

## The Religiosity Of The Wali Topeng Sidhakarya In The Religious Life Of Hindus In Bali

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### Abstract

In the era of modernization that is happening in the life of the Balinese people today, mask dance still has a position as a work of art that has high value. Cultural arts in Bali are commonly used as a complement to the implementation of upācāra yajña. Based on the decision of the sacred arts seminar, the types of dances in Bali are as follows: Wali Dance (Religious Dance), Bebal Dance (Ceremonial Dance), Balihbalian Dance (Secular Dance). In particular, this article will discuss the Bebal Dance Art (Ceremonial Dance), namely the Wali Topeng Sidhakarya. In several discussion articles that were used as specific references, there was no discussion related to the religiosity of the Wali Topeng Sidhakarya. For this reason, the main issues raised in this article are: (1) how is the mythology of Dalem Sidhakarya in Bali? (2) the religiosity value of Wali Topeng Sidhakarya in the religious life of Hindus in Bali. The method used is descriptive qualitative with an art transformation approach. Data collection techniques through observation on documents or sources that are relevant to the object of research. Data analysis is inductive/qualitative, the results of the research describe the interpretation of meaning based on the phenomena encountered. The conclusion from the results of this study shows that historiographically the Wali Topeng Sidhakarya in the implementation of the upācāra yajña in Bali has a very important role because the upācāra yajña is believed to be imperfect if it has not presented the Wali Topeng Sidhakarya. Wali Topeng Sidhakarya carries out three main concepts namely Satyam (truth), Śiwam (holiness) and Sundaram (harmony). The religiosity inherent in the Wali Topeng Sidhakarya sasolahan includes six dimensions, namely the dimensions of belief (theology), religious practice (ritualistic), practice, appreciation, and knowledge which as a whole contribute to the inculcation of Hindu spiritual values.

**Keywords:** Religiosity; Culture; *Wali Topeng Sidhakarya*

### Introduction

In the era of modernization that is happening in the life of the Balinese people today, *topeng* dance has a position as a work of art that has high value. This is because this *topeng* dance is not only seen as art with aesthetic value contained in it, but there is another side that is equally important to understand, namely the mysterious side that is hidden in the facial expressions of the *topeng* (*tapel*). The aesthetic and mysterious elements will still radiate magical powers that are difficult to explain. As we know, the local geniuses of the Balinese people during the development of Hinduism and Buddhism were still able to absorb foreign cultures while still selecting and adapting them to the aesthetic nature of Bali. Hindu culture in Bali which is unique with various aspects of art including sculpture, dance, architecture, literature and others has given birth to a noble value for human life. Humans as creatures created by God who are considered to have a higher level of perfection (*tri pramana*) than other creatures is an explicit statement and explained in the book *Sarasamuscaya*. According to the book *Sarasamuscaya* it is explained that incarnating as a human must be grateful because

humans are said to be the most important creatures. The mind is a gift given to humans which is a differentiator from other creatures, with that humans are said to be the most perfect beings with their *Bāyu* (energy), *Śabda* (voice) and *Idep* (mind). The Hindu community in Bali adheres to the teachings of Hinduism and the unified love for *Hyang Widhi Wasa* creates an expression of feelings that creates art that is agitated by religious vibrations. The values of religious teachings are then embodied in the life of the Balinese people as an effort to achieve the highest goal of Hindus, namely "*Moksartham Jagadhitaya Ca Iti Dharma*". In an effort to achieve this goal, Hindus are required to be able to align themselves with the natural environment and always be on the path of Dharma. On the basis of this understanding, Balinese people can live side by side with the natural environment so as to create a harmonious life, which is the implementation of the *Tri Hita Karana* concept, namely three harmonious relationships between humans and God, humans and humans and humans and their natural environment.

The *Tri* concept includes the basics of Hinduism namely *Tattwa*, ethics and ceremonies with artistic status being part of the implementation of ceremonies (*ritual*) carried out by Hindus, this makes the arts in Bali still exist and develop in the midst of people's lives. It can be said that Hinduism plays a role as a protector of the continuity of art in Bali. Bali has a diversity of cultures and arts that are commonly used as a complement to the implementation of *upācāra yajña*. Based on the decision of the sacred arts seminar, in Bali there are various types of dances as follows; *Wali* Dance (Religious Dance), *Bebali* Dance (Ceremonial Dance), *Balih-balihan* Dance (Secular Dance). *Wali* Dance is a dance performed or staged in a temple or place that has a relationship with a religious ceremony which generally does not perform a play. *Bebali* Dance is an art that functions as an accompaniment to religious ceremonies both in temples and outside temples, with the characteristics of bringing a play. Then the *Balih-balihan* dance (secular dance) is a dance that has noble artistic elements but is not related to *upācāra yajña* and is more dance in performance as an entertainment art. In particular, this paper will discuss one of the performing arts of Balinese dance, namely *Bebali* Dance (Ceremonial Dance). One example that has existed since ancient times and is still being performed today is the *Wali Topeng Sidhakarya*. In carrying out the *upācāra Panca Yajña* (ritual) in Bali, the position of the *Wali Topeng Sidhakarya* in this ritualistic activity has a very important role. This is not without reason because Hindus believe that the performance of *Wali Topeng Sidhakarya* involves two elements of reality namely *Sekala* and *Niskala* which can bring about a magical aura and foster positive energy which has many benefits for the lives of Hindus in Bali.

The rapid development of globalization is one of the major challenges faced in every implementation of religious rituals carried out by Hindus in Bali. Long before, Bali had been exposed to various foreign cultural influences coming to Bali. Bali, with its exotic nature and unique traditions and culture, is a magnet in itself that has high appeal so that it is able to significantly attract both domestic and foreign tourists. The effects of tourism development have given a new face to the look of life in Bali. In the context of religious life, Bali has recently experienced a bit of shock from outside cultural interference trying to take advantage of the situation of Hindus who are full of busyness, especially in the field of ceremonies which are considered ineffective and just a waste of time, money and energy. Various displays of solutions are present in Bali to influence their relation to the implementation of religious rituals in Bali. In fact, this is a challenge to Hindus in Bali and it is important to realize that a strong foundation has actually been laid down long ago which has been passed down to the present so that Bali is still strong with all forms of attacks that are getting louder and harder trying to shake the beliefs of the Hindu community in Bali. This power is a support for Hindus in

Bali and is believed to be not a coincidence but rather to the level of spirituality of Hindus in Bali which is based on religiosity which is religious potential that is embedded through religious practices, namely the implementation of *upācāra yajña* with all the series in it including staging *Wali Topeng Sidhakarya* contains philosophical values for the life of Hindus in Bali.

Studying *Wali Topeng Sidhakarya* is something that is very interesting for the writer, reflecting on several articles and books that the author has made as a reference, it can be said that the study of *Wali Topeng Sidhakarya* has been widely discussed as a scientific paper and specifically each article has a focus on discussion on certain aspects of the existence of *Wali Topeng Sidhakarya* as a *Wali* dance to complete the procession of Hindu religious ceremonies in Bali. The role of the *Wali Topeng Sidhakarya* in the implementation of the *upācāra* in Bali is explained in an article entitled "*Theo-Aesthetics-Philosophy of the Topeng Sidhakarya in the Practice of Hinduism in Bali*" that the *Topeng Sidhakarya* is a *wali* dance as a complement to the *upācāra yajña* in Bali and in the article emphasizes the discussion on aspects of the performance of *Wali Topeng Sidhakarya* starting from the form, philosophical, aesthetic and theological values that underlie the performance. In its conclusion, it is stated that *Wali Topeng Sidhakarya* is a symbol of giving gifts of prosperity, eliminating all *papa klesa*, and internal and natural ailments (*Bhuwana Alit* and *Bhuwana Agung*). More specifically, the author has not found any discussion related to the religiosity of *Wali Topeng Sidhakarya* in the religious life of Hindus in Bali and starting from this analysis, the author feels interested in discussing the value of religiosity more specifically as a scientific study with the hope of being able to make a scientific contribution in the field of sacred dance namely the *Wali Topeng Sidhakarya* in every implementation of *upācāra yajña* in Bali.

Religiosity is the potential for religion or belief in God, in other words, believing in a power outside oneself that governs life and the life of the universe (Yulianto, 2014). The religiosity dimension consists of belief (theology), religious practice (ritualistic), practice, appreciation, and knowledge. The series of dimensions of religiosity has a major influence on a person's level of religiosity. It can be interpreted that the religious life of Hindus in Bali has a bond in the foundation of belief that guides the journey of Hindus in every *yajña* implementation that there are other aspects that are important to always be connected between *Sekala* and *Niskala*. This balance becomes a strengthening in the soul of Hindus for what is done sincerely and full of sincerity in *beryajña*. Religiosity will provide the inculcation of values in Hindus to remain in accordance with the values of the teachings of Hinduism and believe in it as a basis for developing spirituality within. Based on the background above, it is important for the author to examine the religiosity of the *Wali Topeng Sidhakarya* in the religious life of Hindus in Bali. For this reason, the limitations of the issues raised in writing this article include: (1) how is the mythology of *Dalem Sidhakarya* in Bali? (2) the religiosity value of *Wali Topeng Sidhakarya* in the religious life of Hindus in Bali.

## Method

The method used in this research is descriptive qualitative with an art transformation approach. The qualitative method the researcher uses is guided by post-positivism philosophy to produce a scientific interpretation of the object being studied in this study. Data collection techniques in this qualitative research were carried out by observing documents or sources relevant to the research, the data obtained was then analyzed using inductive/qualitative data analysis. The results of the study aim to describe the interpretation of meaning including the uniqueness aspect, the

reconstruction of meaning based on the phenomena encountered to find a hypothesis. Thus the paradigm built in this research is art constructivism which seeks to reveal the phenomena, circumstances and facts that occurred during this research

## Results and Discussion

The *Topeng Sidhakarya* belongs to the *wali* dance, which is generally performed at the *yajña* ceremony. Therefore, the function of staging this *Topeng Sidhakarya* in general is as a ceremonial dance to confirm that the procession of carrying out the *upācāra yajña* has run smoothly. For this reason, in the discussion of this article, the *Topeng Sidhakarya* dance will be described from an aesthetic and mysterious point of view in the performance of the *Topeng Sidhakarya* dance. From an aesthetic point of view, the *Topeng Sidhakarya* has a representation of dance movements which are believed to unite the spirit contained in the mask, humans and nature as well as the soul that overshadows the three layers of the body. The aesthetics of the *Wali Topeng Sidhakarya* specifically displays *Taksu* which is the power of Lord Shiva in the form of rhythmic dance movements. Lord Shiva with his dance moves is called *Shiva Nataraja* in his position as the God of art who melts all kinds of *maya* (worldly illusions) and turns it into *Taksu* energy *Topeng* that is born from holiness and purity. The *Wali Topeng Sidhakarya* dance as a *Bebali* dance in the implementation of the *yajña* ceremony in Bali essentially has a magical impression in every performance. As a ceremonial dance, *Wali Topeng Sidhakarya* cannot be judged from an aesthetic aspect alone, but there are other values that are important to understand. Hindus believe that the position of *Wali Topeng Sidhakarya* in the implementation of *upācāra yajña* in Bali is an attempt to balance two realities, namely *Sekala* and *Niskala*.

From the point of view of the mystery of nature shown in the *Wali Topeng Sidhakarya* performance, it is more directed at the process of purification or purification which has a major influence on the spiritual process of purifying human beings and the natural environment. In an *upācāra yajña* which is carried out by *Wali Topeng Sidhakarya*'s *sasolahan*, it is actually in line with the *Veda Puja* which is carried out by *Sulinggih* as the founder of the work. For this reason, the school of *Wali Topeng Sidhakarya* does not only focus on the performance of the *Topeng Dalem Sidhakarya*, but covers the entire performance starting from the *pangelembar*, story telling and closing, so it is important to provide space and time proportionally for the performance of the *Wali Topeng Sidhakarya*. satisfaction for the dancers as well as the people who participate in the ceremony. Apart from that, there are ethical values which can then be adopted when in the performance, *Wali Topeng Sidhakarya* is given time flexibility with the dancers (*Pragina*) still paying attention to the series of ceremonies led by *Sulinggih* as the *Yajamana Karya*. It is not impossible that the belief in the existence of power in the form of *Taksu* presented through the *Wali Topeng Sidhakarya* syllabus will fail when the procession does not have the support of the dancer's sanctity of soul and the environment in which it is performed. The concept of balance which is an element of harmony in Hindu religious rituals in Bali is embodied in the unification of three powers which include the power of God, human power and the power of *Bhuta* or the universe. Human power and *Wali Sidhakarya* as the power of the universe.

### 1. The Mythology of Dalem Sidhakarya in Bali

The story begins in 1615 *Çaka* during the reign of King Dalem Waturenggong in the kingdom of Gelgel, Klungkung. According to the lontar *Bebali Sidhakarya* quoted from several reliable sources, the performance of *Wali Topeng Sidhakarya* begins with the story of a curse from a Brahmin on the people of Bali for his disappointment with

King Dalem Waturenggong. It is said that there was a Brahmin who came from the Keling area (East Java) who was later given the title Keling Brahmin. He is the son of Dang Hyang Kayu Manis, the grandson of Mpu Candra, a descendant of Sakya from Mpu Bharadah. Dang Hyang Kayu Cinnamon himself was the nabe of Raja Dalem Waturenggong in the Gelgel kingdom. When Dang Hyang Kayu Manis returned to East Java, he met his son, Brahmin Keling. Dang Hyang Kayu Manis told the Brahmin Keling that Raja Dalem Waturenggong was the ruler of the Gelgel kingdom and was still related to the descendants of Mpu Candra. Dang Hyang Kayu Manis also told Bahmana Keling that in the near future there would be a great *upācāra yajña Eka Daśa Rudra* at Besakih Temple. Hearing this, the Brahmin Keling decided to travel to Bali and wanted to be part of the *upācāra yajña* to be held by Raja Dalem Waturenggong at Besakih Temple.

Arriving at the Gelgel kingdom, the Brahmin Keling saw that the palace looked deserted. The palace guard told the Brahmin Keling that Raja Dalem Waturenggong together with Dang Hyang Nirartha were at Besakih Temple to prepare everything needed for the implementation of *Eka Daśa Rudra's upācāra yajña*. Knowing this, the Brahmin Rivet rushed to Besakih Temple. Upon arrival at Besakih Temple, the king's bodyguards met the Brahmin Keling to ask about the purpose and purpose of his arrival. The Brahmin Keling said that he came from East Java and still had a kinship with King Dalem Waturenggong. His arrival from East Java was none other than wanting to meet Raja Dalem Waturenggong and Dang Hyang Nirartha as well as wanting to participate in the great *upācāra yajña Eka Daśa Rudra* which will be held at Besakih Temple. The king's guards doubted the words of the Brahmin Keling, who was dressed shabby and had a dirty appearance. Feeling doubtful about the Brahmin Keling's confession, the guards left him and did not convey his arrival to King Dalem Waturenggong. The guards thought that the Brahmin Keling only claimed to have a kinship with the king, moreover his shabby clothes did not reflect the appearance of a Brahmin.

The Brahmin Keling thought that the guards would meet King Dalem Waturenggong and announce his arrival. After waiting for so long it turned out that King Dalem Waturenggong had not come to see him, the Brahmin Keling decided to enter the Besakih Temple area secretly. The Brahmin Keling who felt tired after traveling long distances then rested near a shrine at Besakih Temple. A few moments later, King Dalem Waturenggong came and saw a shabby-dressed foreigner near a shrine. King Dalem Waturenggong also summoned his bodyguards and asked about the foreigner. The guards said that the shabby-dressed foreigner was a Brahmin Keling from East Java who claimed he was still related to the king. Seeing his shabby and dirty appearance, King Dalem Waturenggong firmly refused to admit that he was still related to the Brahmin Keling. Moreover, King Dalem Waturenggong felt that he did not know the Brahmin Keling at all. King Dalem Waturenggong then summoned his guards and ordered them to expel the Keling Brahmin from Besakih Temple. On the orders of King Dalem Waturenggong, the guards forced the Brahmin Keling to leave Besakih Temple immediately.

The guards insulted the Brahmin Keling by saying that King Dalem Waturenggong had no kinship with an ugly priest with several teeth protruding from his mouth. Moreover, his dirty and shabby appearance really does not characterize a respectable Brahmin. The Brahmin Keling who felt disappointed with King Dalem Waturenggong's attitude finally uttered a curse which read: "*wastu tata astu, tan sidha antuk karya, gering gumi, gering manusa, sarwa gumatat-gumitit ngrubeda*". This means that this curse causes all work or work to not run smoothly, the earth is dry, humans are dry and insect animals will bring disaster or obstacles. Before leaving

Besakih Temple, the Brahmin Keling said in front of the guards that any *yajña* that would be held would not bring blessings and the island of Bali would be hit by disaster. Not long after the expulsion incident, the Brahmin Keling's curse came true. The island of Bali is plagued by disease outbreaks and natural disasters that continue to occur non-stop. Rain, winds, pests attack plants and disasters come one after another causing all *upācāra yajña* to be postponed. Dang Hyang Nirartha as the purohita in the Gelgel kingdom tried to ask for safety by offering *upakara yajña* but his efforts were unsuccessful. In the evening King Dalem Waturenggong performed *Sāmadhi* at Besakih Temple and received instructions from *Hyang Bhatara Giri Tohlangkir*. In his meditation, King Dalem Waturenggong was given instructions that all the disasters that had happened in Bali were his fault because he had sinned by not recognizing the Brahmin Keling as his relative. To restore the condition of the island of Bali as before, only Brahmin Keling is able to do it.

Upon returning from Besakih Temple, King Dalem Waturenggong met Dang Hyang Nirartha to ask for his advice. Dang Hyang Nirartha previously also received instructions that the curse uttered by Brahmin Keling had come true and nothing could stop him. In order for Bali to return to normal, Dang Hyang Nirartha suggested that King Dalem Waturenggong apologize to the Brahmin Keling and be willing to acknowledge him as a relative. Dang Hyang Nirartha also provided clues about the whereabouts of the Brahmin Keling in the village of Badanda Nagara (present-day Sidhakarya village, South Denpasar). On advice from Dang Hyang Nirartha, Raja Dalem Waturenggong and his bodyguards then searched for the whereabouts of Brahmin Keling in the village of Badanda Nagara. After successfully finding the whereabouts of the Brahmin Keling, King Dalem Waturenggong apologized for the mistake he had made. King Dalem Waturenggong also asked the Brahmin Keling's willingness to be honorably invited as a family relative at the Gelgel palace.

With sincerity, King Dalem Waturenggong begged the Brahmin Keling to lift his curse and restore the state of the island of Bali to the way it was before. Brahmin Keling also accepted an apology from King Dalem Waturenggong and was willing to withdraw his curse. After chatting for a long time, King Dalem Waturenggong and his guards invited the Brahmin Keling to the Gelgel kingdom. Arriving at the kingdom of Gelgel, the palace relatives welcomed the Brahmin Keling in an honorable way. Dang Hyang Nirartha, Raja Dalem Waturenggong and Brahmin Keling then had a dialogue about the implementation of the *upācāra yajña Eka Daśa Rudra* which would be held at Besakih Temple. During the conversation, Dang Hyang Nirartha took the time to ask about the history of the Keling Brahmin. During the conversation, the Brahmin Keling told Dang Hyang Nirartha that he was the son of Dang Hyang Kayu Manis and that he had come to Gelgel on the instructions of his father. As a form of respect, King Dalem Waturenggong asked the Brahmin Keling to be willing to lead the great *upācāra yajña Eka Daśa Rudra* at Besakih Temple with Dang Hyang Nirartha. Brahmin Keling complied with King Dalem Waturenggong's request and promised to return the island to Bali as it was before.

When *Eka Daśa Rudra's* great *upācāra yajña* was held at Besakih Temple, the Brahmin Keling was given the honor of leading to the end of the *upācāra* along with Dang Hyang Nirartha. At the time of worship, the Brahmin Keling first performed the *Nangluk Mrana* ritual to invoke the mercy of the universe for the island of Bali to be free from all the disasters that have occurred so far. He also prayed that the grand *yajña* ceremony at Besakih Temple would run smoothly. Immediately the disease outbreaks disappeared, the plants thrived and the pests no longer attacked the plants. King Dalem Waturenggong was happy and the great *upācāra yajña* of *Eka Daśa Rudra* was finally

carried out smoothly. After the end of *Eka Daśa Rudra's* great *upācāra yajña* at Besakih temple, the state of the island of Bali has returned to normal and every work that has been carried out can run well. In front of the *patih*, *rakryan* and all his people, King Dalem Waturenggong bestowed the title *Dalem Sidhakarya* to Brahmin Keling. King Dalem Waturenggong said: "From now onwards, every Balinese who wants to carry out the *upācāra yajña* is obliged to *nunas tirta Sidhakarya* so that the implementation of the *upācāra* becomes *labdakarya*. In addition, the *Wali Topeng Sidhakarya* must be performed as a symbol of confirmation that the *yajña* ceremony has been carried out properly and smoothly.

The *Brahmana Keling* has become the *pamuput* (end) of the implementation of the *upācāra yajña* so that the process becomes *Sidhakarya* (blessed). After the situation on the island of Bali returned to normal, King Dalem Waturenggong then ordered his soldiers and people to build a *Parhyangan*, namely the *Mutering Jagat Sidhakarya* Temple in the village of Bandanda Nagara. This was done by King Dalem Waturenggong to commemorate the services of Brahmin Keling in Bali. King Dalem Waturenggong also ordered all his people to ask for *jatukarya* at the *Mutering Jagat Sidhakarya* Temple every time they were going to carry out an *upācāra yajña*. Implementation of *upācāra yajña* from the *Nista*, *Madya* and *Uttama* levels so that it is complemented by the performance of the *Sidhakarya* Mask. The goal is that the procession of carrying out the *upācāra yajña* can run smoothly without hindrance. In its performance, *Topeng Sidhakarya* carries out three main concepts according to the teachings of Hinduism, namely *Satyam* (truth), *Śiwam* (holiness) and *Sundaram* (harmony).

## 2. Religiosity of the Wali Topeng Sidhakarya

Speaking of religiosity, there is an underlying concept as an effort to achieve spiritual values from religious people which form the basis of every religious practice carried out. Religiosity is the potential for religion or belief in God, in other words, believing in a power outside oneself that governs life and the life of the universe (Yulianto, 2014). The religiosity dimension consists of belief (theology), religious practice (ritualistic), practice, appreciation, and knowledge. Of the six dimensions of religiosity has a high influence on the level of achievement of human spirituality. Belief in the existence of God through religious practices is seen to have begun to permeate all lines of life for Hindus.

The area of sacred art that is attached to *Wali Topeng Sidhakarya* which has so far limited space for performers to participate in the performance, but seeing the recent situation there has been a transformation of actors from sacred dance as seen in the performance of *Wali Topeng Sidhakarya*. This can be seen by the emergence of young artists in the field of dance participating in the *Wali Topeng Sidhakarya* performance. As artists, their ability to present the aesthetics of an art performance is unquestionable because they are mostly young artists who are college graduates in the arts. It is not without reason that the shift in people's living culture, the impact of the influence of globalization and technological developments, has led to people's thinking, especially the younger generation, to take part in becoming performers of sacred arts with a very wise reason, namely to protect and preserve the cultural heritage and traditions that have been passed down from generation to generation so that they do not disappear and drown amidst the rapid flow of globalization. The restlessness shown by the younger generation is a positive contribution to the religious life of Hindus in Bali. In other words, this has become a new trend for the civilization and continuity of Hinduism.

The religious life of Hindus in Bali has a bond of belief that guides Hindus through every *yajña* implementation that there is another dimension that is very important to always be connected between *Sekala* and *Niskala*. This balance becomes a strengthening in the soul of Hindus for what is done sincerely and full of sincerity in *beryajña*. Religiosity will contribute to the cultivation of values so that they remain in accordance with the values of the teachings of Hinduism and believe in them as a basis for developing spirituality in a person. The six dimensions of religiosity related to the *Wali Topeng Sidhakarya* will be discussed comprehensively in writing this article to provide a clear understanding regarding the religiosity of the *Wali Topeng Sidhakarya* in carrying out *upācāra yajña* in Bali.

#### **a. The Dimension of Belief (Theology)**

The *Wali Topeng Sidhakarya* has the concept of divinity which in the academic world is called Theology, namely the knowledge of divinity that reflects God's omnipotence in the form of his holy light, namely the gods or other personification forms of God. In Hindu religious practices in Bali, God is mentioned in many names. The naming of gods with many names is the effect of the limited ability of mankind to describe the form of the gods themselves so that based on the aspect of the power presented by the omnipotence of gods, humans give nicknames for their abilities so that they have their own version according to the local wisdom of the local community. In the *Rig Veda* 1.164.46 namely; "They call him *Indra, Mitra, Varuna* and *Agni*, He who is the golden wing of *Garukman (Garuda)*, He is One, the *Maharsis* give him many names, they call him *Indra, Yama, Matarisvan*". In these verses it gives knowledge that God has different personifications according to his function.

In the *Lontar Kala Tattwa* it is told that when Lord Shiva punished *Dewi Uma* for her mistake by giving a curse to descend to earth in the form of *Durga*, after a long time the separation became a longing for Lord Shiva so that Lord Shiva decided to come down to earth by taking the form of *Kala Ludra* to remove the boundaries of the difference in status between the Gods and *Durga's* form of Goddess *Uma* as a creature of the earth. In short, the meeting between Lord Shiva and Goddess *Durga* on earth gave birth to *Bhatara Kala*, the feeling of happiness that Lord Shiva gets because he can be with Goddess *Durga* on earth so that he forgets his responsibilities as the ruler and guardian of the harmony of the three worlds. Lord Shiva's position as Supreme God made the other Gods reluctant to give a warning to him. The mounting anxiety felt by the Gods gave rise to the initiative to warn Lord Shiva by indicating that his duties and functions in the Gods realm cannot be abandoned because it would threaten the survival of the three worlds. For this reason, the Gods, namely *Brahma, Wisnu* and *Iswara*, who are called *Tri Samaya*, descended to earth with each of them taking the form of an incarnation, *Dewa Brahma* took the form of *Barong Swari*, *Dewa Wisnu* took the form of *Wayang Samirana*, danced by *Dewa Bayu*.

The mission carried out by these *Tri Samaya* Gods on earth is to tell about the majesty and omnipotence of the student god as the ruler and guardian of the harmony of the three worlds in the implementation of the *upācāra-upācāra yajña* which are carried out on earth. With this effort, the student god finally woke up and took his original form, namely Lord Shiva. From the summary of the story above, a conclusion can be drawn that the concept of divinity contained in *Wali Topeng Sidhakarya* is closely related to the embodiment of Lord Shiva when he takes the form of *Kala Ludra* who descends to earth to maintain the harmony of the universe. However, *Dalem Sidhakarya* is not Lord Shiva himself, but *Sanghyang Tri Samaya*, which describes the movements and behavior of Lord Shiva in the context of performing the *yajña* the power of Lord Shiva in maintaining the natural harmony of *Tri Bhuwana*.



Based on the description above, it can be concluded that the *Wali Topeng Sidhakarya sasolahan* has a divinity concept that is completely synergized into the staging of the three elements, namely the performer, performer and closing which is at the same time in accordance with the concept of *Yoga Puja Sang Sulinggih* and the emotional community as the executor of the *upācāra yajña* as well as the audience of the *Wali Topeng* dance *Sidhakarya*. The dance movements depict *Shiva Nataraja* as an element of God's power as Lord Shiva, the ruler and guardian of the harmony of *Tri Bhuwana* through the power of *taksu* which is presented through the performance of *Wali Topeng Sidhakarya* in the performance of the *yajña*.

#### **b. Dimensions of Religious Practices (Ritualistic)**

The application of religious teachings that are implemented through practices and behaviors that emerge as the practice of teachings that have been understood by Hindus as proof that Hinduism is a religion that is closely related to ritualism. In Bali, Hinduism develops as a religious teaching, which in general is more applied to implementation in the form of religious practices or religious rituals through *upācāra yajña*. In every religious activity, it has involved all aspects of society that are part of Hinduism. In the performance of *Wali Topeng Sidhakarya*, various ceremonial means are used which are important to fulfill. The procession of the *Wali Topeng Sidhakarya* can ultimately be categorized as a form of ritual in the form of a fragment which is staged while simultaneously performing a dance that simultaneously performs the ritual of invoking the *tirta Wali Sidhakarya* as a means of complementing the *upācāra* so that the *upācāra* that is carried out can reap success both *Sekala* and *Niskala*.

*Tirta* is holy water that is requested to *Hyang Widhi Wasa* through a series of processions using ceremonial means. *Tirta Sidhakarya* is different from *Tirta Wali Sidhakarya*, *tirta Sidhakarya* is holy water that is requested to *Sang Hyang Dalem Sidhakarya* which, if adapted to the concept of *Dalem Watuenggong* when experiencing a disaster or *Bhisama* which he conveys that *tirta Sidhakarya* is *tirta* that is requested directly to the *Mutering Jagat Dalem Sidhakarya* Temple as *pamuput* work, *upasaksi* and dissolution of *papa* or dirt in human beings. However, the *Tirta Wali Sidhakarya* is the *Tirta* requested through the performance of the *Wali Topeng Sidhakarya* which conceptually is a synergy of the three elements of holiness, namely the sanctity of the mask, the sanctity of humans and the sanctity of nature. These three elements synergize and produce *taksu* energy which is absorbed by water molecules so that it becomes *Tirta Wali Sidhakarya*. Based on the description, it can be concluded that *Wali Topeng Sidhakarya* clearly contains a ritualistic dimension of Hinduism as evidenced through religious practices in the form of *upācāra yajña* with the use of *upakara* offerings. What's more, in the performance of *Wali Topeng Sidhakarya* it cannot be done haphazardly, there are ethics that must be the provisions of the rules that must be followed to maintain sacred values so that the performance of *Wali Topeng Sidhakarya* can run well and meet the expectations of the performance to present power in the form of *Taksu* energy

#### **c. The Practice Dimension**

Every implementation of *upācāra yajña* in Bali, the Guardian of the *Sidhakarya* Mask must be present, especially in *upācāra yajña* with a large level (*Uttama*). One of the unique routines in the *Wali Topeng Sidhakarya* performance is when the dancer demonstrates the dance moves to cover the mouth of the mask being danced. This action is a symbol that illustrates that everyone must be able to exercise self-control through speech. The philosophy is that words that come out of the mouth can be sharper than swords and good speech is the result of clarity of thought, this is also a view that is in accordance with the concept of *Tri Kaya Parisudha*, namely saying the

sacred or in other words keeping the words so as not to cause conflict and offend others. Before the show ends, usually the *pragina* (dancer) of the *Sidhakarya* Mask performs a ritual of sprinkling rice (*sekarura*) and also *kepeng* (*jatu*) money which symbolizes prosperity and well-being. To end the show, *Pragina Wali Topeng Sidhakarya* will choose a small child from the audience and give him some money. The fragment symbolizes the importance of preserving ancestral heritage in terms of preserving tradition and culture. The chosen child is symbolized as the next generation who are expected to continue all the obligations of their predecessors, one of which is giving a *yajña*. Rice (*sekarura*) and *Uang Kepeng* (*jatu*) are given as symbols of provision for the child who is the next generation in wading through life as well as heir and guardian of tradition and culture. In the *Wali Topeng Sidhakarya* fragment, moral messages containing good values are usually inserted.

The presence of the *Wali Topeng Sidhakarya* as a complement to the procession of religious rituals according to the traditions of the people in Bali is inseparable from the historical values contained therein. The performance of the *Wali Topeng Sidhakarya* has so far been part of the offering ritual which is generally staged in an *upācāra yajña*. In general, the *Wali Topeng Sidhakarya* symbolizes the inauguration of the success of an *upācāra yajña* carried out by Hindus. This at the same time instills values in the form of philosophical meaning as a form of gratitude for the success and success (*siddha*) of an *upācāra*. The performance of *Wali Topeng Sidhakarya* has the goal that all work or *upācāra yajña* that takes place can run well and get blessings. Going well means that the *upācāra yajña* is expected to take place as it should according to the level equipped with the underlying *Tattwa*. Obtaining blessings means that *upācāra* avoids all problems and serenity is its main goal. The performance of the *Wali Topeng Sidhakarya* participates in confirming the success of an *upācāra yajña* that is being held. Perfection and the blessing of prosperity can be found at the end of the *Wali Topeng Sidhakarya* dance performance which is contained in the ritual of sowing rice (*sekarura*) and *kepeng* money (*jatu*). *Upācāra yajña* is actually not only led and completed by a *Pandita* (*Sulinggih*) but there must be complementary elements in it. The *Wali Topeng Sidhakarya* is a complement to the *upācāra yajña* as well as being a part of art and culture that can express historical facts.

#### **d. The Dimension of Appreciation**

In the performance of *Wali Topeng Sidhakarya* there are several stages of self-purification that need to be carried out as part of the procession to fulfill the criteria as part of this *Wali Topeng Sidhakarya* actor. This was done bearing in mind that the *Wali Topeng Sidhakarya* dance performance is not a dance that focuses only on the artistic aspect but rather on the magical value contained therein. The level of purification is carried out starting at the initial level in the form of self-purification through *panglukatan* and the most important is asking for permission or *nunas* gift to *Pura Mutering Jagat Dalem Sidhakarya*. The most important thing in the stages of life that must be controlled is the purity of words, actions and thoughts which in Hindu religious teachings is called the concept of the teachings of *Tri Kaya Parisudha*. This aims to balance oneself because the performance of the *Wali* dance is a two-dimensional relationship of nature, namely *Sekala* and *Niskala*. The level of emotional maturity of the dancer (*pragina*) is also an important concern that needs to become an appreciation for the dancer (*pragina*) because as stated above that sacred dance has an element of magical power which will be sought to be present in the form of *Taksu* power so that it can be interpreted that the responsibility of the dancer (*pragina*) is very large in the *Niskala* dimension and will affect life in the *Sekala* realm, in accordance with the concept of Hindu religious teachings, namely *Catur Asrama*.

*Catur Asrama* are four fields of life according to the teachings of Hinduism which consist of *Brahmacari*, *Gryahasta*, *Wanaprastha* and *Bhiksuka/Sanyasin*. Each stage of this field of life in the teachings of Hinduism has been adjusted in such a way as to suit the abilities of each age level. At the age level of *Brahmacari*, Hindus have a self-responsibility to educate themselves with knowledge of both religion and general knowledge so that later it will be a provision for treading the life of *Gryahasta Asrama*, namely household life. In the life field of *Gryahasta Asrama* Hindus have a role and responsibility to jointly fulfill the responsibilities and necessities of life through an emphasis on the concept of *Catur Paramitha* namely *Dharma*, *Artha*, *Kama* and *Moksa*. Then at the stage or field of life of *Wanaprastha* Hindus begin to direct their eyes to fulfilling spiritual needs by exercising self-control by reducing interaction with worldly life so that later they can purely walk the life of *Bhiksuka* or *Sanyasin* which is the last level of field of life whose maturity is considered capable of letting go themselves from worldly bonds and lead to the highest spiritual level as the fulfillment of the goals of Hindus, namely achieving *Moksha* or being free from worldly shackles. Conceptually, this describes the level of human age in the view of Hindus, which should be the basis for taking an activity, especially in the religious field

The basis for the presentation above does not have an effort to discredit sacred arts performers at an age level that is considered not mature enough, but rather to provide insights to be able to adjust the taking of an activity related to sacred and magical values in order to maintain the values contained therein because it is not impossible that something unwanted things can happen considering the unpredictable dimensions of *Niskala*. As an example, there are many controversial phenomena that are happening at the moment, such as examples of incidents that endanger the performers of sacred arts in several areas in Bali. This indicates that something went wrong in the process, so that on the basis of all considerations and teachings of Hinduism, efforts to avoid danger to oneself or the lives of religious communities in general in Bali can become a shared responsibility. Besides that, in the performance of *Wali Topeng Sidhakarya* there is a school standard in the form of instructions including prayers in the form of mantras (prayer sayings) by the dancers in ancient Javanese (*Kawi*) language which of course for the Hindu community in Bali has meaning and value. Magical so that it cannot be uttered carelessly outside of the *Wali Sidhakarya* dance performance. In the performance of *Wali Topeng Sidhakarya* in the staging segments in presenting the play characterizations of *Penasar Punta* and *Penasar Wijil*, a lot of knowledge is conveyed regarding the implementation of *yajña* and religious teachings. This is a form of religious enlightenment (*Dharmawacana*) carried out by dancers in order to provide knowledge on matters related to the *yajña* that is being carried out because many people do not know what the purpose of the *yajña* is and are only limited to following the flow to fulfill customary responsibilities. Through the *Wali Topeng Sidhakarya*, the values of appreciation that can be taken by Hindus who witness the performance will gain good knowledge for their religious life. Knowledge that begins to be embedded will form a spiritual value in someone who lives the values of these teachings. So that awareness is born that every things that is done in the religious aspect is not a burden but is internalized as a form of responsibility as a creature created by *Hyang Widhi Wasa* so that harmonious relationships are established in accordance with the concept of the teachings of *Tri Hita Karana*.

The foregoing underlies the staging of *Wali Topeng Sidhakarya* which is full of sacred values and requires special appreciation by dancers (*pragina*). The principle of appreciation for Hindus in Bali related to the implementation of *yajña*, benefits,

functions and objectives is a form of expression of feelings shown by humans to the creator *Hyang Widhi Wasa* with all the generosity and grace that has been given in the form of positive strength and energy received through the creation of the universe along with everything in it. Through *Wali Topeng Sidhakarya* who makes a good contribution to the religious order which teaches humans to be able to give value with thoughts, words and deeds, which in the whole is feeling. From a human point of view, what is recorded by humans as an experience in watching *Wali Sidhakarya* is a recording that is remembered and becomes knowledge by humans. What is felt by humans is the value, the value will be different for each human being according to the level of ability in experiencing everything that is experienced, including when participating in the *Wali Topeng Sidhakarya* performance from start to finish which gives a lot of knowledge about religion and ceremonies that are currently being held.

#### **e. Knowledge Dimension**

An understanding of *Wali Topeng Sidhakarya*, gives a philosophical meaning that appearance is not something that is at the core of assessing one's abilities but theological values that become his in-depth understanding which will make him seen as having quite high knowledge and being a differentiator from others. This is a reflection of the figure of the Brahmin Keling who was expelled for having an ugly form with a dirty face and clothes. The essence of the *Wali Topeng Sidhakarya* dance regarding the implementation of *yajña*, provides an indication that efforts to avoid catastrophe both to humans and the natural environment can be neutralized by performing the *Wali Topeng Sidhakarya* dance. The procession of squandering rice (*sekarura*) and sprinkling of *Tirta Wali Sidhakarya*, it is believed that the implementation of the *yajña* can be in accordance with the goals and fulfill the hopes for achieving success, the essence of this is the realization of all hopes so as to create harmony in the universe.

The values of knowledge in *Wali Topeng Sidhakarya* are educational values for Hindus which include *Tattwa* values, ethical values and ritual values. The value of *Tattwa*, as previously stated, is that the concept of divinity in *Wali Sidhakarya* is illustrated, one of which is in the form of dance movements or the movements of the *Wali Topeng Sidhakarya* dance which gives a description as the personification or embodiment of *Hyang Widhi Wasa* as *Shiva Nataraja* who is an element of *Hyang Widhi Wasa's* strength as ruler and guardian. The harmony of the three realms (*Tri Bhuwana*) in the form of *Taksu* power which is presented in *Wali Sidhakarya's* performance at the performance of the *yajña*. The ethical value in the *Wali Sidhakarya* performance lies in the stages that are important to note as standard in the *Wali Topeng Sidhakarya* performance starting from the stage of self-purification that needs to be carried out by the *pragina* (dancer) before taking responsibility as a dancer of sacred dances, this is usually done by purification personally by begging for self-purification to the *Sulinggih*. Another stage is the ethics that must be fulfilled when carrying out dance processions starting from preparing masks (*Tapel*) at home to the location of the ceremony for *pragina* (dancers) to arrange *Banten* offerings (*Upakara*) with prayers that are in accordance with the level of the ceremony being offered. This is to reinforce sacred values and protect the magical elements from the *Tapel* (mask) that was previously filled with so that it is believed that there is an element of supernatural power in it.

Then another stage that is no less important is the ethical value of the community or people who have ceremonies who need *Wali Sidhakarya*, in this case it becomes important knowledge for the Hindu community to participate in maintaining the sanctity and sacredness of the *Wali Topeng Sidhakarya* by always carrying out

worship, *Nuwur* ( To pick up) *Pragina* who will be asked to attend school, in this context it does not mean to be picked up by vehicle but rather ethics by using facilities in the form of offering offerings which will later be offered by *Pragina* as a basis for submission (*atur piuning*) to *Ida Dalem Sidhakarya* that she is requested to be willing to attend in the *upācāra yajña* which is carried out in the form of *Taksu* power. The ritual value in the performance of *Wali Topeng Sidhakarya* can be found from the use of facilities and using various ceremonies which are important to fulfill before the performance. Apart from that, in carrying out the *upācāra yajña* and at the same time presenting the *Wali Topeng Sidhakarya* as mentioned above, many ceremonial facilities are needed that must be fulfilled, this shows that there is an element of inculcating ritual educational values in the form of knowledge for Hindus which is very important to know and understand.

## Conclusion

Art in Bali generally comes from local wisdom of regional culture which in its performances is full of moral messages from religious teachings, one of which is the *Bebali* Dance (Ceremonial Dance), namely the *Wali Topeng Sidhakarya* dance. Historiographically, *Wali Topeng Sidhakarya*, according to the *Lontar Bebali Sidhakarya*, is quoted from several reliable sources which state that the performance of *Wali Topeng Sidhakarya* begins with the story of the curse of a Brahmin, namely Brahman Keling on the people of Bali for his disappointment with King Dalem Waturenggong when the *upācāra yajña Agung Eka Daśa Rudra* was held at the temple. *Besakih* eventually becomes the *Pamuput* (end) of the *upācāra yajña* implementation so that the process becomes *Sidhakarya* (blessed). The essence shown in the performance of *Wali Topeng Sidhakarya* is more directed at the process of purification or purification which has a major influence on the spiritual process of purifying human beings and the natural environment.

In an *upācāra yajña* performed by *Wali Topeng Sidhakarya's sasolahan*, it is actually in line with the *Veda Puja* performed by the *Sulinggih* as the founder of the work. For this reason, the *sasolahan Wali Topeng Sidhakarya* does not only focus on the *Topeng Dalem Sidhakarya* performance, but covers the entire performance, starting from the *pangelembar*, storyteller and closing. *Upācāra yajña* is believed to be imperfect if it has not presented the *Wali Topeng Sidhakarya*. The performance of *Wali Topeng Sidhakarya* carries out three main concepts according to the teachings of Hinduism, namely *Satyam* (truth), *Śiwam* (holiness) and *Sundaram* (harmony). Thus the *Wali Topeng Sidhakarya* is a sacred dance which is believed to be able to provide the gift of welfare and as a manifestation of the balance of *Bhuwana Agung* and *Bhuwana Alit*. The religiosity inherent in the *sasolahan Wali Topeng Sidhakarya* includes aspects of belief (theology), religious practices (ritualistic), practice, appreciation (*ihsan*), and knowledge which explicitly contribute to the inculcation of values in Hindus so that they can be in the order of values of Hinduism as a basic foundation in the development of Hindu self-spirituality

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