



BOTANICAL THEOLOGY IN AJI JANANTAKA TEXT

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Abstract

Lontar Aji Janantaka contains a story about the use of wood for Balinese buildings. The wood used has been determined according to the building formation, namely the part of the holy place (*sangah*), residence, kitchen, rice storage area (*gelebeg*), and others. Each building has its category in terms of the wood used. This classification is based on the mythology in which the wood grows from the incarnation of people affected by leprosy. The people affected by the disease came from different groups, such as kings, patih, demungs, kasinomans and others. Each of these classes of society incarnated into certain trees. The trees are also used in different buildings. For example, the king class is positioned as wood for the building of the holy place and so on. The lower the class of society, the type of wood that becomes its incarnation is also used in buildings with a lower position. This indicates that the tree used has theological value, so that the exposition used in analyzing the text is through botanical theological studies.

Key words: theology, botany, wood, mythology

I. Introduction

Lontar as a meaningful cultural product has raised the image of Balinese tradition in the midst of the socialization of world society. This cultural heritage has also provided an aura of nobility and transmitted the excellence of Balinese thought, especially the noble values of ancient wisdom. The tradition in Bali has a long historical journey and an old age along with historical, religious, philosophical, medical, literary and other high scientific values. Lontar recording the Balinese thought until in its present form is a historical witness and becomes a historical cross section of literacy; civilization with character. Balinese manuscripts in the history of Balinese civilization show the progress and intelligence of Balinese people.

The inheritance of the lontar tradition in Bali continues from generation to generation in an atmosphere of spirituality and purity of conscience. The Balinese people believe that lontar is a vehicle for Sang Hyang Aji Saraswati, namely the manifestation of Ida Sang Hyang Widhi (God) as a source of knowledge. Once every 6 months, to coincide with the Balinese calendar calculations on Saturday, Kliwon Wuku Watugunung, lontar offered Saraswati offerings. On this day the community presents various offerings from Saraswati day. The next day on Sunday, Umanis Watugunung, the Balinese people brought *toya kumkuman* (holy water) early in the morning to the springs or beaches to carry out the Banyu Pinaruh ceremony (welcoming the drop of knowledge). The panglingsir (knowledgeable parents) in Bali explain the word Saraswati into two basic forms, namely 'saras' and 'wati'. 'Saras' is translated as *mraga toya, dangan mes membah* (the person in the form of water, so easy to flow or something that flows) and *kecap bebaos sang mraga wagmi sajroning mabebaosan* (words of a wise person when giving advice). 'Wati' is translated as *adrué* (owner). From that description, the word Saraswati is translated by *Ida*

Sang Mambek Toya tur Wagmi Sajroning mabeaosan which means He who flows the holy water of knowledge. Saraswati is the source of all sources of wise words (*mruga wagmi*). Therefore, Dewi Saraswati is also nicknamed Dewi Wagmiswari (goddess of words) or Wagmimaya (magic words). Other nicknames to honor Dewi Saraswati as a source of knowledge, namely Putkari Dewi, Bhatari Dewi, Sarada Dewi, and Brahma Princess. That is Saraswati, the Goddess of knowledge and wisdom in the form of *tastra* (Balinese script manuscript) residing in the lontar (Rai Putra, 2015: 2).

The lontar manuscripts in Bali are sacred as "heirloom temples", a holy place built with selected words. The essence of the hundreds of lontars in Bali has a main theme, namely Jnana which contains theological-philosophical doctrines, ethics contains moral teachings and taste, namely magical aesthetic-religious (Agastia, 1987: 40).

Lontar, which comes from the word *ron tal* meaning leaves of tal (*Borassus flabellifer*) which is dried and used as a manuscript, is a classic Indonesian literary work. Robson stated that in Indonesian literature there is something important, namely as the spiritual heritage of the Indonesian (Agastia, 1987: 57). That is why the ancestors and their heirs make the existing lontars sacred in order to appreciate and live the spiritual teachings implied in them. Efforts to make it sacred must be maintained by the next generation in order to have magical power so that generations who want to study get metaphysical vibrations to know the essence of the lontar contents.

According to Cika (2006: 2) the grouping of lontars in Bali, especially those in Gedong Kirtya, Singaraja is classified into 6 (six) types, namely: (1) Veda, including Veda, Mantra, Kalpasastra. (2) Religion includes palakerta, sasana, Niti. (3) Wariga includes wariga, Tuttur, Kanda, Usada. (4) Itihasa, including Parwa, Kakawin, Kidung, Geguritan. (5) Babad, including pamancangah, Usana, Uwud. 6) Tantri includes Tantri, Satua. Based on the previous grouping of lontars, one of the lontars used as a reference in choosing materials to build a shrine or a house was Aji Janantaka. Lontar Aji Janantaka is a story characterized by myth or mythology, which tells of the Janantaka kingdom all affected by a disgusting leprosy that causes death and is reborn into a wooden tree. That's where Ida Bhatara Dharma comes from heaven to give the gift of cleansing so that all wooden trees can be used and functioned properly. This indicates that there is a realm of theological explanation in the area of botanical principles.

The botanical theology of Aji Janantaka is unique because there are provisions for trees that can be used by buildings and it is also forbidden to be selected as buildings because based on Aji Janantaka's story there are trees that have been purified so that people tend to use the wood as a means of *yajña* (offering) ceremonies, the flowers are used as hair ornaments during wedding ceremonies, and the wood is used as building material. There are also trees that are still covered with *mala* or defilement that do not receive the gift of Ida Bhatara Dharma, so this request must be avoided to become a holy building or a residential building.

II. Discussion

The synopsis in the text of Aji Janantaka begins with a Janantaka kingdom led by a king named Prabhu Pratipa. The king had officials such as patih, punggawa, tumenggung, perbekel, kasinoman, and pecalang. Then it was told that the Kingdom of Janantaka was hit by a terrible disaster in the form of leprosy that befell the king and all his officials and society. It is said that this disease cannot be treated and cured by *usadha*. So the eldest patih was sent to face Bhatara Dharma in heaven so that he would be willing to treat the disease that befell the king and the entire Janantaka community.

Arriving the patih in front of Bhatara Dharma while paying respect. The discussion continued until finally Bharata Dharma said, "O patih, if leprosy afflicts the king and the whole society, this disease will not be able to be cured by *usadhas* or other healers,

including the Shiva-Buddha Priests, and I am not willing to grant pangêlukatan. But if the king and all Janantaka people are willing to leave their territory, then I am willing to give tirta as pangêlukatan. The patih replied, okay then where should I go to? Then Bhatara Dharma said, go to the forest called Pringga Forest (Wana Pringga). Alright, I will obey Bhatara's orders. Then accept the tirta pênglapas prêmâna from Me who uses the means of sêdah-apon (betel leaf smeared with pamor) distributed to each, and must be eaten when arriving at Wana Pringga, I give 1 month 7 days you will all die and will grow into wood, there I will give pangêlukatan to the king and all society.

The Patih returned to Janantaka to convey what Bhatara Dharma had told Prabu Pratipa. Then the king instructed all patih, punggawa, the whole community to leave the Janantaka Kingdom to go to Wana Pringga. After 1 month 7 days in the forest they all died and grew into wood. The king grows into jackfruit wood, patih grows into teges wood, arya grows into benda wood, rangga grows into sentul wood, the demungs grow into purple wood, tangi, Demang grows into kladhyan wood, tumenggung grows into kepundung wood, pacalang grows into boni wood, prebekel grows into bengkel wood, kliyan banjar grows into pulet wood, besides that the entire body becomes various other types of wood.

As promised by Bhatara Dharma to come to the Forest to chant by chanting the Vedic Mantra and with yoga, then Bhatara Dharma said: be well with the purity of my heart, so I grant you a spiritual remedy for *dasa mala*, *lebur danda upata*, *upadrawa*, *saletih letuhin kawula hyang sami*.

The request was granted by Bhatara Dharma and said: O you wood that comes from humans, listen to My words, and remember your profession when you became a human. Prabhu Pratipa becomes jackfruit wood whose core is called tewel, Patih becomes teges wood, which is teak, because what you really say is called teak. The arya became bedha and tehep wood because they were firm. The rangga become sentul wood because your mind is firm and doesn't shake. The demungs become purple wood, tangi, because you are good at giving advice to the king. The Demang become keladian wood, because you are good at using strategy in warfare. The Tumenggung become kepundung wood because you are still in your stand. The perbekel become bengkelwood because you are good at manners. The keliyan banjar become taru boni mawoh because they are smart in people's lives. Kasinomans become pulet wood, likewise your kind becomes kalimuh wood because they never refuse any orders that are ordered to always be carried out.

Furthermore, Bhatara Dharma said: O you, all wood that was previously exposed to incurable leprosy, later it may not be used as a Parahyangan building or a holy place, but may be used as a residential building. From now on until the end, if a human uses it as a construction material for a Parahyangan or a holy place, hopefully they do not find happiness, the world will fluctuate, as a result of which the holy place is entered by the element of bhuta kala, the demon of the jinn. After that, a kind of wood that smells good comes to face Bhatara Dharma, including white chrysolite, yellow chrysanthemum, sari wood, menyan wood, to ask for pangêlukatan. That place is called the fragrant forest, then Bhatara Dharma performs yoga to say the Veda mantra and all the wood with fragrant begging for pangêlukatan, then all the taru merik is cleans with glorious puja. Followed by giving the title to wood that smells good like sandalwood, taru sari is brahmana kêmênuh, you are the king of wood. Majegau wood and cempaka putih have the title brahmana kênitén, cemara pundak wood, yellow cempaka has the title brahmana manuaba, dhamulir, kuwanditan, kajimas, boni sari, piling has the title of brahmana mas. Taru pulé, taru mengan, bêtawas, gempinis, waru lot have the title of brahamana but lower. Kaliasêm wood because it is the embodiment of kala, but because you have obtained a pangêlukatan you have the title of Buddha Brahmana, you can be used as a building for a holy place because gods and bhuta are side by side.

However, the wood of the three brothers, namely gempinis, bayur, and bëntawas wood, can be used as a building tool for any building, whether it is a holy place or a house. Likewise, all wood that smells good should be used as a means of building a holy place. When making pratima, it is appropriate to choose wood that smells good. Like this is the philosophy: sandalwood is the embodiment of Paramasiwa, majagau wood is the embodiment of Sadasiwa, cempaka putih wood is the embodiment of Sanghyang Siwa called Siwa Tiga. But later all the fragrant wood is the embodiment of Brahmana. As well as all wood with fragrant awarded their respective titles. However, there are woods that do not get pangêlukatan because they are late, namely cempaka hijau (cempaka wilis) because their minds are shaky and always think negatively, you will later be called kasépan wood or called basé wood, and may not be used as a building for a holy place or other places.

After that, seven types of wood came again and when the four brothers asked for pangêlukatan, Bhatara Dharma gave gifts including: slampitan wood, sidhêm wood, balalu, miying katêkêk, juwêt, later he would be used as a building material for storing rice, a kitchen, while four siblings became kalikukun, kalimoko, kala bang, klampwak, kalicung can be used aswedge (lait), as a bow, becomes the upper part of the entrance, such as dedanga, jajênêng, ulap-ulap, because it is an antidote to the dangers that have the house. In addition to giving gifts to all wood, Bhatara Wawu Rawuh (Bhatara Dharma) also bestows pangêlukatan to all flowers, but there are flowers that do not get pangêlukatan including jempiring alit flowers, salikonta flowers, then cursed the flower so that it cannot be used as a means of offering (bantên). The salikonta flower is cursed so that its juice is eaten by caterpillars, and the nyuh flower is cursed by eating ants for its essence.

2.1 The Structure of Aji Janantaka Text

The Aji Janantaka text consists of several elements, such as character, characterization, incident, plot, setting, theme, language style and message. As illustrated below:

a. Figure

The main character is Prabhu Partipa, the position of a King as the reason for the observer to place him as the main character, the additional main character is Bhatara Darma, which is described by the observer as sitting in heaven. Accompanying figures are positions such as patih and his subordinates as well as the people of the Janantaka kingdom.

b. Incident,

The incidents contained in Satua Aji Janantaka were: (1) The pain of the King and the people of Janantaka. (2) Bhatara Dharma received an envoy from King Janantaka. (3) Bhatara Dharma felt compassionate, and gave the gift of Tirta to Deliver Pramana. (4) The king and the people of Janantaka went to the Pringga Forest. (5) Bhatara Dharma came to the Pringga forest. (6) Bhatara Dharma welcomed by gempinis and bayur wood. (7) Every wood is given a gift according to its profession. (8) Wood that was previously affected by leprosy and cannot be aroused is prohibited from being used as a sacred building. (9) Cempaka wilis is not allowed to be used as a building because it has not received the gift (10) Ida Bhatara Dharma's return to Heaven.

c. Plot

When viewed from the arrangement is straight grooved, namely starting from the initial, middle and final stages. Meanwhile, if seen from the type of plot, Aji Janantaka has a loose line because the development is not only centered on the main character but also involves other characters.

d. Background

The setting which relates to the setting of the story is place, time and event. Such as the setting of Places: Janantaka Kingdom, Loka Swarga, Alas Pringga. Time Background: 1 month 7 days, Setting: Sad, Happy.

e. Theme

There is a theme in the story of Aji Janantaka, which is the virtue of some trees and flowers that are good for building gardens and trees that are not suitable for building housing and shelter and are used for ritual purposes.

f. Language style

The language styles contained in Aji Janantaka teks are: contradictory language styles called Antithesis, and there is also a comparative language style, namely Simile.

g. Mandate

The mandate contained in the Aji Janantaka regarding holiness is an important thing in life. When the defilements are still present in the self, the self will not be able to express the qualities of the immaturity within.

2.2 Theology in Aji Janantaka Text

The term "theology" is more often interpreted as a branch or part of religious science that discusses divinity. Among Hindus, this theological term is still not fully understood and accepted. Hindu society tends to call it Tatwa. Therefore, in order not to cause misinterpretation, the term "theology" will first be given an understanding in accordance with the context of the discussion about the relationship between the nature, man, and God. In the context of this discussion, theology is interpreted as a Hindu value or teaching related to the existence of God. Therefore, the free meaning of theology in this context is a way of "presenting" God in every aspect of human activity, including in the use of natural resources including trees as building materials for Balinese architecture. Academically, theology is interpreted as a concept of thinking and acting which is connected with the "Godhead" who creates and regulates humans and nature. So there are three centers of attention in this discussion, namely; God, man and nature, all three of which constitute a "one unit" relationship that is not only functional, but also spiritual (Compiler Team, 2011: 5).

Thus theology can be interpreted as a concept of thinking and acting by humans related to or related to their environment, by integrating physical (natural) aspects including humans and non-physical and non-empirical ones, namely God, so to review theology in Aji Janantaka's text, it can be seen in quotations below this:

kautus sira ki patih maparek ring palinggih Bhatara Dharma, maring swarga. Gelis carita, jeg manangkil ring Bhatara Dharma maka putra antuk Ida Bhatara Siwa Dharma (Aji Janantaka 1b)

Patih Matuha was sent to meet Bhatara Dharma in heaven. Long story short, meet Patih Matuha before Bhatara Dharma who is the son of Bhatara Siwa Dharma (Dwitayasa 1b)

Based on the quote from the text of Aji Janantaka above, there is a theological meaning that the Janantaka kingdom sent their Patih (prime minister) to meet Bhatara Dharma to ask for healing for the illness that befell the Janantaka kingdom. In this quote, Prabu Pratipa believed in God in manifestation as a healing God, even though Bhatara Dharma did not directly confer healing because the disease that befell was classified as incurable except by penance on condition that he left his kingdom to go to the forest for 42 days, on the guidance of Bhatara Dharma. After in the forest there are rituals that must be done to get cleansing or tanning as the text conversation below:

mojar Bhatara Dharma, ring wana pringga puniku ngaran, kawenangan ira jenek alungguh. muah umatur sira patih, yan mangkana hulun anedha nugraha ri paduka Bhatara, pisan mangda gelis hulun pejah sawatekin janmane sane keneng cendala cukil daki. Umojar Bhatara Dharma, yan mangkana iki gaweakne ring hulun tirta panglepas pramana, muang sedah ingapon pada masewiji, panganan yan sira wus dateng ringwana pringga, laminya salek saptangwe, sira ring wana

pringga pejah pwa sira. Yan sira wus pejah wenang ingsun anglukat sira (Aji Janantaka 2b-3a)

Bhatara Dharma said: “stay in Pringga Wana (forest of Pringga), that's where you and all your retainer and society live”. Said Patih Matuha: “then I obey the command of Paduka Bhatara, so that I and all humans who are affected by disease will die immediately”. Bhatara Dharma said: “if so, I will make holy water to release your spirit by means of betel leaves smeared with lime on each person, eat when you arrive in the Pringga forest within 1 month and 7 days in Pringga wana, you will die. If you have died then I will purify you” (Dwitayasa, 2b-3a).

The implied meaning in the conversation between Bhatara Dharma and the Patih is that humans have three layers of the body called *tri sarira*, covering the physical layer, the subtle layer and the soul layer, when the physical layer has been affected by a disease which is classified as incurable then the best way is to leave the gross body. In order to find a new body in order to continue the evolution of the soul, through this process the soul is freed from the previous body so that when it is reborn, it can be free from the diseases it suffered during the previous life. The power of grace from Bhatara Dharma is able to cleanse and purify from *mala* or dirt of sins suffered by all residents of the Janantaka kingdom. This text also emphasizes that death is not the end of life but the evolution of life towards the good and beneficial. In accordance with Bhatara Dharma's promise to reward them after death and eventually they grow into various types of trees as described below:

prabhu nangka lese mengaran ketewel, pepatih teges, ng, kayu jati, apan teges sujati ujarta muwang idepta ngaran sira taru jati, sira arya benda mwang tehep, ng, apan tehep pangastitine ring awak, rangga sentul, ng, apan manakta kuncangkancing, sira dmung taru ungu, ng, prajnyan sira mapungunring sang prabhu, dmang taru kladian, ng, apan sira wruh ring naya upaya kalaning kasenapati, tumenggung taru kapundung, pageh ring idep rahayu, prebikel taru bengkel wruh sir amitatwa lawan wang sujanmaniya kabeh. Kliyan banjar boni mawoh, ng, wruh angalap kasor ring wang sujana. Taru pulet kasinoman juru arah lawan sasamaniya kabeh. I taru kalimanuh ia tatan tiwaling ujar, sapatuduh ia lumaku. Mwah mojar Bhatara duh sira taru sujanma, ng, rengwakna pawarah ingsun ring kita, ingsun asung wara nugraha maring kita, sesanakanta sehananing kakneng gring-gring cukil daki, ayua sira dadi parhyanganing dewa, apan sira kakneng agring tan yo

Prabhu Pratipa becomes jackfruit wood whose core is called *tewel*, Patih becomes *teges* wood, which is *teak*, because what you really say is called *teak*. The *arya* became *bedha* and *tehep* wood because they were firm. The *Rangga* become *sentul* wood because your mind is firm and doesn't shake. The *demungs* become purple wood, *tangi*, because you are good at giving advice to the king. The *Demang* become *keladian* wood, because you are good at using strategy in warfare. The *Tumenggung* become *kepundung* wood because you are still in your stand. The *perbikel* become *bengkel* wood because you are good at manners. The *keliyan banjar* become *taru boni mawoh* because they are smart in people's lives. *Kasinomans* become *pulet* wood, likewise your kind becomes *kalimuh* wood because they never refuse any orders that are ordered to always be carried out. Furthermore, Bhatara Dharma said: O you, all wood that was previously exposed to incurable leprosy, later it may not be used as a *Parahyangan* (shrine) building or a holy place, but may be used as a residential building. From now until the end, if a human uses it as a building material for a *parahyangan* or a holy place, hopefully they don't find happiness, the world will fluctuate, as a result of the fact that the holy place is entered by the element of *bhuta kala*, the demon of the jinn.

The quote from Aji Janantaka text above describes the concept of reincarnation which is one of the beliefs of Hindus, all inhabitants of the kingdom of Janantaka who are affected by leprosy have the opportunity to be reincarnated into useful wood according to their profession in their past life. This concept is called pantheism, which is that the spark of God resides in every creature, whether living or inanimate. From this story, we can also get a message that humans can reincarnate into plants or trees, and vice versa, animals or plants have the right to be born into humans if there is a gift from God, as rituals in Bali such as animal sacrifice, one of the goals is to increase the evolution of their life at the time.

In addition, the growing wood that has been awarded by Bhatara Dharma is recommended to be used as a shrine or a house building. Certain wood as a traditional Balinese building material according to Aji Janantaka's text is the most popular wooden building material in the world, at least until recently. Even though wood is a renewed material and has advantages in many ways, the use of wood still needs attention. Regulation of the use of core wood aims to maintain its sustainability, ensure the highest benefit from the use of wood and ensure that structures built with wooden construction are safe and comfortable to live in. This text also explains that the wood used for housing is Prabu class: jackfruit wood, Patih class: teak wood, Arya class: taep wood, Demung class: breadfruit class and Tumenggung class: embossed wood. Jackfruit wood is a type of wood with a strong trunk and is not easily rotted by termites. From this text, traditional Balinese buildings are used as guidelines for choosing building materials so that the atmosphere of the residence gets happiness, besides that there is wood that is specifically chosen for the building of the holy place, namely wood that smells good, as written in the Aji Janantaka text below:

Paramasiwa, majadahu meraga sanghyang sadasiwa, cempaka putih meraga sanghyang siwa jati, ngaran sanghyang siwa tiga maka uriping taru kabeh dening bayu, sabda, idep, cempaka sabda, majagahu bayu, cendana idep. Mwah teges I taru cendana, ca, ng, caksu mwang surya, sur, ng, nbaskara, ya, ng, skala. Apan I taru cendana mengawking dewa bhatara. Teges I taru majagahu lwirnya, maja, ng, bhayu, ga, ng, ragasarira, hu, ng, brahma, tges I cempaka kuning lwirnya, ca, ng, caya, caya, ng, kawibawan, ya, ng, ampruna, ng, kawitan, kuning, ng, kawijnanan, jatinya, maka pakukuhing idep, nirmala jati, pangawaking sanghyang manon (Aji Janantaka 7b)

Sandalwood is the embodiment of the *Hyang Paramasiwa* (The Highest), majagahu wood is the embodiment of the *Hyang Sadasiwa* (Highest with attributes), cempaka putih is the embodiment of the teak *Hyang Siwa* (Highest in every being), that is what is called the concept of *Siwa Tiga* (Three of Siva) which gives soul to wood through bayu, sabda, and idep. Cempaka is the embodiment of the sabda (words), majagahu is the embodiment of bayu (energy), sandalwood is the embodiment of idep (will). The meaning of sandalwood is vision, is the sun, which means that the God Baskara in the world, for that sandalwood is the embodiment of god, majagahu wood is bayu, is the embodiment of the body, is the embodiment of the god Brahma. Cempaka kuning is a symbol of authority, namely perfection, intelligence (science) is an upright mind, truly holy, the embodiment of the Single (Dwitayasa 7b)

Based on the Janantaka text, the classification of wood classes uses terms in the kingdom such as the terms Prabu, Patih, Pengalasan, Arya, Demung, and Tumenggung classes. Certain types of wood that may be used based on the wooden royal class for traditional Balinese building materials are as follows: 1) For sacred buildings (Parahyangan) Prabu Class: sandalwood, Patih class: Menengen wood and juwet wood, Aryan class: chrysanthemum wood and boni wood, Demung class: klampuak, buluan, kaliase, and

majegau wood. Tumenggung class: suren wood; 2) For housing building (Paumahan) Prabu class: jackfruit class, Patih class: teak, Arya class: taep wood, Demung class: breadfruit class and Tumenggung class: embossed wood; 3) For the paon / kitchen and barn / jineng buildings (Anom, 2011: 1-10)

Paon building: Prabu class: wangkal wood, Patih class: kutat wood, Arya class: blalu wood, Demung class: buhu wood, Tumenggung class: endep wood. Granary / Jineng building: Prabu class: blalu wood, Patih class: miding wood, Prabekel class: cutat wood. In order for buildings to have magical powers based on holiness so that residents or building users get happiness, peace, comfort, and safety, then the use of wood from the trees mentioned above is regulated. However, the provisions above, especially for residential buildings, are only appropriate if the house is built in a typical Balinese style. For buildings that do not use Balinese style, the provisions regarding the selection of wood types above are not binding (Mahaputra, 2005).

Balinese Traditional House

The traditional Balinese house is a spatial layout for the Balinese community that has developed from generation to generation with all the rules inherited from ancient times, to the development of one form with physical characteristics revealed in Lontar Asta Bumi and Lontar Asta Kosala Kosali. A traditional Balinese house is an arrangement (composition) of several building masses in a yard surrounded by yard boundaries (penyengker wall) with a yard entrance. Each building mass such as the main bed (Bale Meten), a place for the life cycle ceremony (Bale Dangin), a kitchen (Paon), a place to store rice fields (Lumbung) and others occupy a certain position in the direction of the mountain side (kaja), the direction of the sea (kelod), the direction of the sunrise (kangin), and the direction of the sunset (kauh) with the orientation of all the masses of the house building to the middle of the yard. The middle part of the yard as the center of orientation for all buildings is an empty space called natah (Sukawati, 2004).

One of the reasons sandalwood is used in making pelinggih or sacred buildings is because it produces a very fragrant aroma, so this wood is good for use in holy places. According to the Janantaka text, sandalwood belongs to the Prabu class, which is the wood used to make roof construction in a pelinggih.

2.3. Implementation of Tri Hita Karana in Aji Janantaka Text

Humans and the universe including the earth as a whole are God's creation and are created in balance, proportionate and measured or have measurements, both qualitatively and quantitatively. Earth, which is a planet where humans live and carry out their lives, consists of various elements with a very large variety in their forms, processes and functions. The various elements that make up nature were created by God to meet the needs of humans in carrying out their life on earth, as well as proof of the Almighty and Omnipotence of the Creator and Sustainer of nature. Nature is an entity or reality (empirical) that does not stand alone, but is related to God (Compiler Team, 2011: 6)

According to Nadia (2008: 8), the Teaching of Tri Hita Karana is manifested in building artificial containers such as housing and pakraman villages as follows: (1) Sanggah as an individual holy place and Parahyangan as the holy place of Pakraman village. (2) The courtyard and the village of palemahan (vegetation, buildings) in it act as the stula sarira (rough body) of the housing and pakraman village. (3) residents of housing and pawongan. The teaching of Tri Hita Karana is applied in a divisional building. It can be seen that traditional buildings are really considered and treated as living things, so they are considered to have a head, body, and feet: (1) A roof with its frame as the head (roof construction) (2) Pole frame, the wall is the middle part of the body (space construction) (3) foundation with the bottom floor as a leg.

The process of building a traditional Balinese residence starting from the Nyukat Karang (cleansing ceremony) process to the materials that may or may not be used in building a house / umah, is guided by the rules or provisions stated in the lontar Hasta Kosali, Janantaka and the other lontars which reviews about things - about the process of building a house. Based on this philosophy, traditional Balinese building has a unique and sacred process, especially the use of certain wood as a traditional Balinese building material.

A building material that is very important and widely used in traditional Balinese houses (umah) is wood. Almost all traditional Balinese building typologies use wood as poles (saka), canggahwang, sunduk, symbols and roofing materials. Therefore, in preparing wood materials, from cutting down wood to processing it is done very carefully according to the provisions in the traditional Balinese architectural regulations. The process of building a traditional Balinese residence, which starts with the Nyukat Karang process, includes materials that may or may not be used in building the house, mainly based on the rules or provisions stated in the lontar Hasta Kosali, Janantaka and others which discuss about matters - about the process of building a house (Suardana, 2015: 94).

In connecting with God, we use media in the form of types of trees and flowers that are either used in ceremonies or in building holy places and houses. There is a kind of rule or ethics for Hindus in building holy places and making ceremonial facilities. As stated in the Aji Janantaka text, there are several types of trees that are good for making sacred buildings.

The values of *sraddha* (faith) and *bhakti* (devotion) Hindu people are able to increase the strengthening of *sraddha* or the belief of Lord Shiva in his manifestation as Bhatara Dharma. Because of this belief, humans cannot escape from Bhatara's power, so to find protection, this power must be approached with various religious rituals or *yajña*. Thus the existence of the *yajña* rite can be used as a reflection to strengthen *sraddha* and devotion of the community towards Hindu religious teachings along with local beliefs. Sincerity in devotional service is the real form of sacrifice. The sincere sacrifice by sincerely giving offerings of ripe fruit is a message of the observer that we should sacrifice for ourselves and others as a manifestation of devotion to God.

III. Conclusion

Theology is interpreted as a Hindu value or teaching related to the existence of God. Therefore theology in this context is a way of "presenting" God in every aspect of human activity, in the use of natural resources including trees as building materials for Balinese architecture. From the description of the text of Aji Janantaka that God's grace is very important to be used as the guidance of the *tri sarira*, covering the physical layer, the subtle layer and the soul layer, when the physical layer has been affected by a disease which is classified as incurable, the best way is to leave the gross body to find a new body for continuing the evolution of the soul, through this process the soul can be free from the previous body so that when it is reborn, it can be free from the illnesses suffered during the previous life. The power of grace from Bhatara Dharma is able to cleanse and purify from *mala* or dirt of sins suffered by all residents of the Janantaka kingdom. The death of all the inhabitants of the kingdom in the Pringga Forest and growing into a useful wish for the blessing of Bhatara Dharma contains the message that the *karma vasana* of previous births can still be enjoyed at present birth as Prabhu Pratipa becomes jackfruit wood, Patih becomes teak wood, Para arya becomes tehep wood. The rangga becomes sentul wood. Demungs became tangi wood, Demang became keladian wood, Tumenggung became timbul wood. The keliyan banjar become taru boni mawoh, the kasinomans become pullet wood.

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