Sanghyang Widhi (God) and its manifestations. Religious event that take the whole of Balinese lifetime is because of the concept of three debts. Those three debt (*Tri Rna*) is implemented by exercising panca *yadnya*, namely namely: (1) *Devayajña* is presented to God Almighty and its manifestation; (2) *Pitrayajña* is addressed to the parent; (3) *Rsiyajña* is addressed to the Rsi or priest; (4) *Manusayajña* is addressed to human beings; and (5) *Bhūtayajña* is addressed to the lowly creatures and negative forces (Team, 2003: 46 - 47).











Among the various yajna performed, Balinese performs Rsigana, one part of Devayajna, intended to cleanse (*ngeruat*) negative forces that interfere human life and seek refuge to Dewa Gana. This god is believed to be the god of the destroyer of *sarwa mala*, *klesa*, *roga* (dirt, disease, misery).

Rsigana ceremony almost in every step used rerajahan. Word rerajahan derived from the word "*raja*" which means talisman. This word also means images that contain religious or magical supernatural powers. The word got nasalization "re" and suffix "an" thus becomes "rerajahan" means to twist or picture (Gautama, 2007: 524). On the contrary, (Watra, et al, 2008: 84-89) states that rerajahan is painting or drawing that contain religious magical powers.

2. FORMS OF RERAJAHAN IN RSIGANA CEREMONY

Rerajahan is one of the most important in Rsigana ceremony that held by Balinese Hindu. They have various forms. It is depend on the means, place and function. Rerajahan on Rsigana ceremony using sacred script. This script can be divided into three kinds, namely wijaksara, modre and lokanatha. Wijaksara is magic letters that have supernatural powers. Modre is the name of Balinese letter used at the end of mantras as anusvara (Gauthier, 2007: 419-742). Instead, lokanatha is sacred letters written in arrangement (Dalem, 2012: 61). The use of variety of sacred letters in rerajahan according Dalem (2012: 60) are as follows.

2.1. Wijaksara script consists of:

| | | |
|--------------|---|---|
| Ekaksara | = |  |
| | | Ong/Om |
| Dwiaksara | = |   |
| | | Ang Ah |
| Triaksara | = |    |
| | | Ang Ung Mang |
| Panca Brahma | = |      |
| | | Sang Bang Tang Ang Ing |

| | | | | | |
|------------------|---|---|---|--|---|
| Pancaksara = |  |  |  |  |  |
| | Nang | Mang | Sing | Wang | Yang |
| Dasaksara = |  |  |  |  |  |
| | Sa.ig | Bang | Tang | Ang | Ing |
| |  |  |  |  |  |
| | Nang | Mang | Sing | Wang | Yang |
| Caturdasaksara = |  |  |  |  | |
| | Ong | Ang | Ung | Mang | |
| |  |  |  |  |  |
| | Sang | Bang | Tang | Ang | Ing |
| |  |  |  |  |  |
| Sodasaksara = |  |  |  | | |
| | Ong | Ang | Ah | | |
| |  |  |  | | |
| | Ang | Ung | Mang | | |
| |  |  |  |  |  |
| | Sang | Bang | Tang | Ang | Ing |
| |  |  |  |  |  |
| | Nang | Mang | Sing | Wang | Yang |

2. Modre Script

Main Type

This modre script used pangangge. It is evident in the following letter:



Tre yem wung em treng yung yan jremi

Box Type

This kind of modre script written with letters like this:

| | | |
|---|---|---|
| h | r | a |
| n | k | d |

Cara membacanya : *hra, nra, cra, rra, kra, dra.*

| | | |
|---|---|---|
| h | a | u |
| s | e | m |

Cara membacanya : *trang, srang, wrang, lrang, mrang, grang.*

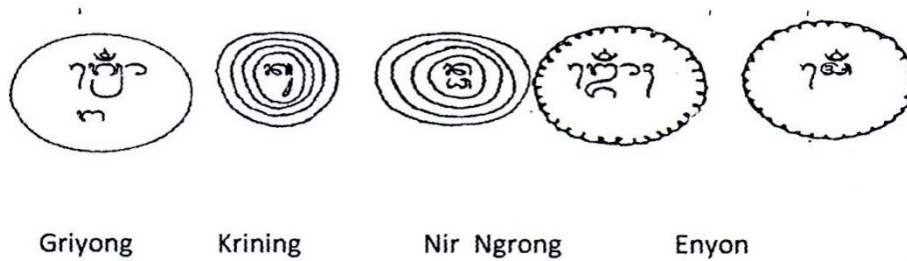
Symbols Type

This Modre is written in a long rectangular shape which is divided into several boxes. Each box is filled periwinkle (+). The sound of this symbol depend of the Krakah, that is mra. The modre can be seen in the box below:

| | | | | |
|---|---|---|---|---|
| + | + | + | + | + |
| + | + | + | + | + |
| + | + | + | + | + |
| + | + | + | + | + |

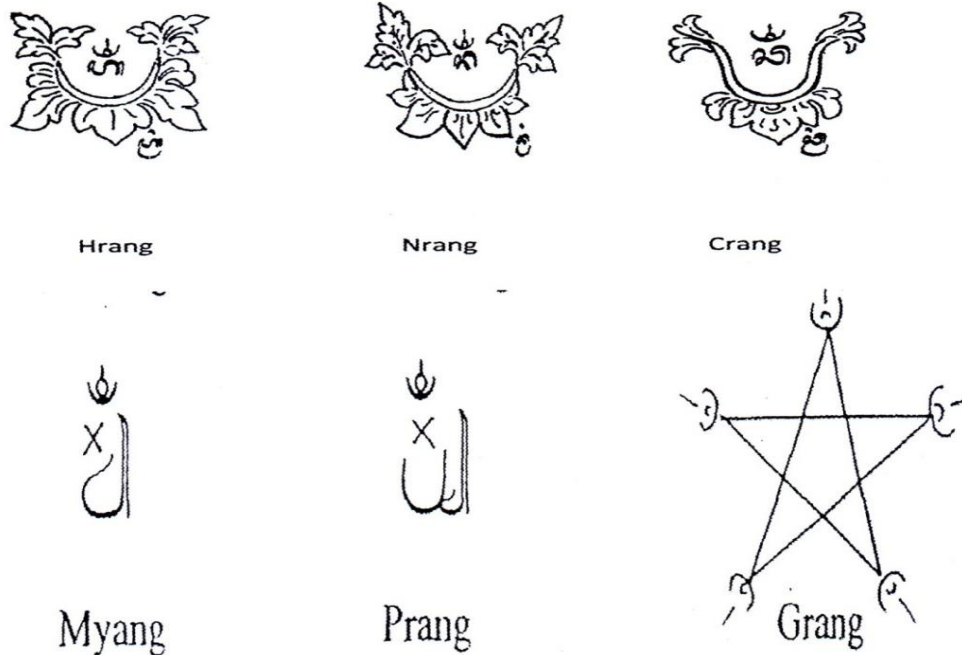
Circle type

In this type of writing is using the symbol of a circle. The script is written in the middle of the circle. This script types include:



Others type

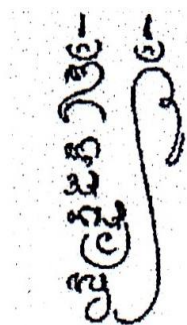
Modre script of this type cannot be classified into types of modre script as above, because their script emblem is a combination of letters and drawings. This type of script as indicated in the letter and the following picture:



3. Lokanatha Script

This Script consist of:

1) Aksara Dasabayu :

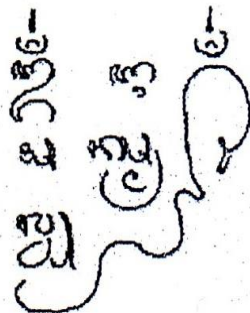


Cara membacanya :

Ong I A Ka Sa Ma Ra La Wa Ya Ung

(Soebadio, 1985 : 46).

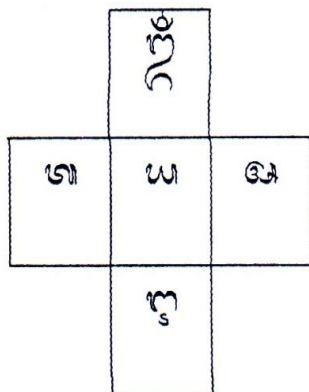
Ada pula yang menulis dengan bentuk berbeda seperti ini :



Cara membacanya sama yaitu :

(Ong I A Ka Sa Ma Ra La Wa Ya Ung).

2) Aksara yang berbentuk kotak sebagai berikut :



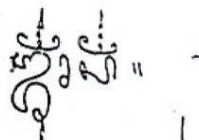
Cara membacanya :

Ya-Ong, Ya-A, Ya-I, Ya-Ta-Ya.

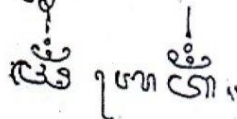
Based on the sacred letters above, rerajahan in ritual Rsigana using all three types of the script. Its use is coinciding with the means and functions. Various rerajahan in ritual Rsigana as set forth in the following description.

Rerajahan in Nagasari Leaf

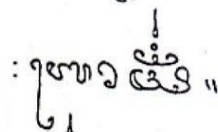
Kangin (timur) 10 bidang marajah:



Kawuh (timur) 14 bidang marajah:



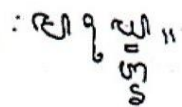
Kaja (timur) 8 bidang marajah:



Kelod (Selatan) 18 bidang marajah:

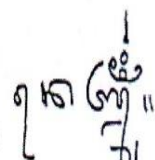


Madya (Tengah) 16 bidang marajah:

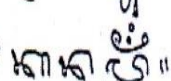


Rerajahan in Beringin Leaf

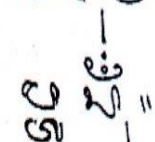
Kelod kangin (Tenggara) 4 bidang marajah:



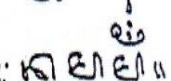
Kaja kangin (Timur Laut) 6 bidang marajah:



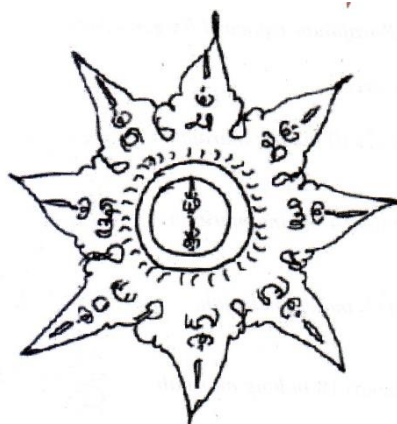
Kaja kawuh (Barat Laut) 1 bidang marajah:

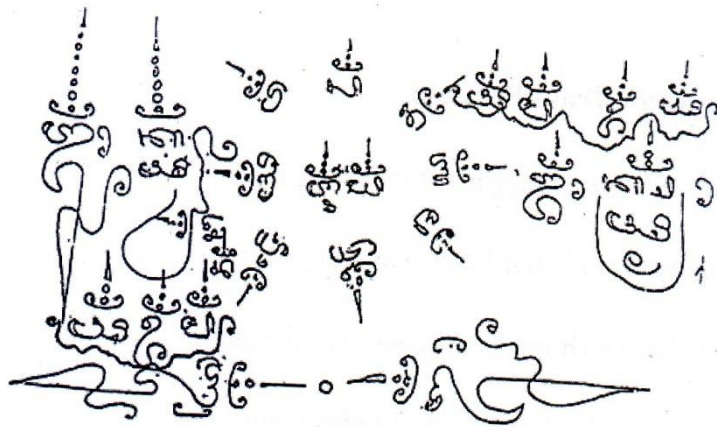
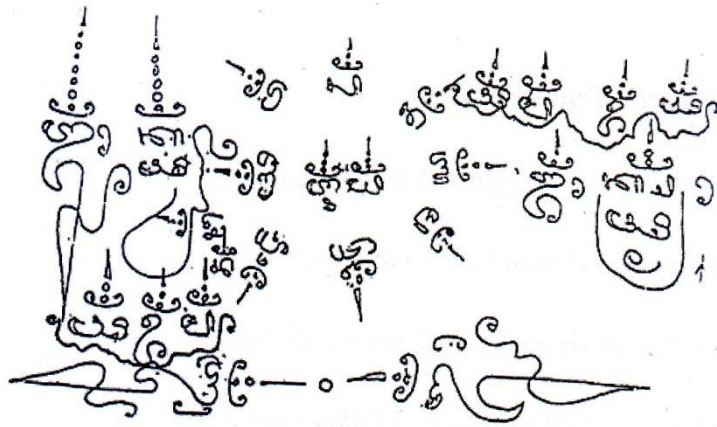


Kelod kawuh (Barat Daya) 3 bidang marajah:

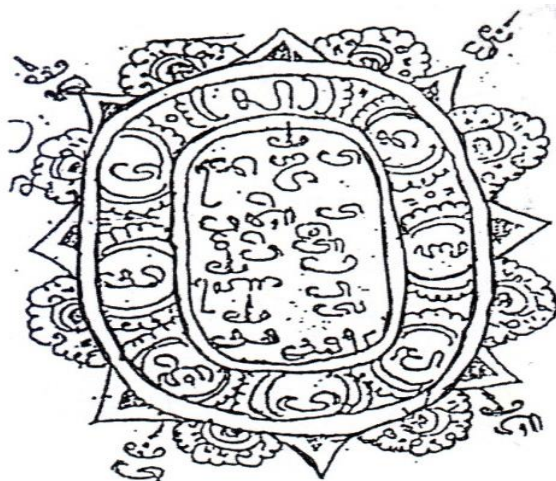


Rerajahan in Lotus

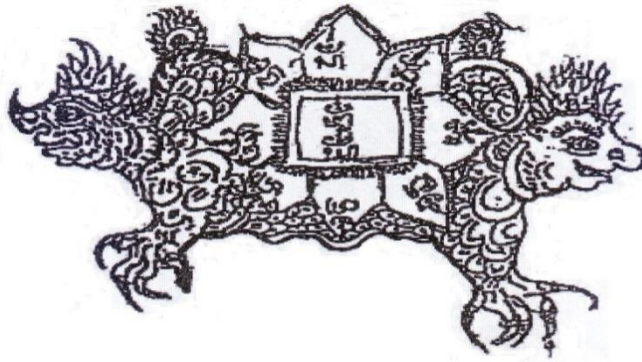




Rerajahan in Nyiru Anyar Rsi Gana



Rerajahan Bedawanggeni Rsigana dirajah with rice flour



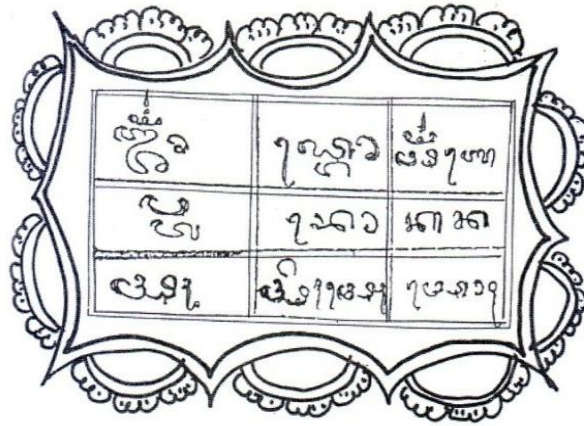
Rerajahan at outer paso as base of Rsigana



Rerajahan inside paso, cover of Rsigana



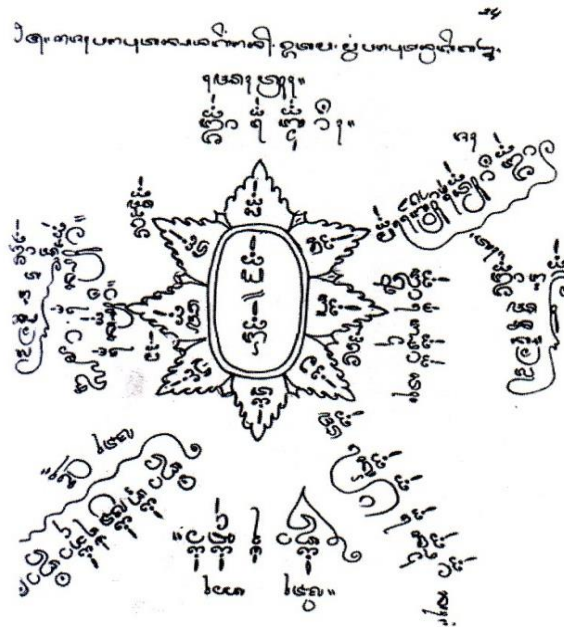
Rarajahan at outside *Paso*, cover *Rsigana*



Rerajahan at kober/bendera *Rsigana* in penjor bambu gading



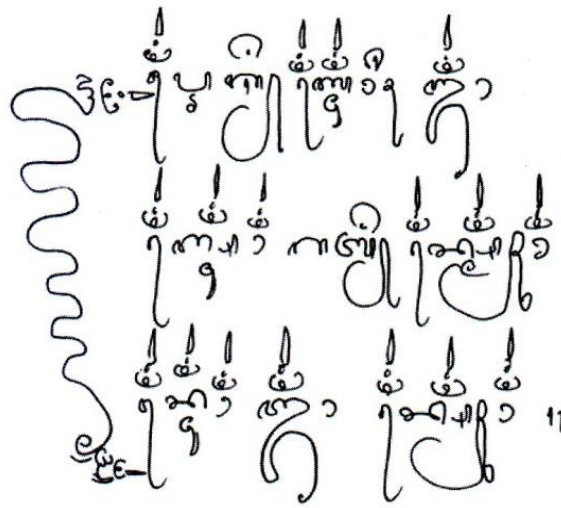
Rerajahan at cover pedagingan Rsigana



Rerajahan at other elemen



Rerajahan at tikar dasar Rsigana



3. PROCESS OF MAKING RERAJAHAN

Any activity undertaken by Hindus in Bali, especially in carrying out religious rituals always begins with the preparations. Preparation are two aspects: spiritual (spiritual) and physical. Spiritual aspect is about happiness and surrender. Physical aspects is family prepares various types of equipment religious means. Dalem (2012: 69) states that there are several processes that need to be considered in making rerajahan, those are (1) rerajahan should be made by them that of pure heart and already pass the pawintenan ceremony. (2) prepare tools for painting like a piece of white cloth as a base rerajahan and markers as tools for painting. (3) prepare offerings as a means implore the blessing of the presence of God as Sanghyang Sandi Reka. (4) If sulinggih cannot paint, rerajahan can be made by others, but once completed handed over to sulinggih to pasupati.

The Meaning of Rerajahan in Ritual Rsigana

Human interaction with the environment cannot be separated from the symbol because the symbol is able to express something in his mind. Symbols can provide direction for the attention of people in the choice of certain tools or certain way of determining to achieve its objectives. In addition, the symbols can evoke emotions and encourage people to react.

For Balinese Hindu believe that everything that exists in this world is a symbol of the real form of God, natural macrocosm same as the natural microcosm. Microcosm or Bhuana alit depicted with a human body, while the macrocosm represented the great Bhuana or universe. Dibyasuharda (in Sudarma, 2000: 139) states that the symbol expresses the deepest aspects of reality which is not covered by other recognition tools. Instead, Nala and Wiratmadja, 2012: 218-219) states that the use of diverse means in religious rituals in Bali because the inability to contemplate God in abstract form without assisted by shape real physical. Similarly, in a ceremony rerajahan Rsigana cannot be separated by the symbols contained therein.

4. JUDGING FROM PRIMARY COLORS

The base or pedestal of rerajahan is a piece of white cloth were rectangular, or inscribed directly on the object to be consecrated. White color on the fabric used is considered as the basic color that symbolizes purity. With pure hearts we pray to Ida Sang Hyang Widhi Wasa to be given spiritual and physical strength. This is also confirmed in mantras as a tribute to Sang Hyang Surya, like "*sweta pangkaja madyastha*" means that you are in the white lotus. Instead, characters or images of rerajahan usually black. The black color symbolizes strength / persistence. A mix of white and black color symbolizes *rwa bhineda*. Everything that exists in this world cannot be separated from the element of *rwa bhineda*, like day and night, good and bad, male-female, and so forth.

5. JUDGING FROM THE SCRIPT

Script of rerajahan believed to contain magical religious values, namely the symbols bhuwana agung and bhuwana alit, creation of the universe and buffer the world. Scripts used in their rerajahan, namely ekaksara, dwiaksara, triaksara, Pancabrahma and dasaksara.

1) Script Ongkara

Wijaksara Ongkara (OM) is a letter or syllable sacred in Hinduism. Usually each mantram begin with this letter. At Gayatri Mantram, Om is the epitome of all this, the universe is bhur, bhuvah, and svah loka. Script Ongkara was built by the letter of *ulu candra* is a symbol of Sang Hyang Parama Siwa, Windu is a symbol or emblem Sang Hyang Sada Shiva, while hoot moon is a symbol or emblem Sang Hyang Siwa (Nyoka, 1994: 23) , Instead, Gunarsa (1993: 50) states that Ongkara consists of a long vowel AU containing sandangan ulu candra with the sound of AUM is actually composed of vowels A, U, and a nasal M. This letter in Bali called Tri-aksara Ang, Ung, Mang. This script is the epitome Sanghyang Tri Sakti, that Brahma with characters BANG (B), Vishnu with ANG, and Iswara with ING or also called Tri Purusa who is regarded as the master in nature as the creator, preserver and destroyer.

Krakah Modre Aji Griguh (Dalem, 2012: 89) expressed on various types of script Ongkara and its meaning as follows:

1. Ongkara ngadeg as a symbol of pengesengan mala.
2. Ongkara sumungsang as a symbol of pengayutan mala.
3. Ongkara gni commonly used in the Vedic mantra.
4. Ongkara sabdha commonly used in the Vedic mantra.
5. Ongkara MRTA is generally used in the Vedic mantra.
6. Ongkara adu muka emblem I Meme an I Bapa.
7. Ongkara pasah emblem I Nini and I Kaki (Ida Pandita Sri Mpu, interview, 18 April 2015).

Rerajahan Ongkara Rsigana in Rsigana ceremony, located at a pedestal of Rsigana. Ongkara Rsigana is a symbol of Trimurti, the god as creator (Brahma), the god as a custodian (Lord Vishnu) and the god as destroyer (Lord Shiva).

2) Script Rwabhinedha

This script consists of two-letter alphabet, the script Ang and Ah. Both of these characters are rwa-bhinedha (two opposites) but still one. Script rwa-bhinedha is *nyasa* (symbol) of God with shakti. God is eternal and immortal called purusha, whereas unsustainable creation of the universe and its contents in the form of so-called prakerti or pradana. Purusaha and this pradana though distinct, but inseparable. That is, the universe created by God of himself with his own strength as well. Thus, Ang and Ah is Pranava (symbol) life (Nala and Wiratmaja, 2012: 125).

Associated with the rwa-bhinedha aksara in rerajahan of ritual Rsigana looked at the rerajahan Ang, is the epitome of pradana (Mother) and Ah emblem of Purusa. In addition to the indicated by the rerajahan Ongkara Pasah and Ongkara adu muka is a symbol pradana and Purusa. This rerajahan in ritual Rsigana implied on the outside of the paso and Kober Rsigana.

3) Tri Script

Tri script consists of three sacred letters as symbol of worship to God. Those letter is holy, namely Ang, Ung, Mang which is a symbol of Tri Murti, three embodiments of Ida Sang Hyang Widhi Wasa when creating this world, maintaining and destroyed the universe. Ang is emblem of Brahma as a creator; Ung is emblem of Lord Vishnu, the manifestation of God as stewards of this world. Mang is the emblem of Iswara as destroyer (Nala and Wiratmadja, 2012: 122).

Jnanasiddhanta (Dalem, 2012: 90) states that the script of Pancaksara Brahma and Pancaksara Shiva is the element which can cause utpetti, sthiti and pralina with the play of the five characters, namely:

- a. Utpatti: I-Ba-Sa-Ta-A: Ya-Wa-Si-Ma-Na
- b. Sthiti: Sa-Ba-Ta-A-I: Na-Ma-Si-Wa-Ya
- c. Pralina: A-Ta-Sa-Ba-1: Si-Wa-Na-Ma-Ya

The use of tri script on rerajahan painted on the exterior of the pedestal tebasan and paso as cover of Rsigana.

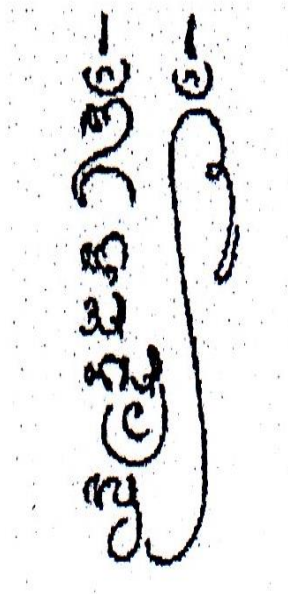
4) Pancaksara Brahma and Pancaksara Shiva

Rerajahan as a symbol of the world in ritual Rsigana consisting of Pancaksara Brahma and Pancaksara Shiva. Pancaksara Brahma, namely (1) toward the north (uttara) the script is ANG emblem of Lord Vishnu, (2) South (daksina) the script is BANG the symbol of Brahma, (3) East (Purwa) the script is SANG emblem Iswara, (4) West (Pascima) the script is TANG the emblem of Lord Maha Dewa, (5) Middle (Isana) the script is ING emblem of Lord Shiva. Instead, the Pancaksara Shiva, namely (1) toward the southeast (agnean) the script is NANG the symbol of Maheswara, (2) southwest (nariti) the script is MANG the symbol of Rudra (3) northwest (wayabya) the script is SING emblem of Sangkara, (4) toward the northeast (Airsanya) the script is WANG for Shambu, and (5) toward the middle, the script is YING the symbol of Lord Shiva (Dharmita, 2011: 102).

5) Script Dasa Bayu

Dasa Bayu script is a script that serves to provide the soul. Part of Dasa Bayu are: Prana, Udana, Samana, Apana, Byana, Naga, Kurma, Krkara, Dewadatta and Dhananjaya. In Jnanasiddhanta.¹² mentioned that the script Dasa Bayu also called Dasaksara thereof comprise: I-A-Ka-Sa-Ma-Ra-La-Wa-Ya-U.

All of these Dasa Bayu is a symbol of Gods with symbols as follows:



Aksara I symbol Dewa Sadasiwa

Aksara A symbol De wa Wisnu

Aksara Ka symbol Dewa Mahadewa

Aksara Sa symbol Dewa Brahma

Aksara Ma symbol Dewa Sangkara

Aksara Ra symbol Dewa Maheswara

Aksara La symbol Dewa Rudra

Aksara Wa symbol Dewa Sangkara

Aksara Ya symbol Dewa Sambhu

Aksara U symbol Dewa Sadasiwa

Script dasa bayu (dasaksara) contained rerajahan in ritual Rsigana written on the trisula image especially inside paso, the cover of Rsigana. In addition, in it there is also a symbol of nawasanga. Rerajahan is written in lotus flower, pedestal tebasan Rsigana, nyiru anyar, Bedawangeni, the outside of the paso and Kober Rsigana. Conversely, rerajahan containing mantra kadyatmikan are in Kober, tikar, wrapping pedagingan, and other means such as rerajahan written on the ilih, sepit, suit and kukusan.

6. CONCLUSION

Based on exposure to the above, some conclusions can be stated as follows.

1. Rsigana ceremony was a religious ceremony aimed at the presence of God and its manifestation particularly Dewa Gana by using various means, one of them in the form of rerajahan, i.e, texts or images that have a religious magical powers.
2. Rerajahan in Rsigana ceremony has a very important position and used as a means of purification (ruwatan) as well as neutralizing the power of negative forces that interfere human life.
3. Rerajahan in Rsigana ceremony is nyasa (symbol) of God and its manifestation. Rerajahan in this ritual is used as a medium to summon the power of God.

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