

## **BHINNEKA TUNGGAL IKA IN KAKAWINSUTASOMA IN MULTICULTURAL SOCIETY OF DENPASAR CITY**

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### **Abstract:**

The pluralism of Denpasar City residents to this day still exist. The philosophy of *Bhinneka Tunggal Ika* is considered giving a strong contribution to it. This study will try to illustrate the roots of *Bhinneka Tunggal Ika* philosophy in Sutasoma's Old Poetry (*kakawin*) by Mpu Tantular, the implementation of *Bhinneka Tunggal Ika* philosophy, and the perception of the multicultural community in Denpasar towards the *Bhinneka Tunggal Ika*. Through descriptive qualitative descriptions, this study tries to see the text of Sutasoma in general along with the implementation of *Bhinneka Tunggal Ika* philosophy in multicultural society in Denpasar City, which can be seen in the synergy of religious life behavior, the blend of art and culture, and the combination of beliefs seen in various development worship places. This study concludes that the philosophy of *Bhinneka Tunggal Ika* is still relevant as a life guidance for the plural citizens in Denpasar. The basis of *Bhinneka Tunggal Ika* made the community able to develop an attitude of helping each other, tolerance, mutual cooperation (*gotong royong*), mutual respect, and glorify each other.

**Keywords:** *Bhinneka Tunggal Ika*, Multicultural, Denpasar City, Kakawin Sutasoma

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## I Introduction

Many religions and beliefs that exist in Indonesia, causing inter-religious conflicts are often inevitable. Some events that considered to be SARA, still happen. Some observers said that the real problem is not the religion or belief itself, which is considered the cause of the conflict, but more than the practice of religion done by humanity. The various oppositions or enmities among the people that often occur due to the understanding of people who are still superficial. Hasanah (2011) said one source of inter-religious conflict is radicalism that triggers various violences. The riot nuances SARA (ethnic, religious, racial, and inter-group) and this shows how social cohesion of the nation is still vulnerable. Kurniawan argued that the issue of religious harmony always needs to be re-refreshed and constantly socialized. Refresher and socialization is due to conflict between religious and religious interns in Indonesia in particular and in the world in general, still continue to exist. The inter-religious conflicts that have occurred in Indonesia have reached an alarming level. A number of bloody tragedies based on religious issues have occurred in Indonesia, such as the tragedy of Situbondo, Ketapang, Ambon to Poso. On the one hand, the issue of the importance of religious harmony has been echoed since the Majapahit kingdom in the XIV century. At that time there were two strong religions namely the religion of Shiva (Hindu) and Buddha. To anticipate the occurrence of conflict, then Mpu Tantar ordered to compose literary works that contain guidance of religious harmony.

A phenomenon in the city of Denpasar is a very diverse population consisting of various tribes, races and cultures can still maintain a harmonious life without any serious conflict, it is allegedly still strong with the concept of *Bhineka Tunggal Ika* in Sutasoma Old Poetry as a guide attitude behavior in everyday life . Sutasoma Old Poetry has social value, theology, philosophy, and hence the work of religious literature is still exist and is favored by the literary persecutor in Bali. There are several assumptions expressed in this study, they are: (1) Sutasoma Old Poetry (Kakawin) includes classic literary works are often sung and discussed in various religious activities in Bali. 2) Judging from the contents, Sutasoma Old Poetry (Kakawin) is very interesting to read and understand because it has high attention and value of *tattwa* . The meaning therein can be inspiration to organize the life of individual, social community, or nation and state; (3) Sutasoma Old Poetry (Kakawin) can be said to be unique in the history of Javanese literature because it is the only epic Old Poetry (Kakawin) which is nuanced Buddhism; (4) The

theological meanings contained in *Kakawin Suasoma* need to be listened to, because the messages conveyed have universal values that need to be contemplated by all human beings with various religions embraced / multicultural society.

In this study, there are three problems, those are: 1) How is the structure of *Kakawin Sutasoma* by Mpu Tantular? 2) How is the implementation of *Bhinneka Tunggal Ika* philosophy in *Kakawin Sutasoma* by Mpu Tantular on multicultural society in Denpasar City? 3) How is the perception of the multicultural community in Denpasar towards the *Bhinneka Tunggal Ika* philosophy in *Kakawin Sutasoma* by Mpu Tantular? The theories used to dissect these problems are the theory of literary structuralism, the theory of sociology of literature, multicultural theory, and the theory of perception. This study used qualitative research, the location of research in Denpasar City with the technique of determining the informant with purposive sampling, data collection techniques used observation, interview, documentation study, and descriptive qualitative data analysis techniques.

## II. Discussion

### 2.1 The Structure of *Kakawin Sutasoma* by Mpu Tantular

The *Kakawin Sutasoma*'s structure consists of synopsis, theme, story characters, plot, background, and mandate. The synopsis of *Sutasoma* story, which starts from the Kingdom of Hastina ruled King Sri Mahaketu experiencing chaos. Only the king's son could overcome the chaos. Thanks to the Mahaketu tapa, *Sutasoma* was born. *Sutasoma*, however, refused his father's request to become king. *Sutasoma* then left the palace. In his journey, *Sutasoma* met *Gajahwakra*, a dragon and tiger. Initially, this animal was about to prey on *Sutasoma*, but later it became *Sutasoma*'s student. After marrying Goddess *Candrawati*, *Sutasoma* finally had willing to be crowned as the king. Then he was captured by *Porusada* to be offered to *Bhatara Kala*. Neither *Porusada* nor *Bhatara Kala* did not succeed in preying on *Sutasoma*. In fact, these two magic figures became *Sutasoma*'s students as well. The theme presented in *Kakawin Sutasoma* is "conquering cruelty with affection". As told, that *Porusada* King who likes eating human beings, eventually he was subdued in the presence of *Sutasoma* who is really virtuous and has an incomparable love. Then the characters featured in *Kakawin Sutasoma* consist of main actor/actress and helpers.

The main characters in *Kakawin Sutasoma* namely Sri Mahaketu, Sutasoma, Gajamukha, Tiger, Dragon, Dasabahu, God Indra, Porusada, Kala. While the additional/help characters in *Kakawin Sutasoma* are Kesawa, Sri Widyutkarali, Candrawati, Brahma, Sumitra, Goddess of Earth, Ganesha, King Widarba, Narada, Ardhana. Then the plot of the story can be put forward, the story begins when the Kingdom of Hastina was in turmoil. King Mahaketu then imprisoned in front of the statue of Jina, begging a son, in order to overcome the chaos. Sutasoma was born, as an incarnation of Buddha. Sutasoma left the palace as a form of rejection as a king. He did asceticism and acquired a number of disciples in his wandering. After married, Sutasoma became a king and was willing to be presented by Purosada as a sacrifice or *caru* to *Bhatara Kala*. About the background of the Sutasoma's story can be found among other things, namely when Sutasoma was in the palace and while in a dense forest. The situation told the place / space and the time of the event. In *Kakawin Sutasoma*, there are several messages conveyed by the author to readers, such as: willing to sacrifice, developing affection towards all creatures and the teachings of theology (divinity) of one religion to another is essentially the same.

## **2.2 The Implementation of *Bhinneka Tunggal Ika*'s Philosophy on Multicultural Society in Denpasar City**

The implementation of *Bhinneka Tunggal Ika* philosophy in multicultural society in Denpasar city can be seen from several things, namely 1) the existence of synergy of various religious activities, 2) The existence of art and culture blend, and 3) The combination of beliefs which can be seen in performing different religious buildings or worship places which stand up side by side.

There are several synergy of various religious activities, such synergicity can be seen such as at every religious ceremony in the Church located in Pedungan, South Denpasar. Christians are assisted by Hindu cultivators helping in arranging traffic, arranging parking for the sake of fluency and salvation of Christians conduct their worship. Similarly, the village/traditional polices (*pecalang*) participated in *tarawih* activities at the Grand Mosque located on Jl. Nusa Kambangan Island as the regulator of traffic flow. On the contrary, when Hindus celebrate the Nyepi holiday, the adherents of the six religions in Denpasar are tolerant and always keep the harmony. Muslims at the time of Nyepi celebration, do not use loudspeakers while worshiping in the mosque.

In celebration on Nyepi Day New Year Saka 1938 which coincided with natural phenomena of the Sun Eclipse on Wednesday March 9, 2016, when Hindu people in Bali celebrate *tapa brata* (meditation) on Nyepi Day, Muslims who did the worship on eclipse go to the nearest mosque for Sun Eclipse praying with escorted and accompanied by the local village polices (*pecalang*). In addition to the mushalla, praying on Sun Eclipse also held in several mosques. The point of this synergy can be seen in some activities, namely *pecalang* actively securing *tarawih* activities in mosques, *pecalang* actively secure the Christmas Day and new year celebrations, and non-Hindu people show their tolerant in celebrating Nyepi Day.

There are existences of the blend of art and culture in the city of Denpasar can be seen in the sense of tolerance and respect among religious communities through tradition / culture *ngejot* (giving something to the neighbors in the form of food/meals) during the celebration of religious holidays, especially in heterogeneous areas in the city of Denpasar, it is mostly in Java village (*Kampung Jawa*) Dauh Puri Kaja area and in Kepaon Pedungan village. On the feast of Eid Mubarak, Muslims also do *ngejot* to Hindus. Then Hindus reply it again on Galungan Day. These existence of tolerant activities signifies the existence of harmony and mutual respect among religious people.

The implementation of *Bhinneka Tunggal Ika* is also reflected in the arts of culture, when the art of *rudat* and the music nuanced Muslims performed together with *gong blaganjur* traditional Balinese music at the ritual ceremony at Puri Pemecutan, Denpasar City. The combination of two different background musics was deliberately displayed as a mirror of how harmonious and peaceful the religious communities are side by side with each other in Bali, which has been inherited from generation to generation since five hundred years ago. According to the Chairman of *Majelis Ulama Indonesia* (MUI) of Bali Province, HM Taufik AsAdi S AG in Sutika (2015), the traditions and cultures are still sustainable to this day.

The existence of a confluence of confidence can be seen in the form of a house of worship. Various places of worship built in the form of acculturation with Hindu culture. In the construction of the mosque, according to Haji Taufik AsAdi, there is no provision to use certain elements of architecture. Importantly, in the mosque there is room for worship. Therefore,

acculturation between Islam and Balinese cultural arts is also not a problem. Like worship Kongco at temple Narmada Temple South Denpasar, built by Hindus and directly become a clergy there. There is also a temple, used by various religions to pray together. In addition, various religious adherents who live in Denpasar also build a place of worship that side by side. They do not feel disturbed in doing religious activities, though at the same time.

The Campurhan Windu Segara temple also as a place of worship for several religions according to the needs and various interests They know, different places of worship, different ways of praying, but they still respect each other because the purpose and essence of one God Almighty. It was recognized by Putu Wiratama, a resident of Pedungan Village, South Denpasar. As a citizen of Pedungan, he participated actively in the development of Taman Sari Temple, Pedungan, only about 100 meters from the Church. But when the two places of worship accommodate the religious activities of two religions at the same time, each people feel undisturbed to keep working together in succeeding the religious ceremonies.

### **2.3 The Perceptions of the Multicultural Society in Denpasar towards the *Bhinneka Tunggal Ika***

The perception of multicultural society in Denpasar city towards *Bhinneka Tunggal Ika's* philosophy can be observed from religious and socio-cultural perspective. Perception from a religious perspective, it is the belief that the One God in His form as Buddha and Shiva is one. There is also a perception, that in essence there is only one religion is the religion of love. While the perception from the socio-cultural perspective, Denpasar residents see from the strategy side of Majapahit government when led Hayam Wuruk-Gajah Mada in maintaining harmony among religious people. The existence of a major religion at that time, such as Hindu and Buddhist propelled King Hayam Wuruk ordered Mpu Tantular to compose *Kakawin Sutasoma* which conveys the message of unity in difference. While in the republican era, *Bhinneka Tunggal Ika* is used as a motto to maintain the unity, not only in the field of religion, but includes all aspects of social and cultural life of the community, through the development of mutual understanding of the phenomena of religious life, tolerance, mutual cooperation (*gotong royong*), and mutual respect / glorification of each other both intern and inter-religious people.

First, the story of Sutasoma is the original work of Indonesian culture composed by Mpu Tantular. Sutasoma as the main character in *Kakawin Sutasoma* is told that he is the son of King Hastina, but no sources said that which generation was he in. However, the Sutasoma story setting suggested that it took place in India which Mount Mahameru was mentioned as the characteristics of the story's setting.

Secondly, *Kakawin Sutasoma* conveys a message about the Indonesian version of the Buddhist *awatara*. It can be seen in Article 139.4 of the third line mentioned as: " "*duran wenang ta juga apan ratu Buddha janma//Hyang Buddha tan pahi lawan Siwa raja dewa* (it cannot be subdued, because Sutasoma is the incarnation of God Buddha who is no different from Shiva, the leader of all God). According to the text, the verse was uttered by God who tried to assuage the anger of God Shiva (who possessed Pusosada) as He swallowed three worlds while fighting with Sutasoma, the incarnation of God Buddha. Theologically, it means that Sutasoma is an incarnation or a Buddhist preacher. However, in the holy book of Purana, the Buddha is called the ninth awatara among the ten awatara Vishnu.

Thus, God Wisnu is considered incarnate as Buddha. In Indian culture, Buddha is often called as yogi. Prior to the title of Buddha, he was named Pangeran Sidharta Gautama who was born in a family of Sakya tribes who are Hindus. His father was king in the kingdom of Kapilawastu named King Sodhodana. Sidhartha Gautama who was confined to the palace, when he saw the reality outside of the palace, there were sick, old people, dead and other suffering, he left his palace, his wife, his children, his family and his people and went to Uruwela forest to find an antidote for sorrow or suffering. After attaining perfect illumination, Sidharta Gautama has a Buddhist title, which teaches *dharma* (goodness) to the whole world. Knowing the story of Sidharta Gautama, then there is a resemblance to the story of Sutasoma. It's just that Buddha, seen as an awatara in Hindu belief, is the incarnation of Vishnu. While Buddha in *Kakawin Sutasoma* is the Buddha himself who has similarities with Shiva. But Hindus in general and in Bali in particular do not or have not looked at Sutasoma as the ninth awatara.

Thirdly, *Kakawin Sutasoma* by Mpu Tantular conveys the message that Buddhism and Shiva (Hindu) have syncretism. It can be listened to, in *Kakawin Sutasoma* on the first 139.5 line, it is

stated that God Buddha and God Shiva are one (*Rwāneka dhātu winuwus Buddha Wiswa*). Thus, Mpu Tantular, as the author of *kakawin* conveys the message that God Buddha and Shiva are essentially one. In the second line mentioned as, "the difference between them can be looked for, but when can separate both" (*Bhinnêki rakwa ring apan taxable parwanosen*). Then on the third line mentioned as, "Similarly the Buddhist and Shiva's philosophy is one" (*Mangka ng Jinatwa kalawan Śiwatatwa single*). In Hinduism, *tattwa* is defined as philosophy and also synonymous with religion. Referring to that understanding, then on the line, Mpu Tantular conveys the message that Buddhism and Shiva (Hindu) are essentially one. The teaching of Shiva-Buddhism is a mixture or syncretism of Hinduism and Buddhism in Indonesia.

### III. Conclusion

Based on the analysis of several problems, it can be concluded as 1) The structure of Sutasoma Old Poetry (*Kakawin*) by Mpu Tantular consists of synopsis, characterization, plot of story, background, theme and message. 2) Implementation of *Bhinneka Tunggal Ika* philosophy in multicultural society in Denpasar City, which can be seen in (1) The behavior of people who respect the differences of each other, respect, help each other in religious activities, (2) Integration of art and culture and (3) building the worship places together and side by side. 3) The society's perception of the *Bhinneka Tunggal Ika*'s philosophy is broadly divided into two, namely (1) Theological perspective, One God, Buddha and Shiva is essentially one, this literary work is patterned Sutasoma Buddhism as the Buddhist awatara. (2) The sociocultural perspective, *Bhinneka Tunggal Ika*'s philosophy implies the message is only one language, it is the heart language and one religion named the religion of love, which can maintain unity in the kingdom of Majapahit, the Unitary State of the Republic of Indonesia, and the philosophy of *Bhinneka Tunggal Ika* still relevant as a guidance in the plural life of the society in Denpasar city, with the principle of *Bhinneka Tunggal Ika*, the society develops attitudes in having the help, tolerance, mutual cooperation (*gotong royong*), mutual respect and glorify each other.

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