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# Wayang Gana Murti Performance in Rsigana Ceremony

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**Abstract**---This research was intended to discuss and explore three formulated terms. 1) Why is the Wayang Gana Murti performance held in the Rsigana ceremony at the Pujung Sari Traditional Village, Tegallalang, Gianyar? 2) What is the process for the performance of the Gana Murti Wayang in the Rsigana Ceremony in the Pujung Sari Traditional Village, Tegallalang, Gianyar? 3) What are the implications of the Wayang Gana Murti performance at the Rsigana ceremony on the social, religious and cultural life of the people of the Pujung Sari Traditional Village? The purpose of this study in general is to analyze in depth the performance of Wayang Gana Murti in the Rsigana ceremony, hopefully it can be used as a reference and applied to Hinduism and Balinese culture.

**Keywords**---ceremony, community, culture, religious, Rsigana.

## Introduction

In interpreting Hindu teachings, *Wayang (Puppet)* has an important role for Balinese people. The performance related to the implementation of the Rsigana ceremony in the Pujung Sari Traditional Village, Tegallalang, Gianyar is the Wayang Gana murti performance. According to Goris, Bali emphasizes the religious nature of rural communities, and on personal and social religious concepts with Balinese Hindu influences. The execution of the Rsigana ceremony by the Sulinggih, related to the Caru Rsigana, Rsigana Tebasan, Kober Rsigana, and Rsigana Mantra, accompanied by the Gana Murti Wayang Performance, is the essence of the concept of unification of meaning. The Wayang Gana Murti performance by Dalang Made Puasa, packs a staging play that is considered haunted and sacred specifically for the Rsigana ceremony. As a *ruwatan*, wayang performances are performed not only in Bali but also in Java. On sacred dates in Surabaya and Jakarta, wayang is staged for mass *ruwatan* for those whose births are less fortunate. Relin explained that the *dalang (puppeteer)* has the task of purification, ritual, and cannot be carried out by all puppeteers. The study of the Shiva Gama Texts states that Bhatara Guru cursed himself to be Kala Rudra and followed Dewi Durga. Then Sanghyang Trisemaya made a stage and installed screens to perform wayang. Bhatara Iswara became the puppeteer accompanied by Bhatara Vishnu, accompanied by the *reddep harp*, so that it became the origin of the existence of wayang art which functions as a medium of worship (Yan & Bramwell, 2008).

In connection with this research, the following problem can be formulated. 1) Why is the Wayang Gana Murti performance held in the Rsigana ceremony at the Pujung Sari Traditional Village, Tegallalang, Gianyar? 2) What is the process for the performance of the Gana Murti Wayang in the Rsigana Ceremony in the Pujung Sari Traditional Village, Tegallalang, Gianyar? 3) What are the implications of the Wayang Gana Murti performance at the Rsigana ceremony on the social, religious and cultural life of the people of the Pujung Sari Traditional Village? The purpose

of this study in general is to analyze in depth the performance of Wayang Gana Murti in the Rsigana ceremony, hopefully it can be used as a reference and applied to Hinduism and Balinese culture (Octavianna et al., 2020; Suartika, 2015).

*Religious Theory.* In relation to this research, religious emotions is a physiological and psychological phase, with religious emotions a person has a sense of awe of things that are supernatural and sacred, which is a vibration of the soul that fosters belief in something magical. The appearance of the Wayang Gana Murti by the *dalang* I Gede Puasa based on feelings and vibrations of the soul as a medium for religious rituals deepens people's beliefs. The five components in Kuncoroningrat's theory of religion are closely related to one another as a reciprocal relationship. *Semiotic Theory.* The sign is a form of a unified relationship between two aspects between a means/tools or a signifier with the concept of signifying (Elam, 1980). The process of staging Wayang Gana Murti in the Rsigana ceremony includes the preparation of tools and places, the staging process, the process of dicanization of Gana's coronation as Rsi, Dewa Gana as the melting of the *dasa mala*, the purification of Gana through jnana, and Wayang Gana Murti as the *somya*, is a semiotic game or sign stated by Elam, namely the sign as a manifestation of the unified relationship of two aspects between the means of puppet performances with the concept of the Rsigana ceremony. The appearance of wayang forms, sedatu and tridatu threads, *dapdap* branches, banana trees in wayang boxes, shapes, and roles of real characters are markers. *Reception Theory.* Kutha Ratna (2006), which reviews the theory of the reception of Hans Robert Jauss, states the reader's attitude towards a literary work as acceptance, reception, response, reaction is reception theory. A broader meaning is said that without listeners, viewers, viewers, connoisseurs, and other users called audiences, the entire cultural aspect seems to lose meaning. The reader in this case is the community as actors of culture and religious ceremonies can freely interpret and imply the puppet performances according to the abilities and insights of the community (Tosun, 2006; Zaza et al., 2000).

## Research Methods

This study was designed using qualitative data supported by quantitative data from two sources, namely primary and secondary data to support the accuracy of the research results. The main concern is the reasons, processes, and implications according to the nature of the object as a study of religion and culture. The researcher in this case went directly to the location acting as the main instrument with stationery, interview guides and camera-photos, in collecting data using in-depth interview techniques, observation and documentation techniques.

## Discussion

### *Reasons for the Wayang Gana Murti Performance at the Rsigana Ceremony*

*Theological Reason.* That is the forerunner of the Wayang Gana Murti performance in the Rsigana ceremony in the Pujung Sari Traditional Village, Tegallalang Gianyar, is textually contained in the Ganapati tatwa lontar, Siwagama and in context sees the phenomenon that there is no relationship, function and meaning of wayang performances with the Rsigana Ceremony. *Mythological reasons.* Myths related to Lord Gana supernatural beings able to reveal, increase the degree of codification of beliefs, also maintain and strengthen morality, ensure the efficiency of rituals. *Reasons for religious ceremonies.* There is no relationship between function and meaning wayang performances with the Rsigana ceremony. The role and strategic position of wayang performances are functional and meaningful so that wayang performances are appropriate and play an important and necessary role in the Rsigana ceremony. *Cultural reasons.* To form a higher and capable culture maintaining the preservation and strengthening of the art of wayang in conjunction with the Rsigana ceremony, the Gana Murti Wayang Performance, there has been a process of deepening and re-appreciating the existence of wayang culture which is pursued through several deepening of functions and strengthening the role of wayang performances (Guldenmund, 2000).

The reason for using the figure of Lord Gana. Gana Murti puppet performance in the Rsigana Ceremony cannot be separated from the function and role of Lord Gana as a savior, benefactor, *meuat*, and purify (*vighneswara*, *vinayaka* and *penglukat*). Give Bhatara Guru so that he has extraordinary supernatural powers (superpower), superior qualities, intelligence, intelligence which includes spiritual intelligence, intellectual intelligence and emotional intelligence. Ganesha also has other names, namely Ganadipa which means the leader of all Ganas, Bhavatmaja which means son of Shiva, Heramba which means someone close to Shiva, Gajanana which means having the face of an elephant.

### *The process of staging the Wayang Gana Murti in the Rsigana Ceremony*

*Preparation of tools and places.* Weak wayang performances do not require special place preparation. Preparation of means for puppet performances for the organizers to prepare banana stems, *dapdap* wood branches, *tukelan* thread (*sedatu* thread) or (*tri datu* thread), offerings for offerings and *kepeng* (money *bolong satakan*). *Staging Structure.* The *dalang* who performs the performance first cleans/purifies himself, prays at Sanggah Taksu. Departing from home to the place where the puppeteer performs his obligations according to the instructions of Lontar Dharma Puppet. *The Process of Coronation of Lord Gana as Rsi.* Reaching the priesthood level in the life of the general public through the Diksa process. The process of self-purification of all religious people which deepens the teachings of Hinduism, through torture a person will achieve liberation. The coronation of Lord Gana as a brahmin with the title Rsi for the grace of Lord Shiva as a father and teacher, is a process of disanization through residence. With the grace of Aji Cintamani, Aji Herstawarya, and spells of power and priestly knowledge, he is called Sanghyang Rsigana.

*Lord Gana as the Dissolution of Dasa Mala.* Bhatara Guru assigned Gana to bear his mother in the grave, by the grace of Hastewarya and Aji Cintama's sacred knowledge, Ghanastawa and Dharmajatining sarira. Lontar Korawasrama mentions that Ganesha-Sanghyang Vigana is the character of a *wiku* (priest) who hugs (*meruwat*) humans who are full of sins, symbolizing the manifestation of Goddess Durga. All the qualities of wrath, mental illness and all defilements; papa-catastrophe *klesa*, *dasa mala*, *The Purification of Lord Gana through Jnana.* Fellow super power, Durga Durga Murti as the pinnacle of Durga's supernatural powers, Lord Gana also with Gana Murti's supernatural powers. The purification of Gana through *jnana* with strength, self-control and the grace of Bhatara Guru, was able to restore the form of Durga Murti to Dewi Uma. *Wayang Gana Murti as the patron.* In carrying out the Rsigana ceremony, there is a ritual around the ceremony venue with Banten Gana, Kober Gana, Tirta Gana, and the participation of Wayang Gana Murti. Thus, the performance of the Wayang Gana Murti plays an important role in the implementation of the Rsigana ceremony as the performer (Martin & Siehl, 1983; Cooper, 2000).

### *Implications of the Wayang Gana Murti performance in the Rsigana ceremony on the religious social and cultural life*

*Implications for Hinduism.* Through the wayang performances, Gana Murti gets the guidance of religious norms and teachings, so that they are able to understand, understand, and deepen the teachings of Hinduism, thereby strengthening and strengthening religious beliefs. *Implications for Cultural Arts.* The Wayang Gana Murti performance has an effect on the art of wayang, can survive sustainably and grow in the future, it will play a very important role in religious ceremonies, will be stronger, have a function and meaning in the Rsigana ceremony. So that there is not only wayang performances to accompany religious ceremonies". *Implications for the Religious Social Life of the Community.* With the values of taqwa, decency and ceremony, art is present to increase the spirit of mutual cooperation and religious social values that can build strength or uniqueness, be more diligent and confident in religious social life will get protection and moral support to always carry out *yadnya* ceremonies (Banerjee & Bloom, 2013; Bellah, 1970).

## **Finding**

*Factual Findings.* The community of the Pujung Sari Tegalalang Indigenous village, Gianyar, as the statement of the Bendesa Adat and several community leaders and residents, can accept and welcome the presence of the Wayang Gana Murti performance, as a medium for religious rituals to provide deep feelings and vibrations of the soul to foster trust in beliefs among the community so that it is functional and meaningful in relation to the Rsigana ceremony (Arifinsyah & Sofian, 2021). As a puppeteer, he feels happy because of the reaction of the people of Pujung village. Sari accepted the presence of the Wayang Gana Murti puppet show, which could function and be meaningful in relation to the Rsigana ceremony. People in other villages, such as Sangsit Singaraja, Pupuan Tabanan, Dalung Badung, Pundukdawa Klungkung villages also enjoyed the performance of Wayang Gana Murti in the Rsigana ceremony as a new discovery full of meaning. *Gana Murti Puppet* performance in the Rsigana Ceremony, with stories from the characterization of Dewa Gana to the purification of Gana around the venue for the ritual ceremony, the hope of the people of Pujung Sari Village should be that it can be staged because it can provide an understanding of the meaning of the Rsigana ceremony, so that it can strengthen people's beliefs (Rohani, 2019).

## Theoretical findings

- The religious system (Koentjaraningrat, 1987), namely: 1) religious emotions, 2) belief systems, 3) rites and ceremonies, 4) rites and ceremonies, 5) religious people. Religious emotion is a physiological and psychological phase, which is related to this research, a person who is possessed by religious emotions has a sense of awe of the occult, which is a vibration of the soul that fosters belief in something magical. The Wayang Gana Murti performance by Dalang Made Puasa is based on deep feelings and vibrations of the soul, as a medium for religious rituals that can give a feeling of growing a sense of trust and confidence in the community. Humans as a component in the religious system have a collection of social organizations that adhere to beliefs and carry out ceremonial systems, as well as ceremonial equipment. In religious theory, the five components are closely related to one another as a reciprocal relationship. This description shows that the religious theory is in line with the reality of the research rationale for the performance of the Wayang Gana Murti in the Rsigana ceremony.
- A sign as a manifestation of the unified relationship of two aspects between a means / tools / markers with mental concepts or signifying (semiotic theory expressed by Elam 1980). The process of staging the Wayang Gana Murti in the Rsigana ceremony which includes; preparation of tools and staging venues, staging structures, puppet performances of Sudamala, the process of dioxanization of the Coronation of Dewa Gana as Rsi, Dewa Gana as the melting of the *dasa mala*, Purification of Dewa Gana through *jnana*, and Wayang Gana Murti as the host. This is a semiotic game or sign stated by Elam, namely a sign as a manifestation of the unified relationship of two aspects between the means of puppet performances with the concept of the Rsigana ceremony. Wayang Kulit performances can be seen in various markers and markers, the appearance of wayang forms, *sedatu* and *tridatu* threads, *dapdap* tree branches, *gedebong* (banana tree), *kropak* (wayang box), are actually markers. Each character who appears in the wayang performance carries a marker, each, such as shape, color, carving, will display a marker of the wayang character. In wayang performances there is a semiotic game where the role of a good character will always coexist with the role of an evil character. The research on Wayang Gana Murti staging is closely related and in line with the semiotic theory of the Elam Concept.
- Kutha Ratna (2006), reviews the theory that the reception is a theory from Hans Robert Jauss, states that reception theory is the reception, acceptance, reaction, response, and attitude of readers towards literary works. According to Kutha Ratna (2006), that reception theory in a broader sense is said that without viewers, listeners, spectators, connoisseurs, and other users called audiences, the whole cultural aspect seems to lose meaning. The reader in this case is the community as actors of culture and religious ceremonies can freely interpret and imply the existence of the puppet performance according to the abilities and insights of the community. The form of reception that underlies this research is in accordance with the implications of the performance of Wayang Gana Murti in the Rsigana ceremony for Hinduism, arts and culture and social life, religious society, because the data is extracted from responses to acceptance, reception, responses, reactions, and attitudes of the community. In this context, the reception theory is in line with the reality of research on the performance of Wayang Gana Murti in the Rsigana ceremony in the Pujung Sari Traditional Village.

## Conclusion

- The reason for the performance of the Wayang Gana Murti in the Rsigana ceremony in the Traditional Village Pujung Sari Tegalalang Gianyar includes a) theological reasons, namely the text and context of the forerunner to the performance of Wayang Gana Murti in the Rsigana ceremony, b) mythological reasons, myths related to the character of Dewa Gana, supernatural beings are able to reveal, enhance the degree of codification of beliefs, maintain and strengthen morality, c) reasons for religious ceremonies, namely that there is no link between the meaning function of each wayang performance and the Rsigana ceremony, d) cultural reasons for establishing a higher culture and being able to maintain and strengthen the art of wayang.
- The process of staging the Wayang Gana Murti from the beginning, the Dalang opens Wayang Kropak, until the Wayang Kayonan is plugged in is a sign that the puppet show is finished, including 1) Preparation of tools and places 2) Performance structure, 3) Dioxanization process for the Coronation of Dewa Gana as Rsi, 4) Dewa Gana as an amalgamation of *dasa mala* 5) Purification of Dewa Gana through *jnana*, 6) Wayang Gana Murti as the host.
- The implications of staging the Wayang Gana Murti in the Rsigana ceremony consist of 1) The implications for Hinduism are: through puppet performances, Gana Murti gets religious guidance, so that they are able to

understand, further strengthen a belief in Hindu religious teachings. 2) The implications for cultural arts are: wayang art can survive, be sustainable and develop, in the future it will play a very important role in religious ceremonies, it will be stronger, have a function and meaning in the Rsigana ceremony, in the end there is only wayang performances to accompany religious ceremonies". 3) The implications for the socio-religious life of the community, art exists to increase the spirit of mutual cooperation and religious social values that can build strength, be more diligent and confident in religious social life will get a protection and moral support to always carry out *yadnya* ceremonies.

### *Suggestions*

- Preservation, care and maintenance and even development of in the form of wayang art, it really needs attention and responsibility from all parties.
- It is hoped that the puppeteers and the next generation should has the responsibility to strive for the maintenance and development of this wayang art form which must be considered and realized with various creativity.
- To the Gianyaar Regional Government and the Bali Provincial Government through the Department of Culture should pay attention and provide guidance so that the wayang arts can survive and even develop so as to support the public's interest in caring for wayang arts. Competent parties such as observers and lovers of wayang art, cultural observers, traditional institutions, local governments, are expected to provide opportunities for work opportunities, moral support and financial support.
- To the next researchers, should study critically, more intensively and more detail to strengthen the existence of wayang art. This research can be used as study material for further in-depth research.

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