

UPAKARA PANCA LINGGA AS SYMBOLS OF PANCA DEWATA AT HINDU RITUAL PRACTICES IN LOMBOK

By:

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Abstract

This study aims to study the *upakara Panca Lingga* means of ceremony as a symbol of *Panca Dewata* in the implementation of Hindu rituals in Lombok. This research was designed in an interpretative qualitative method using a case study model. The results of the study found that the means of ceremony *panca lingga* is one form of ceremonial facility which is categorized as having a uniqueness that is carried out in the implementation of rituals on the Hindu community in Lombok. The uniqueness that seems in principle is a symbolic to ask for God's grace in its manifestation as the Five Gods, namely Dewa Iswara, Dewa Brahma, Dewa Maha Dewa, Dewa Wisnu and Dewa Çiwa. The *Panca Dewata* were requested to be present, worshiped and confirmed its place (*negtegan*) in the ceremony using the ceremony. *Upakara Panca Lingga* is very sanctified starting from the selection of the material element, which has the right to make it, the procession of its making up to the authority of the devout people, all of which are provisions that indicate the primacy of the ceremony.

Keywords: *upakara, panca lingga, symbols, panca dewata*

Abstrak

Penelitian ini bertujuan untuk mengkaji *upakara panca lingga* sebagai representasi simbol *Panca Dewata* dalam pelaksanaan upacara agama Hindu di Lombok. Penelitian ini dirancang dalam metode kualitatif interpretatif dengan menggunakan model studi kasus. Hasil penelitian memperoleh temuan bahwa *upakara panca lingga* merupakan salah satu wujud sarana upacara yang dikategorikan memiliki keunikan yang dilaksanakan dalam pelaksanaan ritual pada komunitas Hindu di Pulau Lombok. Keunikan itu tampak pada prinsipnya merupakan suatu simbolis untuk memohon anugrah Tuhan dalam Manifestasinya sebagai *Panca Dewata* yakni *Dewa Iswara, Dewa Brahma, Dewa Maha Dewa, Dewa Wisnu dan Dewa Siwa*. Kepada *Panca Dewata* tersebut dimohonkan hadir, dipuja dan dikukuhkan Stananya (*Negtegan*) dalam upacara yang menggunakan *upakara* tersebut. *Upakara Panca Lingga* sangat disucikan mulai dari pemilihan elemen meterialnya, yang berhak membuatnya, prosesi pembuatannya sampai pada otoritas umat yang muput, semuanya itu merupakan ketentuan yang mengindikasikan keutamaan *upakara* tersebut.

Kata kunci: *upakara, panca lingga, simbol, panca dewata*

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I. Introduction

Upacara (Hindus ceremony practices) is one aspect of the three basic framework of Hinduism which in its implementation is more expressive compared to *tattwa* (Hindu religious philosophy) and *susila* (Hindu ethics). In principle, the three elements of the basic framework systemically are a unity that gives each other the functions of the system of implementing religion as a whole.

The whole series of rituals in Hinduism is basically based on *tattwa* as a philosophical and *susila* foundation that provides a basis for acting in accordance with the teachings of Hinduism. Likewise the implementation of *susila* is based on *tattwa* (Hindu religious philosophy), so that in syllogism the implementation of religious rites is inseparable from the religious order (Triguna,1994:73).

This phenomenon indicates that the appearance of ceremonies is expressive as a consequence of the tendency that Hinduism is very flexible towards behavior in the sociocultural frame in which it develops. Hindu teachings that enter a number of regions can maintain their existence because they are able to adapt to the socio-cultural system that is actualized by their supporters.

The existence of diverse interpretations of the implementation of Hinduism is a determinant of the diversity of ways in living the teachings mandated in the Vedic teaching. However, if we look more closely at the phenomenon, it cannot be separated from the need for comprehensive knowledge about the teachings of Hinduism and its elasticity adaptively to the culture that greeted it. In essence, substantively Hindu teachings have experienced interactions with the behavior of life in which the Hindu community is located.

In principle, Hindus in carrying out the rite, especially in offerings in the form of *upakara* or offerings are not a form of treat in the form of food to Ida Sang Hyang Widhi Wasa (God Almighty), but it is a form of sacred symbolic language (Wiana, 2002: 5). (means of ceremony) is also a symbolic form of manifestation of God's power (Cudamani, 1998: 4-5). Related to that, in experiencing the existence of God in Hinduism, it is experiencing alkulturation with the local culture. So that the form of local culture that is raised in a Hindu community has universal values.

Referring to the teachings of Hinduism, the system of applying its teachings according to *Manawa Dharmasastra* VII. 10 stated that the foundation of the concept is universal, but the application must be according to contextual conditions (*iksa, sakti, desa, kala*). The important

thing is not against *tattwa*. Because *tattwa* is the essence of the truth of the Vedas (Wiana, 2002: 5).

However, seeing the phenomenon that is developing today which has a tendency to show the splendor of ritual behavior by ignoring the values of the moral order, even more so the teachings of the *tattwa* that underlies the rite, it is necessary to have efforts in interpreting the forms and ritual behavior in order to create balance with *tattwa*.

Based on the above case, philosophical interpretation of the form of rites is very urgent. Thus, the people are expected to be able to understand the functions and give meaning to all the symbolism contained in the behavior of the rite widely both concerning facilities, implementation and others. The ability to interpret the objects in the rite is expected to be able to strengthen the *sraddha* (trust) and *bhakti* (devotion) of the people before the Ida Sang Hyang Widhi Wasa (God Almighty) and their manifestations in the universe. Furthermore, it will be able to realize the purpose of life in the context of Hindu Literature, namely the happiness of life and eternal freedom (*Moksartham Jagat Hita*).

In relation to the ceremony according to the integrated Hindu concept, the ceremony cannot be released because the interrelation between the ceremony and the ceremony is a close relationship. There are some ceremonies which have certain characteristics in a Hindu community that contain important meanings to be lived and implemented in daily life. It is these things which are deemed very necessary to be expressed before the wider community to open up the horizons of knowledge, especially formal religious teachings.

One of the ceremonies that exist in the Lombok Hindu community as a *yajña* ceremony is the *Panca Lingga* means of ceremony. The virtue of this means of ceremony is its holiness values both physically and spiritually. In terms of the procession of making this ceremony, it cannot be done by just anyone. Indeed, truly holy people born and inwardly are allowed to compose these forms of *upakara*. Moreover, in the case of the offender delivering the service before the God Almighty and their manifestations, it should be led by someone who has carried out the procession of *dwijati*.

The virtue of *Panca Lingga* on one hand is unique, both in terms of the form of purity in the procession of the completion of the ceremony and the function in its implementation. At the level of praxis, this type of ceremony is a manifestation of purity values that visualize the *tattwa* and *susila* values of Hinduism. In this regard, in this study formulate the focus of the research,

namely how the form, what is the function, and what is the meaning contained in the elements contained in the *Panca Lingga* means of ceremony?

II Research Methods

This research was designed in an interpretative descriptive format using a case study model. In terms of the data needed, this study used *ex post facto* data. This model refers to Nazir (1999:69) carried out by recording all the events that have been collected have been completed. There are no control variables involved in this study that influence the independent variables. So that in this study the data collection without providing certain treatments or artificial symptoms. The main data needed in this study is qualitative data, which is in the form of narrative texts that describe the "*Panca Lingga*" means of ceremony both in terms of form, function and meaning implied therein. The data can be obtained through observation, interviews, and documentation studies. The implementation of this research is grouped into several stages, namely: the first stage is conducting observations in the field where there are rites that use the *Panca Lingga* means of ceremony. In this observation the nature of non-participatory observation is limited to observing the physical form of the ceremony, without being directly involved in the manufacturing process. In the second stage, a documentation technique was carried out by conducting library analysis which was relevant to the *Panca Lingga* means of ceremony. In relation to this aspect, see the coherence between literary sources and reality on the ground. In the third stage, namely by conducting in-depth interviews with a number of informants selected by purposive technique. After all the desired data is collected then it is analyzed by the predetermined analysis method.

After the data is obtained and collected through the method of data collection, then the data is analyzed through the stages of data grouping, data reduction, and interpretation. Textual data obtained through relevant libraries were analyzed by content analysis methods. This method is a content analysis (Suryabrata, 1998: 85). According to Moleong Content Analysis is a content study (Soejono et al., 1999:8). In connection with this research, content analysis is treated against the analysis of literary sources that are relevant to the *Panca Lingga* means of ceremony. The Internal Coherence Analysis aims to see the suitability of literary sources for the "*Panca Lingga*" means of ceremony, both the harmony of the form of the ceremony and its function. In this research, literary sources mainly in the form of *lontar* (Balinese manuscript) in the form of *bebantenan plutuk* are used as a starting point for reference sources in seeing the harmony of the elements of

real *upakara* in practice in the field. Data analysis also uses philosophical analysis which is done by searching for the meaning implied in the form and function of the *Panca Lingga* means of ceremony in its relevance as a form of symbolism. In this analysis, an attempt is made to find its relationship with human existence, the universe and the concept of God.

I. Results and Discussion

3.1 *Upakara* at Balinese Hindus in Lombok an Overview

The *upakara* (means of ceremony) is used at Hindu religious ceremonies in Lombok used in the implementation of religion, such as religious holy days, ceremonial activities at Hindu shrines, or other religious activities. Basically, *upakara* is all materials needed as a means of supporting the implementation of the *yajña*. This is based on the assumption that humans are completely limited and imperfect, so that in an effort to express *sraddha* and *bhakti* as high as possible to God the Most Perfect in the concept of Hinduism using all material forms as a means to improve the quality of life of the people, both individually or in groups.

For Hindus, the material form as a complement to the holding of a ceremony is called *banten*. Referring to *Lontar Yajna Prakerti* that *banten* means a symbol of purity of heart and sincerity of the people who carry out the *yajña*, and at the same time is symbolic of God's omnipotence and symbolic of the existence of the universe (*bhuana agung*).

The embodiment of *bhakti* (devotion) to God Almighty (Ida Sang Hyang Widhi Wasa) is one form of experience in Balinese Hindu in Lombok. Besides the devotional elements, the practice of religion is also carried out with *karma*, *jnana*, and the *raja/yoga*. The three elements are melted into one. Devotion to God is not possible with work denials. Right work is work based on knowledge or *jnana*. This means the three cannot be separated. Each can only be more expressive according to their respective abilities. There are times when the path of devotion is stressed on one side of the *karma* element which is highlighted or does not demand the possibility of the path of *jnana* being expressed.

As a consequence of the integrated elements of devotional *bhakti*, *karma* and *jnana* in the concept of Hindu teachings is the holding of a ceremony based on feelings full of devotion, sincere and sincere. Because of that the people at the expense of energy, cost and time to work done with a sincere sense of sincerity.

To carry out the ceremony as mandated in the sacred literature there have been literature-literature which in the book of religion is called *Yajna Widhi* which means the rules in carrying out the *yajña*. The peak of *karma* and *jnana* is nothing but devotion or sincere surrender. The terminal has the essence that all work done is an offering to Ida Sang Hyang Widhi Wasa (God Almighty). All the knowledge that we have in the end is also fully surrendered to Ida Sang Hyang Widhi Wasa.

In addition there is also literature that says that the main means of the ceremony are in the form of *dipa* and *dupa*. So from these elements formed ceremonial means or ceremonies that have certain tangible with certain functions as well. However, even though the elements of the means used in making ceremonies are the same, the forms of ceremonies may differ in different functions but also have one purpose as a means of worshiping the existence of Ida Sang Hyang Widhi Wasa.

3.1 Upakara as a Means of Ceremony in Yajña Practices

Yajña is a sacred act based on love, sincere devotion with no showing off. To remember the existence of the universe and its contents is God's creation based on His *yajña* as mandated in the Bhagawad Gita, as quoted below.

*Saha-yajñāḥ prajāḥ sṛṣṭvā
purovāca prajāpatiḥ,
anena prasaviṣyadhvam
eṣa vo 'stv iṣṭa-kāma-dhuk.*
Bhagawad Gita III.10

Meaning:

Indeed, it has long been said, God after creating humans through the *yajna*, said: in this way you will develop, as a dairy cow that fulfills your desires (Pudja, 2003: 84).

*Devān bhāvayatānena
Te devā bhāvayantu vaḥ,
Parasparam bhāvayantah
Śreyah param avāpsyatha.*
Bhagawad Gita III.11

Meaning:

The existence of the gods is because of this, may they make you so, by giving one another you will get the most virtue (Pudja, 2003: 85).

Based on the *śloka* above, the universe and its contents, including humans, could not have existed without creation through the *yajña* by God. Cosmologically, the perspective of Hindu Literature, Ida Sang Hyang Widhi Wasa (God Almighty) first created the universe and its contents, with all his love. Based on this, the implementation of *yajna* in this life is very important and is an

obligation for humanity. For this reason human beings are required to understand, understand and carry out the *yajña* in the reality of daily life as one of the practices of religious teachings which are revealed by Ida Sang Hyang Widhi Wasa (God Almighty).

In fact, carrying out ceremonies in Hinduism requires several types of means. Where these facilities a series of implementation of the *yajña* can also be referred to as *sadhana* (Sudarma, 2000: 21). In fact, the behavior of religious life in the Hindu community in Indonesia *Sadhana* is more commonly referred to as *upakara*. In this context, *upakara* is nothing but material forms, supporting the implementation of the *yajña* so that it can realize its perfection so that it can be grouped up as all kinds of material that are needed to carry out the ceremony, especially in carrying out the *Panca Yajña*. As for these facilities as symbols as substituencies to convey expressions between worshipers and worshippers. The analogy, as a form of sign language.

According to manuscript *Bebanten Plutuk Lontar* which are stored in several *griya* (Priestess houses) in Lombok which have been transcribed, there are listed several species of *Sesayut*, one of which is *Panca Lingga Sesayut* which basically consists of the following elements (*lontar* sources that have been transcribed are listed. in the attachment of this report):

The meat:

Akulak rice, foreign colors, cone-shaped rice cake, hidher punjungan, color chess, raka sarwa lima, iwak ginuling white duckling, Pandhawa catfish, catatipat sari, catatipat siddha sampurna, mission pa - / - dha. Katipat bagya, 1 tulip bayonet, 5 kawangi, 5 sekar cempaka, tunjung, cokasti, padhara naga, padha malimang katih, tajarang ditumpenge, ring sege punjunge medaging sekik miik, sekar mas, nan tray mas, wadhah payasan, padhara malayang katih, candlestick, tajarang ditumpenge, ring sege punjunge medaging sekar miik, sekar mas, nan tray mas, wadhah payasan, padmah malimang katih candhana, toya mpul, jangkep fund, tepin dulange mapager antuk sekar manca colors, in the form of tumpenge madaging sekar tumpi 9; pandhiti ngaryanin.

Mantra:

ONG SA BA TA A I, NA MA SI WA YA, ANG UNG MANG ONG, Iswara Dewa Sulinggam, Purwwa Pratistanam Village, Swetha rupa Maha Wiryam, Sarwwa Wighna Winasanca Sarwwa Papa Winasanam, Mahadewa Suddha Linggam, Phita Waruna Maha Wiryam, Sarwa swastam, sarwwa marana moksanam, wisnu dewam uttaranam, keresna lingga murti wiryam, sarwa wighna wimoksanam, sarwa papa winasanam, phallus god madhya siwam, panca warnnam panca-mukam, sarwwa wyadhi wimoksanam, roga wighna prighka.

3.2 Forms of *Upakara Panca Lingga*

Physically, the form of the *Panca Lingga* means of ceremony is expressly determined in the throwing of *plutuk banten*. But in the realization of its use in the Hindu community in Lombok

in accordance with the results of observations in the field between one location and another location has a similar shape. This condition is interpreted according to the culture of making local types of ceremonies. To give an illustration of the form of the *Panca Lingga* means of ceremony used as a means of the *yajña* ceremony in general to the Hindu community in Lombok is as stated in the appendix to this report.

The procession of making the *Panca Lingga* means of ceremony is as follows (as the person responsible for making the ceremony, only *Wiku Garini* is a person who truly has purity physically and mentally):

- a. Prepare *dulang* in accordance with the specified size or with a rather large size.
- b. Making *metajuh aledan* with coconut leaf and measured according to the width of the dish
- c. Prepare beforehand a large *tumpeng* that has been formed five colors in accordance with the colors of the five directions (east, south west, north and center).
- d. It has been prepared *ketipat* according to its type.
- e. Make five *kuangen* with each containing a *kepeng* each two *kepeng*.
- f. Prepare or make a *payasan* or round seams that pile down in accordance with the desired shape and are equipped with flowers or *rape*.
- g. Make three types of *tulung*, namely (1) small tulips from *ron* (old palm leaves) in the direction with five boxes containing rice, *saur* and fried comrades, (2) *cemper tulung* containing five pieces of rice, *saur* and fried coma, (3) *tulung tamas* five contents of rice, *saur* and fried *komak*.
- h. Preparing *sekar* in accordance with the color symbol is adjusted with the *pengider-ider* that is planted in the middle and placed at the top of the shape of bamboo around a bamboo circle from fine wire and from the ends of it is filled with flower buds in various colors according to the direction.
- i. After the ingredients are prepared do not forget it also takes various kinds of fruits adapted to the concept of *pengider-ider*, some kinds of cakes or adjusted to the wishes (formed in five directions).
- j. One *bebek guling putih* are placed in the middle or on the sidelines.

After all the necessary ingredients are all ready, then the next process is carried out namely the match *upakara* with a sequence:

- a. *Dulang* (a big plate) that has been covered with *metajuh aledan* or rectangular *aledan*.
- b. Next take the complete fruit facilities round with five each.
- c. In the middle of a *tumpeng* with *kuangen* five circular shapes, beside it is placed *cupu alit* as an *amerta* place.
- d. *Jaje* made circular rather aside.
- e. Then on top of the match was placed *nare* with an appropriate size to put the three types of *tulung*.
- f. *Payasan* (round ball) that parses down is put on a roll.
- g. The top is plugged into bamboo, complete with a circle of flower buds according to the color of the flower.

h. Fragrant incense always accompanies the *upakara* means of ceremony when delivered by the priest in the ceremony.

3.3 Function and Meaning of *Upakara Panca Lingga*

In principle, the function of the *Panca Lingga* means of ceremony is as a symbol of asking for God's grace in His main manifestations, namely Dewa Iswara, Dewa Brahma, Dewa Mahadewa, Dewa Wishnu and Dewa Siwa who were requested to be present, worshiped in the ceremony using the ceremony. The position of the *Panca Lingga* mean sof ceremony is also intended to strengthen the position (*negtegan*) of the presence of God with His love, especially the Five Gods. This is if related to the form of *upakara* which uses characteristics consisting of five elements with colors that are adjusted to the position and color of the Five Gods in the Riders.

If viewed from each element of the *upakara Panca Lingga* ceremony, the functions and their meanings can be explained as follows:

a. Five kinds of flowers are used.

One of the facilities used in making *Panca Lingga* means of ceremony is in the form of flowers. Interest used in ceremonies refers to the Composing Tim (2000: 4) has two functions. The first function is as a symbolic of God (Siwa) and the second is as a means of offering. In its function as a symbolic Lord (Siwa) flowers are used as a means of worship which is then addressed above the head or put on the ear. Whereas in relation to offering facilities, flowers are used in filling up ceremonies or offerings (Tim Penyusun, 2000: 4).

In the pre-revelation of the *yajña* it is stated that the flower as a symbol of the sincerity of the pure mind. Flowers as an element of worship are used by Hindus based on literature / scriptures not without foundation. The Bhagavad Gita also mandates the use of flowers as a means of worshipping, as can be seen in the following verse quote.

*Patraṁ puṣpaṁ phalaṁ toyam
Yo me bhaktyā prayacchati,
Tad ahaṁ bhakty-upahṛtam
Aśnāmi prayatātmanaḥ.*

Bhagavad Gita IX.26

Meaning:

Whoever bows worship to me offers a leaf, a flower, a fruit, a sip of water, I accept it as a devotional offering from a pure hearted person (Pudja, 2003: 239).

From what is mentioned in the literary sources as mentioned above, the principal elements of the flower are arranged into a form of *upakara Panca Lingga*, the colors of the flowers surrounding the ceremony are adjusted to the concept of *pengider-ider* according to the height (position) of the Five Gods.

Flowers are also a symbol of the soul and nature of the human mind (Sudarma, 2000:30). In connection with this matter, the five-colored flower in the *Panca Lingga* means of ceremony is a symbol of the expression of feelings of the heart or symbolizes the sincerity of the people before God with all its aspects / *Prabhawa* in the form of the *Panca Dewata*. *Bunga putih* (white flower) is directed towards the Manifestation of God (Siwa) in the aspect of Lord Iswata residing in the east, red interest is directed towards the manifestation of God (Siwa) in the aspect of Brahma God who resides in the south, yellow flowers is directed towards God (Siwa) in the aspect of Mahadewa in the West, black flowers are addressed to God (Shiva) in the aspect of Dewa Wisnu who resides in the North and multicolored flowers are directed to God (Siwa) as the center of the universe that resides in the middle.

In relation to grace, flowers are also a symbol of God's blessing on the people. This is as mentioned in the Kekawin Ramayana:

Anumoda space ring receipt features, manghudanaken ta gandha kusuma

That means

The Gods in the sky gave their blessing and showered with fragrant flowers. It can also be used as a five-colored flower in the *Panca Lingga* means of ceremony as a symbolic form, asking for God's blessing in the aspect of the Five Gods.

b. All-round Fruits

As stated in the book Bhagawad Gita IX *Sloka* 26, that fruits offered with sincerity will be accepted by God. These fruits are a symbol of the expression of gratitude and devotion to God in His *Prabhawa* as Sang Hyang Giripati. This is in view of the *phala gantung*, *phala bungkah* and *phala wija* as well as grains on *penjor* (Sudarma, 200: 34). In connection with the *Panca Lingga* means of ceremony, perhaps these fruits indicate the embodiment of gratitude and devotion to the life of God in his *Prabhawanya* as *Panca Dewata*, which include Dewa Iswara, Dewa Brahma, Dewa Mahadewa, Dewa Vishnu and Lord Siwa, as masters of the ultimate directions of nature universe.

c. Tumpeng Panca Warna.

In the concept of worship of Hinduism, the mountain is Mount Mahameru symbolized as a place where God lives (Ida Sang Hyang Widi Wasa) and all its manifestations (Wiana et al, 1985; 3). The physical form of a *tumpeng* is similar to a mountain miniature, so that this cone symbolizes the shape of a mountain where the foot of the mountain is symbolized with the cone foot, the mountain slope with the slope of the cone and the top of the mountain is symbolized with the cone tip. Furthermore, the cone of the cone is the nature of *bhur loka*, the slope of the cone as the *bhuah*, and the tip of the cone is symbolic of the nature of the *swah loka*.

Thus the concept of cone in the *upakara Panca Lingga* is a symbolic form to present God's grace in its manifestation as the Five Gods. With regard to the colors of the cone, it is adapted to *pengider-ider*, namely the eastern part is given a white color as symbolic of Lord Iswara, the southern part is given a red color as symbolic of Lord Brahma, on the west side the yellow color is symbolic of Mahadewa, the north side is black as symbolic of Lord Vishnu, and the emancipation of that color is symbolic of Lord Siwa with colorful colors.

While the *tumpeng* rice is a symbol of *wija*, as the seeds of purity. Sandalwood water comes from springs that are used to wash rice, the basic ingredient of *tumpeng*, which serves to purify ceremonial facilities. The sanctity of water that comes from the water is believed by the people as a means to physically clean. Even more so with sandalwood water will further purify the rice cone (*tumpeng*).

a. Five Number of *Kuwangen*

Kuwangen in terms of etymology has a fragrant root meaning meaning fragrant. Affixes to and causes him to be fragrant which means fragrance. From this word *kuwangen* functioned as a means to make the name of God (Tim, 2000,12). In the *Sri Jaya Kessuma* manuscript, *kewangen* is mentioned as a symbol of *Omka* (Tim, 2000.12). In the vanguard there is *porosan silih asih* which is a symbolic form of respect for Ida Sang Hyang Widhi Wasa (God Almighty). In relation to the *Panca Lingga* means of ceremony, the five pieces of *kuwangen* used have a function as a means of honoring God in their manifestations as the Five Gods. Thus he was pleased to be present and presented at the time the religious ceremony took place.

e. *Bebek Guling Putih*.

The *bebek* (duck) in the concept of Hinduism is one of the animals that has purity. This is caused by this animal being able to distinguish what is appropriate and what is not. This is reflected

in his ability to choose food even though the food is in a dirty place. This indicates that humans should be able to use *wiweka* in dealing with every problem in life in this world.

In addition, the ducks, if seen from their physical postures, are similar to the calligraphy of the Hindu scripture "*Om**kara*" which is a sacred *wijaksaara*. *Om**kara* as a script symbol of *Ida Sang Hyang Widi Wasa* (God Almighty) developed into *Dasaksara*. *Dasaksara* is symbolic of *Ida Sang Hyang Widi Wasa* (God Almighty). So *Dasaksara* and *Ekaksara* are the same meaning and meaning (Tim, 2000: 14)

The use of *bebek guling putih* in the *upakara Panca Lingga* has a function as a form of sacred and sincere offerings before God with various pre-teachings, especially in the aspects of the Five Gods. The function implies that the people who carry out the *yajña* are truly based on a sincere form of sacrifice to pay moral debt to God through its manifestation in the form of the Five Gods.

f. Means of Ceremony *Ketipat*.

There are several types of *ketipat* used in *upakara Panca Lingga* facilities, such as *Ketipat Sri Bagia*, *Ketipat Panca Pandawa*, *Ketipat Sari*. The three types of *ketipat* are described, as follows.

Ketipat Sri Bagia

The *ketipat* used in the *upakara Panca Lingga* facility is one of the *Sri Bagia ketipat*. *Ketipat Sri bagia* in terms of its physical shape is round, it functions as a symbol of the earth. This form *mencandra* where the life of living things consisting of humans. Animals and plants where life on earth is thanks to the elements as mentioned in the manuscript of *Sri Purwana tattwa* quoted again from Cudamani who said *Sang Hyang Tri Murti* saved humanity from disaster where Lord Brahma, plunged into the *pertiwi* into Naga Anantabhoga, Lord Vishnu became Naga Basuki and Dewa Iswara was transformed into Lord Tatsaka. Anantabhoga Naga is symbolic of the land, Naga Basuki is water and Naga Tatsaka is an air symbolism (Cudamani, 1998; 27-29)

So happiness in this world depends on three elements, substance, namely earth, water and air. The land symbolized by Naga Anantabhoga develops its feathers into plants, so that plants will create prosperity through *bhoga*, *paribhoga* (clothing) and *upabhoga* (boards). Water as a substance of life that plays an important role in the metabolism of life. While the air as a vital means in the respiration of living things.

Ketipat Panca Pandavas

In terms of etymology, the amount of which is five is symbolic of the five elements / five elements of power (*shakti*) supporting the earth. When connected with the concept of the teachings of Itihasa Purana Panca Pandawa symbolic *Pandita*, *giri*, *glorious*, *nangga*, and *aji*. *Pandita* is a symbol of wisdom, *giri* becomes symbolic of courage, *jaya* symbolic of over the senses, *nangga* symbolic handsomeness in all movements of behavior and *aji* symbolic of science. Synergizing with that, in the ceremony of the *Panca Linga*, *Ketupat Panca Pendawa* means asking God's grace in its manipulation as Five Gods to His people so that they have elements of wisdom, determination, victory over temptation, handsome in every act, and have high knowledge.

Ketipat Sari.

Ketipat Sari, which amounts to five in Upakara Panca Lingga, is a symbolic form asking for grace from God in its aspect as the Five Gods in the form of the nature of life on earth. Because it is seen from its etymology *ketupat sari* means the essence which in its realization is interpreted as the essence of truth.

3.4 The Hindu Philosophical Values of *Upakara Panca Lingga*

In the Hindu concept of religion, between philosophy and religion are woven into one entity. This is indicated by philosophical studies of his teachings in depth so that the essence of the essence is called *tattwa* (Tim,2000:74). Therefore, in every embodiment of ceremonies and ceremonies, they contain philosophical values . In remembering that *tattwa* itself is abstract, its concrete manifestation in the form of ceremonies and ceremonies needs to be interpreted to get a balance to create happiness in life.

Giving philosophical meaning in the teachings of Hinduism is very important to open the veil of dogmatism. Consequently, it will further enhance the mental stability in the worship activities of Ida Sang Hyang Widhi Wasa (God Almighty). Besides that it can also be used to prevent the possibility of the emergence of a religious pluralism. This is certainly in accordance with the provisions outlined by religious literature.

Performing a religious ceremony is a necessity in Hinduism. Because this is a form of payment of the moral debt of the people to God who created the universe and its contents. Such as stated in the book of *Manawa Dharmasastra* 11 Sloka 6 which states the religious events are religious teachings that are traditionalized in society. Religious ceremonies will be able to present the contents of the Vedas (holy script of Hindus) so that they can be absorbed by all people in all levels of ability. In the view of the people who have not yet studied the teachings of their religion

to perform a religious ceremony is a sacred calling in their souls and also as an embodiment of the *bhakti marga*. But for Hindus who have delved into the teachings of their religion will study the ceremony in terms of philosophical. Knowing that strengthens their belief, that the religion they embrace exudes spiritual values and provides inner satisfaction and can provide a life guide that is truly good and prosperous.

3.5 The Hindus Philosophical Foundation of the Procession of Making the *Upakara Panca Lingga*.

In making the *upakara Panca Lingga* all forms of material needed as a support get the physical cleaning process first. This is to maintain the sanctity of these facilities physically, bearing in mind that all the elements used are tangible forms of expressing devotion to Ida Sang Hyang Widhi Wasa (God Almighty) with His various *prabhawa*, especially in manifestation as the *Panca Dewata* (Five Gods).

The sanctity of *upakara* becomes very essential in carrying out Hindu religious ceremonies. In this regard, to fulfill the requirements of the sanctity of *upakara*, there are several things that need to be considered, among others (Bajra Yasa, dkk.1983:12)

- a. It has never been offered or has not been tasted (*sukla*).
- b. No stained
- c. Obtained in a legal or correct way
- d. Meet the requirements of trust and / literature

In the Book of *Manawa Dharmasastra* mentioned about the right or legal way in obtaining materials for ceremonies as follows:

Sapta wittagama dharma dayo labhah crayy cray
prayogah karmayogasca sat
pratigraha ewa ca
Manawa Dharmasastra X.115

There are seven legitimate ways to obtain property rights, namely inheritance, purchase, conquest, borrowing and receiving gifts from pious people.

Apart from the seven ways mentioned in the literature, each has its own norms according to dharma instructions. Because there is an opportunity of right and wrong illustrations, if people obtain the means of *upakara Panca Lingga* ceremony by buying, but the items purchased are obtained from stolen goods then the purchase according to Hindu Law is not justified.

The means of *upakara* in the sense of fulfilling full of beliefs and literature is not in conflict with events or customs which are the beliefs of the people in a place and do not conflict with the provisions of literary literature where in literature there is something that should not be used. An example is the use of five-colored flowers in *upakara Panca Lingga*.

In measuring the sanctity factor, the means of upakara is not the same as measuring the question of whether or not the materials are higeines. In Hindu religious literature and several things that need to be considered in realizing the sanctity factor of the *upakara* means (Bajra Yasa,dkk. 1983: 14).

First, specializing in using facilities that have never been used before. *Second*, it should be purified first with mantras and facilities such as water, holy water (*tirta*), and so on. *Third*, if the offering uses meat, fish, trasi or comes from other living creatures, the spirits must be returned first with the *mantra* "*Dharma Pangulih*" to prevent karma hymns. *Fourth*, for people who are in a state of *cuntaka* (unholy) may not touch, make and offer the *yajña* ceremonies to be offered by the devas, even entering the place of performing the *Yajña* is not permitted.

In the procession of making the means of ceremony *Panca Lingga* the provisions mentioned above are highly considered. Moreover, the people who work on the ceremony are not ordinary people, but *wiku garini* (the priest's wife) is responsible for completing it. If related to the sanctity of a *wiku garini* who has done spiritual purification through *padiksan* ceremonies, the rationale is that if the person making the ceremony is believed to have holiness, then the karma done in making offerings has a level of holiness that can be morally justified.

3.7 Authority of Priest in "*Muput*" *Upakara Panca Lingga*

The ceremony that uses the *upakara Panca Lingga* as a complementary offering facility for Hindus in Lombok is *Dewa Yajña*, which is included in the main level. The physical characteristics of the *Yajña* ceremony that use the main level include: *dondonan*, *bebangkit*, *pulegembal*, *pulekerti*, *gayah*, *cengkir kelepik*, *umah perumahan*, *sekar setaman*, *guling asiki*, *suci jangkep*, *lis*, *gelar Sanga*,, and *Caru*.

Further exploration of the upakara level used in a ceremony returns to the sincerity of the people who performed the *yajña*. Even though the means of efforts are at the main level (*utama*), it is based on selflessness and moreover there is no sincerity in doing so, meaningless sacrifices are made. The use of the *upakara Panca Lingga* in religious ceremonies for Hindus in Lombok is not limited to the temple, namelu *pura*, but can also be used in smaller scopes such as *sanggah* or *merajan*. The requirements that must be met in their use are a complement to the ceremony in the category of *yajña* which is at the main level. With regard to the person who has the most authority in "*muput*" or presides over a ceremony that uses *upakara Panca Lingga*, those who have done *padiksan* or who have done *dwijati*. This is why the *Diksita* is a person who has attained inner and

inner purity. The sanctity of *Sulinggih* is always maintained through the *Parikrama Puja, Tapa, Brata, Yoga, Semadhi* and *holds firmly* on the *Kawikon*.

When the priest did the *puja* in the ceremony using the *upakara Panca Lingga*, he used a complete *kawikon* costume called *podgala*. The *Kawikon* fashion consists of (1) White cloth called *wedihan*, (2) *Pepetet* (moon belt), (3) *Kampuh putih akuyub* are called *dodot*, (4) *Santog*, namely *pepetet* for *kampuh*, (5) *Sampet* which is also called *kakasang*, (6) *Bhawa* or *ketu agung*, (7) *Selimpet* which is also called *yajña pawita*, (8) *Aksamala* is a pair of *ganitri* series which are crossed to the left and right, (9) *Kanta Berana* is a necklace from the *Ganitri* series, (10) *Karna mulia*, which is a series of *ganitri* which is placed in the ear, (11) *Kundala* is the earring, (12) *Kuduha* is a series of *ganitri* that is used as a wristband, (13) *Ganitri sim-sim* on both thumbs

The complete use of *kawikon* clothing in the use of *Panca Lingga* means of ceremony facilities as seen from the level of the ceremony that uses the main *yajña* category.

IV. Conclusion

Upakara Panca Lingga is a form of ceremonial categorization that has certain uniqueness for Hindus on the island of Lombok. The uniqueness that seems in principle is a symbolic to invoke the grace of God in its manifestation as the *Panca Dewata* (Five Gods), namely Iswara, Dewa Brahma, Dewa Maha Dewa, Dewa Vishnu and Lord Siwa . The *Panca Dewata* were requested to be present, worshiped and confirmed by their *stana (negtegan)* in the ceremony using the ceremony. *Upakara Panca Lingga* is very sanctified starting from the selection of the material element, which has the right to make it, the procession of its making up to the authority of the devout people, all of which are provisions that indicate the primacy of the ceremony.

Based on the results of this research, it can be suggested that the importance of the *Upakara Panca Lingga* as a form of God's grace with its various *Prabhawas* means that the ceremony that uses the *Panca Lingga* means of ceremony needs to be preserved. It also needs to be carried out further research on other ceremonies so that it can fulfill the wishes of the people, especially in the case of the study of rites in the teachings of Hinduism

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