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RELIGIOUS TEACHINGS ON SUSTAINABILITY IN THE CONTEXT OF HINDUISM IN BALI*

I Ketut ARDHANA**

Abstract

Indian culture is a dominant influence in Balinese culture. This can be seen at the daily life of the Balinese in terms of their society, culture, economy, and politics, starting from early times and continuing until now. Not only the Hindu religion, but the Buddhist religion too, is practiced in Bali. These two influences strongly characterize the Balinese culture in the context of how they sustain their lives. This paper addresses important questions: First, how can we define the concept of sustainability in the context of a Balinese culture that has been strongly influenced by Indian culture? Second, how do Balinese perceive spirituality and the sustainability of life in their communities, and third, how do the Balinese anticipate the impact of globalization to be able to live in sustainable life, known as *ajeg Bali*? Through my analysis, I create a better understanding of what extent religious teachings on sustainability are predominant in Bali in the context of Hinduism.

Keywords: *Subak, Tri Hita Karana, Tri Angga, Mandala, sustainable life*

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BALİ'DEKİ HINDUIZM ÇERÇEVESİNDE SÜRDÜRÜLEBİLİRLİK ÜZERİNE DİNSEL ÖĞRETİLER

Öz

Bali kültürü baskın bir şekilde Hint kültüründen etkilenmiştir. Bu durum yüzyılın başından günümüze kadar sosyal, kültürel, ekonomik ve politik açıdan Balililerin günlük hayatlarında görülebilir. Bali'de sadece Hindu değil, Budist öğretiler de deneyimlenmiştir. Bu iki öğretinin etkisi, sürdürülebilir bir yaşamın nasıl devam ettirildiği konusunda Bali kültürünü güçlü bir şekilde yapılandırmıştır. Bu çalışmada açıklanması gereken bazı önemli sorulara yer verilecektir. İlk olarak, sürdürülebilirlik kavramı, Hint kültüründen güçlü bir şekilde etkilenen Bali kültürü bağlamında nasıl açıklanır? İkinci olarak, topluluklarda maneviyat kavramı ve yaşamın sürdürülebilirliği göz önüne alındığında Bali algısının nasıl olduğu ve son olarak da Balililer'in "Ajeg Bali" olarak bilinen sürdürülebilir yaşamı idame ettirebilmeleri için küreselleşmenin etkilerini nasıl öngördükleridir. Bu analiz doğrultusunda, Hinduizm bağlamında dinsel öğretinin sürdürülebilirlik üzerinde ne ölçüde etkili olduğunun daha iyi anlaşılması beklenmektedir.

Anahtar Kelimeler: *Subak, Tri Hita Karana, Tri Angga, Mandala, sürdürülebilir yaşam*

EXTENDED ABSTRACT

Since in the beginning of the first century, Bali has been influenced by the Indian culture. This can be seen in daily life in social culture and in the economy and politics. Nevertheless, Bali had already its own local culture before the coming of the Indian or Indic culture, the well-known adat (customary law). The adat, or desa pakraman, is still alive at present and continues to be it was and what it is: local values used to anticipate any negative impact on Balinese culture. This indigenous culture can be seen more fully in the northern and eastern parts of Bali, particularly in the mountainous regions such as the villages of Tenganan and Trunyan.

Hinduism and also Buddhism have been practiced in Bali. These two influences have strongly characterized Balinese culture in the context of how the Balinese maintain their lives in the context of sustainability. Further, Bali has also been influenced by Chinese culture, which has strengthened Balinese culture: as can be seen in a Hindu Temple in the village of Batur: a Chinese God is also worshiped there.

From prehistoric times until the beginning of the first century, it is well-known that Bali was influenced by other cultures, mainly Indian and Chinese culture. Due to those foreign influences on the indigenous Balinese culture, Bali is often called a multicultural society, in which many influences have affected its culture. Although Bali is a multicultural society, by ethnicity, the residents of the island of Bali are mostly of the Balinese, approximately 80 percent of the population.

In later periods, particularly in the classical period of Balinese history, from the ninth to the fourteenth centuries, Bali was strongly influenced by other neighboring regions, such as Java, evidence of whose great traditions, Kediri and the Majapahit, can be found in the present day Bali. In classical Balinese history, we can see the persistence of indigenous Balinese culture, in such contexts as the Tri Hita Karana, in which the Balinese hold a balance between the material (sekala) and non-material (niskala) worlds. The notion of Tri Hita Karana is the three ways to get happiness, through the harmony and togetherness of the activities of people. The three elements of Tri Hita Karana consists of parhyangan, the harmonious relationship between farmer and God, implemented through rituals in rice fields; pawongan, meaning

the harmonious relationship among farmers as members of a subak, with the implementation of the regulations (*awig-awig*) of a subak; and the third element is *palemahan*, presenting the harmonious relationship between farmer and environment, implemented through the maintenance of the rice field terrace. Currently, there is growing awareness among the Balinese of the adaptation of Balinese Hindu philosophy, not only in the *Tri Hita Karana*, but other Indian or Indic lessons as well, which are considered to be foundational for sustainable development. This can be seen in the traditional Balinese irrigation system, called the subak. Subak in Bali is a symbol of the implementation of the *Tri Hita Karana* philosophy, developing the cultural landscape of Bali Island. Due to the position of subak as the keeper of Balinese culture, the international world heritage institution, UNESCO, acknowledged subak as a world cultural heritage in 2012. Through the implementation of *Tri Hita Karana* philosophy in the subak, the subak system in Bali will be expected to be sustained nowadays and in development in the near future.

Through this description, we can see how the Balinese have successfully maintained their culture, although many influences have affected their daily lives. There are some crucial issues that currently have developed in how foreign influences in the context of religious teachings has affected Balinese daily life in terms of sustainability life. There are some necessary questions addressed in this paper: First, how can we define the concept of sustainability in the context of Balinese culture, which has been strongly influenced by the Indian culture? Second, how are the Balinese perceptions regarding the concept of spirituality and the sustainability of life, expressed in communities? Third, how do the Balinese anticipate the impact of globalization to be able to live a sustainable life, called *ajeg Bali*? Through this analysis, we create a better understanding of the importance of the role of religious teaching in sustainability in the context of Bali Hinduism.

Introduction

From the historical perspectives, the Hindu ideas on astrology or cosmology have already existed in the Western part of India in the 3th C. The spread of Indian ideas has occurred a long time in Southeast Asia. Heine-Gelden (1956, p. 1) notes that these ideas spread to other parts of Southeast Asian region, to Java in the early of Century, and later to Bali. Until now, Bali is the only one that remains as a Hindu mosaic in Southeast Asia. In Bali, the Hindu religion is called also as, Water religion “*Agama Tirtha*”. The meaning of water or “*Tirtha*” refers to the River of Sindhu in India and means water. There is a close relationship between the Sindhu and Hindu. It is considered that there is an integrated element that can unite the idea of archipelago or *Kenusantaraan*. This also means that it can integrate the Hindu adherents in the Indonesian archipelago, based on the philosophy of *Bhineka Tunggal Ika* (unity in diversity). These Indian ideas are very significant in the present day Balinese daily life (Ardhana, 2012), and even become evidence strongly in the formation of Balinese identities (Ardhana, 2011c). These ideas, for instance, can work together in paralell between macro-cosmos and micro-cosmos. On top of this, these ideas spread to the regions in a peaceful way (Villiers 1993, p. 44; Sardesai 1997, p. 17).

From the archaeological and historical notes, we know that the social cultural relationships between India, China, and Southeast Asia had lasted in a long time in the past of Southeast Asian history. Both Indian and Chinese cultures have dominantly influenced the identity of local people in the region. This we can see in the everyday life of the people in the regions in terms of social, religious, and cultural aspects. Both two cultures have strengthened indigenous cultures in Indonesia which starting from Java and later on to Bali. The establishment of the early Hindu kingdoms in the country starting from Kutai in East Kalimantan in the 4th century, and in Tarumanegara (West Java) in the 5th century, while in the Central Java in the 7th to 8th century. At that time, all of the Hindu lessons were in Sanskrit and Pallawa writings. So, it was hard to understand the contents of the Hindu lessons for the common people. It was until the spread of the Hindu kingdoms to East Java, in which many Hindu lessons had been transformed to the Old Javanese languages or the Kawi Language. Hindu developed in East Java in the 9th to 11th centuries. And finally it spreaded over the outer Java-- particularly in western parts of the present day Indonesia-- in the 14th

century, after the dominant power of Majapahit. It seems that the concept of Balinization becomes stronger and the concept of Indianization is still on-going process in facing the dominant power of the Indonesianisation where the government has already introduced the *Bhinneka Tunggal Ika*, “unity in diversity” to protect the minority groups, likee Hindu and Buddhist

In the context of the Indonesian history, particularly since the Indonesian independence in August 17, 1945, the issue of local culture from the Hindu-Javanese heritage by Indonesian’s founding fathers as a basic foundation of the country, is the socalled the Pancasila. The five basic principals of Pancasila have been successful to inspire national unity. The word Pancasila originally comes from Indic word or Sanskrit, meaning the five principles of the Indonesian state, in which the well-known motto of the Indonesian Republic, “*Bhinneka Tunggal Ika*”. It comes from Indian word as well, usually translated as unity in diversity. The motto was created by one of the foremost Hindu-Javanese poets, Mpu Tantular, in his work on *Kakawin Sutasoma*, a fourteenth century Buddhist epic, canto, (CXXXIX, 5) a famous work written in the heyday of the East Javanese kingdom of Majapahit.

*Rwaneka dhatu winuwus wara Budha
Wiswa Bhibeki rakwa ring apan kena pawanosen
Mangkang Jinatwa kalawan Siwatatwa tunggal
Bhineka tunggal ika tan hana dharma mangrwa*

It is often said that the eminent Budha and Shiwa are two different essences. Indeed, they are difference from each other at a quick glance (Ramstedt, 2004, p. 1). Therefore it can be said, that there are not many truths, but there is the only one truth. In Bali, In Goa Gajah temple complex there are two statues of Buddha, located on the banks of the river Petanu.

1. The Concept of Sustainability and the Role of My Faith in the Sustainability of Life

The *Usana Bali* and the *Babad Pasek* particularly in the era of pre-Majapahit to the Balinese beliefs and religion, there is a myth says that the Mount of Mahameru already brought from India to Bali. In other words, Certain elements of the Indic cultures have been absorbed and adapted as the Balinese cultures, or Balinization. Certain rituals on ancestors have already existed

in Bali and megalithic culture also continues to happen in relation with the establishment of the Balinese or Hindu temples and palaces. These big influences particularly in social-economic and political aspects have existed as collective memories of the people in the region. Even though, it is unclear, the way in which the Majapahit kingdom had influenced the region.

For the Indian names or influences we can see in the inscriptions particularly in the architecture arts of Southeast Asia which described the Indic regional style arts. In addition to this, the Indian influences give scientific concepts on the development of Southeast Asian, especially in relation to the ability to live in a sustainable life. However, it is important to note, that before Hindu influence arrived in the region, in Bali for instance, the Balinese had their own beliefs and a way of interacting with nature, known as a harmonious life with the nature. The statues worships on Goddess in India can be seen in Bali in the form of stones, namely the God of Surya or Sun. In the old Balinese myth, four Gods have tasks to protect four directions in the forms of God of Kosika, Garga, Metri, and Kurusia. Despite this, in the process of Hinduization, these Gods get the new names: Kosika for Iswara, Garga for Brahma, Metri for Mahadewa, Kurusia for Wisnu, Pretayala for Shiwa, and Canting Kuning for Uma (Gust, 1994, p. 14). In addition to this, there are some Indian words transferred to the Balinese words, including Kasa for Srawana, Karo for Bhadrawada, Katiga for Asuji, Kapat (Kartika), Kalima (Margasura), Kanem (Posya), Kapitu (Magha), Kaulu (Phalguna), Kasanga (Cetra), Kadasa (Wesaka), Apit Lemah (desta) Jyestha, and Asadha (Apit kayu sada) (Pink, 1993, p. 61).

Communality is an important feature for Balinese society. The Balinese culture, before the coming of Indianization or Hinduization (see: Mabbett, 1977), has already known to cover customary law on land in terms of wedding ritual as well as land ownership (Villiers, 1993, p. 44). This law has regulated social works in the context of democratic ways. They believe that the Goddess and the evils are in big trees, volcanoes, forests, and lakes. This belief connects with the beliefs on harmony between God, Man, and Nature. In relation to the sustainable life, in Trunyan (East Bali, called as the “Bali Aga”, “Bali Mula”, or “Bali Asli”), for instance, according to the oral tradition, there is an *adat* regulation (customary law) saying that who cut a tree (candlenut tree), he or she must plan it again (Cf. Ardhana, 2014). Broadly speaking, the customary law has been practiced not just

in rural areas, but also in urban areas. Every Balinese person is a member of a customary neighborhood organisation (*banjar*). Through this lower institutional structure, beliefs and values systems are kept, socialised and practiced. Some beliefs from the old days are, not surprisingly, still being practiced today. It is important to note that there are several advantages if a *desa adat/ banjar* could build and manage a sustainable program, including: (i) no land will be released to non-Balinese ownership (aspect of *Palemahan* of *Tri Hita Karana*); (ii) job opportunities will be mostly available to the community and control for future development is still in the hands of local people (aspect of *Pawongan* of *Tri Hita Karana*); and (iii) the benefits from the development program remain in the community. As a result, it can be used for enhancing the Balinese-Hindu cultural activities and religious ceremonies (aspect of *Parhyangan* of *Tri Hita Karana*).

In addition to the statue of Buddha, this temple has a statue of Ganesha, Lingga, Guard, Fountains, and Hariti. It shows that Ciwa and Buddhist faiths can coexist peacefully. We can see below (Ardhana and Wijaya, 2015).



Figure 1: Lingga in Goa Gajah Temple

According to Eiseman (2000, p. 357) *lingga* is the symbol of Siwa as recycler of life and it is phallic in shape. The meaning of *lingga* is an abstract oranic representation of the India or Hindu deity, Siwa, used for worship in temples, smaller shrines, or as self-manifested natural objects. In traditional Indian society, the *lingga* (*lingam*) is seen as a symbol of the energy and potential of Shiva himself. The *lingga* is often represented alongside the *yoni*. The *yoni* (Sanskrit word, literally “origin” or “source”), a symbol of the goddess or of Shakti, female creative energy. The *lingga* and *yoni* were used to communicate with God and ancestors in religious

ceremonies. In the political aspect the function of *lingga* was to celebrate glory events since the enemies had been defeated and in the social, cultural and economic aspects the ceremonies for *lingga* and *yoni* are aimed to pray for God. According to the Balinese local tradition, the holy water that had been watered through the *lingga* and *yoni*, it would later be used to sprinkle the rice fields due to failure of the harvest (Ardhana, 2011a). By sprinkling the holy water in the rice fields, they believe that they will be able to anticipate any threats caused by natural disasters, and also by other attacks. Eiseman (2000, p. 359) argues that the ceremony is a general purification of the village and its deities. From this picture, it can be said, that *lingga* and *yoni* ceremony and the *Melasti* ceremony in the Hindu lessons have some meaningful ideas to provide the sustainable life for the better future times

Bali's oldest and most complex example of the Subak rice terrace system of agriculture we can see in Jatiluwih Rice Terraces. It is situated in the region of Tabanan and this site is among the most striking examples of terraced agriculture in the world. The Subak is farmers managed irrigation system which has an irrigation water source, irrigated to certain compound of rice fields, and has a particular temple. The main water source is fountains, where underflow water wells up. The water is conducted to rice terraces through tunnels dug inside volcanic rocks, or by bridging bamboo pipes over small valleys. Water is indispensable not only for supplying water to rice fields, but for people's daily activities. Each irrigation channel is managed by a community called a Subak. The Subak is autonomy traditional institution. The Balinese have practiced the traditional irrigation for 1000 years, based on the evidence of inscription of *Pandak Bandung* at year 1071 (Windia, 2015, p. 1). Since the establishment of subak system, the subak has been developed in relation with the developing of the society around subak area. Windia (2015) refers to Pusposutardjo (1975) argues that subak system as a socio-cultural institution is always to be transformed related with the transformation of the society including the government policy. The Subak system has been changed concerning with the organization structure. This time has been established the coordination board of subaks at some regencies. Windia (2015, p. 1) adds that the subak is farmers managed irrigation system which has an irrigation water source, irrigated to certain compound of rice fields. Windia describes the overlap between the village boundary and Subak in Bali as follows:

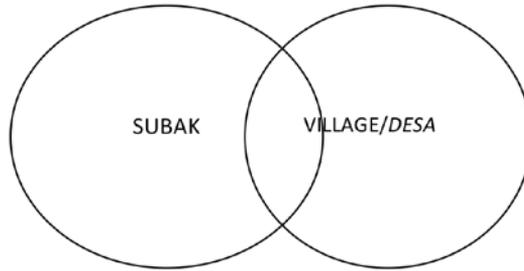


Figure 2: Overlap between the village boundary and Subak in Bali.
(Windia, 2015, p. 69)

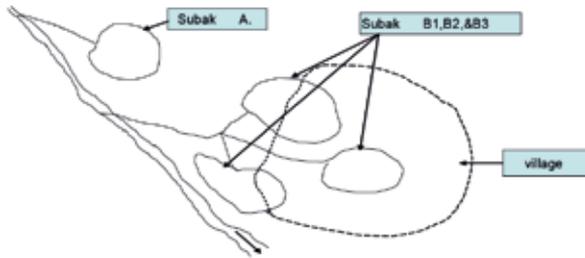


Figure 3: The existence of subaks and their coordination.
(Windia, 2015, p. 71)

Aside managing irrigation water, the most important thing found in subak system is ritual ceremony activities. The subak (*Kelihan Subak*) is responsible for managing irrigation, coordinating the planting of seeds and the transplanting of seedlings so as to achieve optimal growing conditions, as well as for organizing ritual offerings and festivals at the subak temple. All members are called upon to participate in these activities, especially at feasts honoring the rice goddess Sri. This is a traditional institution which regulates the construction and maintenance of waterworks, and the distribution of life-giving water that they supply. In addition to this, the Subak is autonomous traditional institution in Bali and has a particular temple or socio-religious character. As Staab (1997, p. 21) refers to Geertz (1972) as follows:

Thus the subak is at once a technical unit, marked out by the collectively owned dam and canal; a physical unit, an expanse of

terraced land with a defined border around it, and a social unit, a corporation consisting of people owning land in that expanse, serviced by the dam and the canal. It is also, as we shall see, a religious unit (Staab, 1997, p. 21).

The Balinese believe that all living things have their own spirit and the people must respect it. A Balinese printed-calendar (which almost all Balinese have at least one copy of) is consulted to determine the best day to do a certain thing or commence a certain practice (see Eiseman, 1989). This *Tumpek Wariga* is celebrated every 210 days or 6 months of the Balinese calendar. *The Tumpek Wariga* contains external and internal meaning for the Balinese. *Wariga* is the name of seventh *wuku* in Balinese calendar. Besides, it is also a term to determine the appropriate or inappropriate day to have a ceremony or activity in Hinduism (Eiseman, 2000, p. 172).

The *Tumpek Wariga* is also called *Tumpek Bubuh*, because the offerings contain *bubuh* (porridge) such as *bubuh sumsum* (porridge made using refined flour) (cf. Pink, 1993). The Balinese have ritually also a special ceremony to beg any prosperity for vegetations. The *Tumpek Bubuh* or devoted to Sanghyang Sangkara, Lord of all food plants when blessing ceremony is given to them for good crops and products, held at every plantation and farm in Bali. That belief does not prevent them using the living things. If they want to do so, it is customary to do so on specific days, as we can see in the celebration of the *Tumpek Uduh* or *Tumpek Pengatag* (*Tumpek Bubuh*). Through the celebration of the *Tumpek Pengatag*, it has a profound meaning in order human beings love the nature that has sustained their life. On that celebration, the moment of love and affection to nature is directed to the plants. It can be said that the Balinese play an important role in providing life for human. In committing the ceremony, the *bubuh* is smeared on the tree bark as a symbol of fertilizers (the proper food for vegetation). This is considered as one of local genius wisdom in Bali (Eiseman, 2000, p. 181-182)

2. The Hinduism Teachings on Sustainability

The Balinese strongly preserve and maintain traditions. I will discuss several traditions including Tri Hita Karana and Tri Mandala as follows:

2.1. Tri Hita Karana

In Bali for instance a relatively new element in the context of world division is the concept of *Tri Hita Karana* which is originated from the Hindu lesson. It can be seen at the values system known as *Tri Hita Karana* (Three sources for a harmony in life) provides an ideal concept for sustainable development. The notion of *Tri Hita Karana* is the concept of stability in Bali is strongly related to that of equilibrium between man and man, between man and nature and also between man and his God. This concept is actually rooted in the Hindu religion, where it is expressed in Sanskrit.

Tri Hita Karana consists of *parhyangan*, *pawongan* and *palemahan*. The concept of *Parhyangan*, meaning that the aim of living on earth is to reach peace and prosperity (*moksartham jagathitaya caiti dharma*). It will create tolerance and human dignity in terms of differences of religion, race, ethnicity and language, or *rwa bhineda*. It emphasizes that the harmonic relationship between human and God (*Parhyangan*), between people and society (*Pawongan*), and between human and environment (*Palemahan*).

Tri Hita Karana concept is actually rooted in the Hindu religion, where it is expressed in Sanskrit. *Tri Hita Karana* is a three ways to get happiness, through harmony and togetherness of the people's activities. The three components of *Tri Hita Karana* are: *parhyangan* aspect that presenting the harmonious relationship between farmer and God, implemented through some rituals in the rice fields. In addition to this, the concept of *Parhyangan*, meaning that the aim of living on earth is to reach peace and prosperity, called *moksartham jagathitaya caiti dharma*. This means to create tolerance and human dignity in terms of differences of religion, race, ethnicity and language, called *rwa bhineda*. In this context the people understand each other regarding their strengths and weaknesses, are responsible for any risks and try to understand all. As well, the people try to avoid any conflict that could happen not only at present but also in the future. Windia (2015) explains that *Subak* activities in Bali, are symbol of implementations of *Tri Hita Karana* philosophy. The *Subak* develops the cultural landscape of Bali Island. Therefore, the *Subak* has been regarded as the keeper of Balinese culture by implementing *Tri Hita Karana*. The international world heritage institution, the UNESCO has acknowledged the *Subak* as world cultural heritage, since year 2012. Through the implementation of *Tri Hita Karana*

philosophy in the Subak activities, the subak system in Bali will be expected to sustain today and future development.

One of the components of *Tri Hita Karana* is *pawongan*, through the harmonious relationship among farmers as subak's members, with the implementation of subak's regulation (*awig-awig*). The concept of *Pawongan*, originated from the word "Wong" or people. People should learn to think about good things (*wanacika*); to speak about good things (*wacika*) and; do good things (*kayika*), called *Tri Kaya Parisudha*. The people should learn how to avoid cruelty or criminality or *Tat Twam Asi*. This means also that people should be able to reflect ideas, willingness and flexibility and work in good ways in order to create solidarity among themselves. People should learn to think about good things (*wanacika*); to speak about good things (*wacika*) and; do good things (*kayika*). It is called *tri kaya parisudha*. In this meaning the people should learn how to avoid cruelty or criminality, called *tat twam asi*. This means also that people should be able to reflect ideas, willingness, flexibility and work in good ways in order to create solidarity among themselves. The third notion explains how to live side by side in the context of togetherness and tolerance due to the same fate or *paras paros salunglung sabayantaka*, meaning that people will not only destroy other people, but also nature, called *amuduhkna ajnyana sandhi*. Each group in the community should learn to live side by side in cooperation and solidarity, solve any problems in a peaceful way and respect traditions and cultural heterogeneity (Adiputra, 2009, p. 41-42). Based on the concept of *Tri Hita Karana*, the Balinese try to maintain a peaceful life not only in terms of Balinese and Balinese, but also between the Balinese and other ethnic groups such as the Javanese, the Sasak, the Madurese, the Timorese, and other ethnic groups in Bali.

The last component is *palemahan*, presenting the harmonious relationship between farmer and environment, implemented through the rice field terrace maintenance. *Palemahan* means how to live side by side in the context of togetherness and tolerance due to the same fate or *paras paros salunglung sabayantaka*, meaning that people will not destroy other people and nature (Windia, 2015, p. 1).

There is a close relationship between religious philosophy and a space orientation in the Balinese traditional architecture namely among space

of the God, man, and devil, called *Tri Angga* (*swahloka* or upperworld, *bwahloka* or middleworld, and *bhurloka* or underworld). The concept of *Tri Angga* locates very closely with the spiritual compass consists of nine directions called the *Nawa Sanga* or the *Sanga Mandala*. *Tri Angga* or *Tri Loka* concept explains the special hierarchy in the context of (upperworld, middleworld, underworld). In the Balinese architecture, it can be explained as follows: *Tri Loka (Tri Angga)* is to the spatial orientation.

The *Nawa Sanga* or the *Sanga Mandala*, is the existence of the spiritual poros.

Puseh, Pusat	Centre	Semua warna/ All colours	Dewa Siwa
Kaja, Utara	North	Hitam/ Black	Dewa Wisnu
Kaja Kangin, Timur Laut	North East	Biru/ Blue	Dewa Sambu
Kangin, Timur	East	Putih/ White	Dewa Iswara
Kelod Kangin, Tenggara	Southeast	Violet	Dewa Maheswara
Kelod, Selatan	South	Merah/ Red	Dewa Brahma
Kelod Kauh, Barat Daya	Southwest	Orange	Dewa Rudra
Kauh, Barat	West	Kuning/ Yellow	Dewa Mahadewa
Kaja Kauh, Barat Laut	Northwest	Hijau/ Green	Dewa Sangkara

Figure 4: The cosmological orientation consists of eight cardinal directions and its centre. (Ardhana, 2012, p. 26-27)

Each direction is symbolized by the Gods and their colors. Therefore, it can be said that these indigenous concepts were strengthened by the process of Indianization or Hinduisation included the heritage of the Austronesian language which took place in the Indonesian archipelago during the first century A.D. The traditional ruler, called the raja, for instance, conducted his policy on the holy pattern or *Asta Brata*. As Friederich notes as follows: “A king is to have the accomplishments of the eight gods of the points of the compass-viz, Indra, Yama, Surya, Chandra, Anila, Kuwera, Baruna, Agni”

(According to Ramayana, *lontar*¹ leaf 181, see: Frederich, 1959, p. 18). All of these elements have shaped the idea of power in Balinese society, with centred the raja, who resided in the *puri* (palace) and they have influenced Balinese politics up to the present day. It is important to look at Mertha Sutedja argument on how he argues that: The king without the priest is destroyed, the priest without the king is broken, the king without the people is dead (I Wayan Mertha Sutedja, 1978, p. 10). From this description, it can be seen that the raja and the priest or *bhagawanta* held strong position in traditional Balinese society.

This means also that the aspect of human security is related to the protection given by the king in the name of God. It is not surprising, that every compass of the Balinese realm is represented by God, like the North by the God Visnu; the East by the God Iswara; the South by the God Brahma; the West by the God Mahadewa and; the Centre by the God Shiva. Under the watch of these Gods and the King as the representative of God on earth, the Balinese perceived themselves secure from any disturbance either *Skala* or *Niskala* (Material or Immaterial).

The concept of architecture is the manifestation of stabilization amongst God, man, and nature. The size of the building built by the Balinese has a direct relation with the size of its body. This means that the Balinese divide their world into three parts in relation to the concept of (*Sanghyang Jagad* or God), macro-cosmos (*Buana Agung*), and the world or micro-cosmos (*Buana Alit*) (Tarnutzen, 1993, p. 181). In this context the holy mountain is as the place for the Gods, in which this concept seems stronger in the pre Hindu era. The Indic culture has come effectively in Bali. According to the Brahman lesson, the earth consists of a continent circulated and centred called the *Jambu Dwipa*, surrounded by seven continents and seven seas. Outside the last sea, there is a circle of mountains. In the centre is the *Jambu Dwipa*, located in the mountain of *Meru*. It is a similar to the the Buddhist lessons, in which the idea of earth is *Gunung Meru*, Meru mountain, as the centre of the world (Heine-Geldern, 1956, p. 2). The Mount Agung or *Gunung Agung* for instance as the highest volcano in Bali, in which in the

¹ *Lontar* is a book inscription, often written in Kawi or Old Javanese; the text is scratched upon the leaves of the *lontar* palm and the book is bound with boards on either side by strings that pass through holes in the leaves; the books and their texts are considered sacred. (Eiseman, 2000, p. 357).

Balinese perspective, is considered to be a holy mountain. This concept is similar to the Indian concept of Mountain.

Tri Loka	Swah Loka	Bhwah loka	Bhur loka
Three places	Atmosphere	Lithosphere	Hydrosphere
Tri Angga	<i>Utama</i> (upper world)	<i>Madya</i> (middle world)	<i>Nista</i> (under world)
Three divisions of the world	<i>Tinggi / atas</i> (upper)	<i>Tengah</i> (middle)	<i>Bawah</i> (under)
	head	body	foots
Universe	Atmosphere	Lithosphere	Hidrosphere
Earth	<i>Gunung</i> (mountain)	<i>Daratan</i> (land)	<i>Laut</i> (sea)
Village	Temple	Village community	Sea

Figure 5: Similarities of Division between Human Being and the Cosmos. (Ardhana, 2015, p. 46; Tarnutzen, 1993, p. 181)

The size of the building built by the Balinese has a direct relation to the size of the body. If someone will build a house, he/ she should ask to the priest regarding the sizes of house that he/ she will build. The priest will refer to certain Balinese literature or *lontar*, called the Lontar of *Kosala and Kosali*. They believe that in this *lontar*, since if he/ she cannot follow what the *lontar* says, and then he/ she will have many difficulties in his/ her life and families. In addition they indeed need stability in their lives and protection against the disturbances of an uncertain existence. Until at the present time, the Balinese still appreciate what the *lontars* say (see also: Ardhana, 2012).

2.2. Tri Mandala

The Tri Mandala concept divides space into three categories:

(i) *Utama mandala* consists of holy/sacred space (e.g. temples where Balinese pray to God, and beaches where Balinese carry out purification rituals);

(ii) *Madya mandala* related to space for human inhabitants (e.g. residential area, public building and other facilities); and

(iii) *Nista mandala* is space for nature (back/front yard, open space or park, forest, rice-field, and other agricultural land).

In recent time, the implementation of the concept of *Tri Mandala* gives some impacts, that roughly only one third of space can be occupied by human inhabitants. This is for residential area, business and industrial areas, and other physical development. The two thirds are maintained for holy or sacred places, and natural environments, though necessarily not in an equal balance. The development programs in Bali should respect the local space division concept of *Tri Mandala*, including avoiding sacred mountains, lakes, beaches, land, and river or water sources. This is relevant to the sustainable development as suggested by the local government policy, known “*Ajeng Bali*”. The idea of *Ajeng Bali* (enforce) Bali appeared late 1990s. It was transformed into the concept of spirit *Ajeng Bali* in mid-2002. One year later (2003), a few months after a bomb blast in October 2002 in Legian, the concept of “*Ajeng Bali*” turned into the *Ajeng Bali* as a movement. This mainly occurred under the leadership of Ida Bagus Oka, when he was as Governor of Bali (years 1988-1998). This can be seen at the development of Bali Nirwana Resort (BNR), which was near to the area of Tanah Lot Temple. From the archeological and historical perspective this is a temple, built in the 15th century. The peak of protest emerged in October 12, 2002, when a bomb explosion in Legian which later proved to be performed by hard-line Islamic terrorist groups (See further: Ardhana and Wijaya, 2015). The Balinese reacted to the explosion, not in term of criminal actions, but by praying to God. As Vickers argues (1989, p. 131) that:

“Everywhere Balinese were rethinking what it meant to be Balinese, and putting up ritual and artistic defences against new chaos. On top of natural disasters came a total dislocation of everything around which Balinese had previously organized their lives: the states, villages, temples and rituals”. (Vickers, 1989, p. 131).

In addition to this, the distance of new tourism development from an existing temple should follow a certain temple holy radius as under the religious decree (*bhisama*) of Hindu Religious Council of Indonesia (Parisada Hindu Dharma Indonesia or PHDI). This holy radius varies between temples, according to temple’s status rank, as stated in PHDI Decree No. 11/Kep/I/PHDIP/1994. Therefore, to support this, regional government is advised to provide precise information about land use arrangements (at local governmental level) which outline the position of holy or sacred areas,

human habitation, inclusion of other developments, and areas of natural environment including forests, parks and beaches. The latest Geographical Information System (GIS) technology can be used to develop database of site values and constraints. With consideration of any other factors such as tourist attractiveness and natural resource availability, then, it can be used to determine possible tourist resort areas that may be developed in the future (Ardhana and Wijaya, 2015).

Conclusion

From this description it can be said, that the Balinese has their way of life on how to respect the sustainable life for the next generation, based on the Hinduism lessons that already rooted in a long process of its history. This can be seen at the prehistoric, classical up to the modern times. The Indian or Indic culture that has strongly influenced the Balinese culture in fact gives a major contribution in creating the modern Balinese culture. The Hinduism or Indian culture has been adopted and has been transformed into the local Balinese culture or Balinization, in which in turn this becomes a significant in the contexts of the present Balinese culture.

However, Bali had its own local culture before the coming of the Indian or Indic culture, well known as *adat* (customary law). Until at the present time, the *adat* regarding the *desa pakraman* is still alive. The Balinese *adat* is alive and actually what it was and what it is, is still considered to be local values in anticipating any negative impacts on the Balinese culture. This becomes a model if someone wants to look closely at how the Balinese's experience of living in a sustainable context. The daily life of the Balinese, do hold a balance between the material (*sekala*) and non-material (*niskala*) worlds. Nowadays, there has been a growing awareness among the Balinese to adopt Balinese Hindu philosophy -such as *Tri Hita Karana*, *Tri Angga*, and *Tri Mandala*- as a basic consideration for the sustainable development. The notion of *Tri Hita Karana* is a three ways to get happiness, through harmony and togetherness of the people's activities. The three elements of *Tri Hita Karana* are consists of *parhyangan*, that presenting the harmonious relationship between farmer and God, implemented through some rituals in the rice fields. The second element of *Tri Hita Karana* is *pawongan*, meaning through the harmonious relationship among farmers as subak's members, with the implementation of subak's regulation (*awig-awig*).

The third element is *palemahan*, presenting the harmonious relationship between farmer and environment, implemented through the rice field terrace maintenance.

The Subak activities in Bali, for instance, which can be considered as a symbol of implementation of *Tri Hita Karana* philosophy. Due the Subak develops the cultural landscape of Bali Island, therefore, the Subak has been regarded as the keeper of Balinese culture by implementing the *Tri Hita Karana*. The UNESCO has finally acknowledged the Subak as world cultural heritage, since year 2012. Through the implementation of *Tri Hita Karana* philosophy in the Subak activities, the subak system in Bali will be expected to sustain today and the future development. The Subak as the traditional irrigation system in Bali and also as a socio-cultural institution has some strongholds. However, the weakness of the subak organization is that it is not strong enough to protect itself from the external interventions namely from the government and investors. There is indeed a need to introduce some economical and technological activities in subak irrigation system in order to encourage subak incomes to strengthen the unity among subak members. In addition to this, in terms of the natural environment and cultural or heritage issues, sustainable development in Bali should conserve the environment through prevention, improvement, and restoration.

Aside from these concepts, there are still several concepts of the Balinese philosophy regarding the sustainable development namely the *Melasti* ceremony, the building of a house based on the *Lontar Kosala-Kosali*, and the significant role of the *desa adat (Desa Pakraman)*. Through these concepts it is expected that the Balinese can maintain and preserve their culture toward the sustainable development in Bali.

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