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RELIGIOUS VALUES AND BALINESE HINDU CULTURAL ARTS IN THE TEACHINGS OF BHAGAVAD GITA

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ABSTRACT

The religious values and Balinese Hindu cultural arts in the teachings of the Bhagavad Gita have a close relationship. The Bhagavad Gita teaches religious values or truths that are universal and provide inspiration for the growth and development of Balinese Hindu cultural arts (decorative arts, dance arts, sound arts). This Bhagavadgita book teaches values that really need to be understood and practiced today such as: the essence of work (karma marga yoga), the essence of filial piety (bakti marga yoga), the essence of knowledge (jnana marga yoga) and the essence of yoga (Raja marga yoga). This whole value is a way for Hindus in general and especially for Balinese Hindus to achieve a balance in life. at the same time leading to achieve perfection.

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INTRODUCTION

We already know that in modern life there are so many obstacles. challenge. Temptation in achieving life goals in the form of physical and spiritual balance. Humans who begin to lose their identity will be swept away in the temptation and various life problems will occur. Modernization and development today have transformed society into various aspects of new realities of life such as pleasure, enchantment, attractive appearance and freedom. However, modernization and development have brought about the loss of religious values and righteous culture in the past, and on the contrary, uphold the values of capitalism. Culture in the past that was imbued with religious values or what was called Local Wisdom in the past such as; self-awareness awareness. The sense of togetherness, the spirit of menyama braya, the spirit of morality and the spirit of spirituality are increasingly eroded. If this is the case, the consequence is that there will be changes in Bali's socio-cultural values, indeed changes in the socio-cultural values locally, nationally and globally are occurring. These changes not only appear on the surface, as a characteristic of capitalization culture, but also appear and permeate at the level of ideology. The characteristics of modern humans are: individual, aggressiveness, selfishness, materialistic, consumerism, secular and pragmatic. By observing the consciousness of modern humans, Balinese people should not be too late with the present, Balinese people as part of Indonesian people must continue to maintain their local existence without denying the current century. Balinese people return to their local existence back to the values of local wisdom

which can be explored further, more deeply which is actually sourced from the religious teachings contained in the holy books, one of which is the holy book of Bhagavadgita. The holy book of Bhagavadgita can be described into the reality of today's life, containing a variety of universal values that are very important in guiding the life of Balinese people to achieve a balance in life. In it there are religious values (truth), art values (literary arts, hi-as arts, sound arts, dance arts, Banten arts and also performing arts. All forms of these values are summarized in a container called Balinese culture.

Understanding: Based on the description above, a problem is obtained, namely; how the Balinese Hindu community can understand and at the same time interpret in the reality of today's life the values contained in the teachings of Bhagavadgita, both religious values (truth) and cultural arts values. Before discussing further, it will be explained a little about the meaning of the concept in the title so that the basis of the frame of reference for thinking becomes clearer.

Value: It is something valuable, quality, shows quality and is useful for humans, something is valuable means that something valuable will be useful for human life.

Religion: Religion comes from Sanskrit, included in the treasury of the Malay language (Nusantara) brought by Hinduism and Buddhism. Religion also means the way, meaning the way of life, the path that must be taken by human beings throughout their lives or the path that connects the source and the seven directions of life or the path that shows where, how and where human life is going in this world. In

Hinduism (Sanskrit), religion is also referred to by the name Sanatana Dharma which means eternal truth or knowledge of truth.

Art: Derived from the word Sani which means noble soul or sincerity of the soul, sani is also interpreted as something subtle, small and subtle; The kilaphan makes quality works seen in terms of true subtlety, the art of singing, dance, ban-ten art and performing arts.

Balinese Culture: Balinese culture or culture is basically the entire life, process and activity of Balinese people in their existence in the face of this buni in the form of creations, tastes, karsa that are owned through the learning process or that arise as the fruit of business, the culture of the Balinese people as a whole.

Bhagavadgita: The meaning of God's Song can be described as follows; Bhagavad means happy, kind-hearted, great, noble, famous, holy. While Gita means singing. Songs sung by worshipped figures or agug (Krhisna). Krishna or Sri Krishna gives mercy from every request of mankind, especially Balinese people based on holy intentions. So in this connection where it is said that the Bhagavad Gita is a sacred song to pray for salvation or blessings from God (Krishna).

The value of Balinese Hindu religion and cultural arts in the teachings of Bhagavadgita can be studied as follows:

Religious Values: The religious values or truths, contained in the teachings of Bhagavadgita in general can be grouped into four parts, namely:

Karma Marga: A struggle in life to attain the perfection of birth and bhatin by doing or working is taught in the Karma Marga. In accordance with the opinion of Swami Vivekananda in his book (Karma Yoga) translated by Yogamurti M.R. (1980: 1) it is explained that "karma" comes from the Sanskrit word "kri" which means to do, all actions are karma. This term also means the result of an action. With this understanding, it can be said that in behaving well or badly is included in doing. Whatever is done or karma done will bring results or phala. Good things that are done will find good things, on the contrary, bad things that are done will be bad, which will be obtained. Only sooner or later this law of good karma will continue. As for the karma of the merits, they can be distinguished as follows: *Prarabdha karma*, i.e. good or bad deeds done in the present life, will be accepted in the present life.

Karma is an action that is done now in this world but the result will be received after death.

Sancita karma, which is the action that is done now in this world, will be accepted in rebirth in the future.

Sentana karma is an action that is received by sentana (descendants) as a result of the actions of parents (ancestors).

The above description is as karma in deeds. If you want to get good and be happy, don't waste time, start to accumulate goodness by practicing religious teachings (truth). In this realm, God does not determine some of the wealth that is owned in this world, what position he has played (laborer, employee or high official). All of them are not guarantees for a person for sure. Only good and bad deeds will lead or determine whether or not a person can go to God. Karma Marga is a teaching that emphasizes devotion in the form of selfless work for one's own benefit (Suryani. 2009: 40). The reality shows that most of humanity works for the sake of expecting the results of the work, or at least working because they want to get paid. This is one of the reasons why everyone is interested in working. After all, no one can deny that in his life there is no work, because as it is said, life is impossible without work. This is in accordance with what is stated in the book Bhagavadgita 111.8 as follows:

*Niyata M kuru karma tvam
Karma Jyayo Aakarman:*

*Sariraitra'pi chai te
Nor famous inaction.
Means:*

Work as determined because it is better to work than not to work if you do not work every day it is impossible (Mantra, 2000: 42).

As explained from the above clause, in principle it says that no one will be able to live without working. Related to this, the word karma is interpreted as work which in a broad sense includes everything we do, both outwardly and spiritually. We speak in the name of karma, as well as listening, breathing or walking (Yogamurti. 1980: 3). Until this description, all the twists and turns of raanusia life are filled with karma or work that is part of human life.

What about those who are lazy by avoiding work, in the expression of the book Bhagavadgita III.5 it is stated as follows:

*No Cassiti moment API
Jatu Tishya is inkarmakrit,
Karyate Hi Avasha Karma
Sarva praktitijair geetnaih.*

Means:

Even for a moment, no one should not act, because every human being is made helpless by the laws of nature, which force him to act (Mantra, 2000: 41). In the expression *beri-kutnya* (verse 24) it is stated:

*Utsideur ime loka
My Kuryam Karma CED Ego
Samkarasya ca karta Siam
Uphayam Iman Praja.*

Means:

The world will be destroyed if I do not work, I will be the creator of this chaos and destroy all of these people (Mantra. 2000:49). The two passages mentioned above show that no one will be able to avoid work. Even God, if He stops His discipline or does not work, it means that the world will be destroyed and the life of creatures will be destroyed. In order to get a clear understanding of the teachings of Karma Marga, the matters regarding work can be grouped into three parts: I

Work with Self-Interest Motives

In principle, these workers work out of selflessness or due to the encouragement of the results to be obtained. It is said that working for one's own benefit is only for the sake of "I" in Sanskrit this meaning is called "ahamkara" aham means me and kara means to do (Suryani. 2009: 45). It is also said that basically human beings are controlled by Ahamkara or ego. This ego also moves a person to work with the motive of self-interest that continues to bind him to this mortal world. Self-serving work, explained in the book of Bhagavadgita III in verse 17 with the following words:

*Yaas Tuatmaratir Avi Siyad
detached ca manawa
atmany ewa ca santustas
Tasya karyar na vidyate.*

Means:

He who is happy to fulfill his own desires and is satisfied with himself as a human being and only satisfies himself, has no wealth (Mantra, 2000: 46). Similarly, in verse 27 it is revealed:

*Prahteh Kityamani
Gunair Karmani Sarwasah,
Ahmkara Wiwdhaatma
"We believe it.*

Means:

Actually, every action is done due to prakreti (instinct) but the person who is confused by his ego (ahamkara) thinks: "I am the implementation (Mantra, 2000: 51).

An act that is only for selfishness or to satisfy the "I", in the Bhagavadgita is stated to be the same as having no work or wasting energy because such work is futile. Similarly, actions that are only selfish or for the sake of self-interest (ahamkara) are the actions of confused people or people who do not know the essence of work or actions that are only for worldly interests.

Work for the Motive of Serving the Benefit of the People: Unselfishness or *amerih sukhaning len*, that is, being concerned about the happiness of others or the people (society, nation and state) is the basis of devotion.

Karma Marga teaches work to glorify duty. Nishkama karma, work without expecting results is the goal of this path (Titib, 1986: 41). In the book Bhagavadgita III. These 19 things are revealed:

*Tasmad asaktah satatam
Karyam Karma Samachara
Asakaton Hi Achar Karma
With the ultimate apnoti puran,*

Means:

Therefore, carry out all work as an obligation without expecting profit because work without personal gain brings people the highest happiness (Mantra, 200: 47).

The explanation of karma in the Bhagavadgita is not only closed in working or doing for the welfare of human beings but also for the welfare of other beings. As revealed in chapter III. 13 From the Bhagavadgita it is stated as follows:

*Yajna sistasinah saint
Mucuate Sarwa Kilbisaih
Bungate and Tawaghama Papa
These pacantya souls are in the cause*

Means:

He who eats the rest of the yajna will be free from all sin, (but) he who only cooks food for himself, is actually eating sin (Mantra, 2000: 44).

Related to the explanation of the verse above, yajna means devotion, devotion or offering.

Work for Work Without Desire Motive

Working for the sake of the job itself without expecting the desire for the magnitude of the results obtained will make a person find true happiness. To give the right term in this description or to name work for the sake of work is nothing but "love work". For example, an example can be highlighted; A farmer who loves plants, he will get his happiness when he sees his rice green with its lush greenery, instead of expecting the yield of his rice after it is sold. In the Book of Bhagavadgita XVIII. 47 are expressed as follows:

*Sreyan awadharmo wigunah
Self-righteousness in the afterlife,
Swabhavanitam Karma
kurwam na 'pnoti kilbisam.*

Means:

It is nobler to perform one's own duty, even if it is not perfect, than to perform the duties of another or-ang even though it is perfect: indeed, if he performs his own duty according to his nature, he is not sinful (Mantra. 2000: 248)

A person's duty or obligation lies in the spirit of devotion which is based on the work itself. Therefore, the work of others as from the above verse should not be done, even if the work of others is more important than one's own work. Do your own work with full confidence, because by doing your own work, one will be able to cleanse his soul and bring him closer to eternal happiness.

In the sense of work without a motive of desire, there is also the intention of working without desire or all work is done for God's sake. As in the book Bhagavadgita III. 31 is stated as follows:

*Ye Me Ma Tarn Idam Nityam
The event is Manawah
Ardhavanto 'Maumo'
It's 'Karmabhih'.*

Means:

Those who always follow My teachings with full confidence and are free from worldly things are also free from the bondage of work (Mantra, 2000: 53).

For those who have been holy or who have reached the level of their life, it can be said that they are free from the shackles of work. Because they no longer have karmic bonds in them. These people have lost their Essence into Brahman, their personalities have vanished in the Deity. Even if in the reality of life it is said that they do work, he is the one who pours out his work for God's sake.

Bhakti Marga

Bhakti marga is the way to achieve perfection by surrendering oneself sincerely to God. Such surrender is truly manifested by a deep and continuous feeling of love.

To carry out the teachings of bhakti. In general, the devotees or adherents of the clan bhakti perform their devotion to God and all His manifestations. This can be seen from the expression of the book Bhagavadgita IX.25 which is stated as follows:

*Delayed tanti
pitrin yanti pitriwratah,
Ghostly ghosts
yanti madyajino pi mam*

Means:

Those who worship the Gods go to the Gods. to his departed ancestors who worshipped their ancestors and to the roch of nature his departed who worshipped the roch of the realm but those who worshipped Me, came to Me (Mantra, 2000: 159).

As is known from the explanation of the verse above, in reality Hindus in performing devotion include to the nature of the world, ancestors, gods and God. It should be explained that devotion to the spirit of nature means to do love or devotion to the roch that gives all life in the universe, both in various animals and plants, all of which have helped human life. The devotion to the ancestors is carried out for parents by developing love, including the family environment. Likewise for ancestors in the sense that they have become pitara (Pitra Yadnya has been ceremonial), their sentana or their descendants continue to perform bhakti. Similarly, Hindus further perform devotion to the Gods. Usually this is done with the intention of various requests, for example to ask for mercy, purity, help, peace, protection, forgiveness, virtue and perfection and many more requests of mankind addressed to the Gods. Finally, as explained from the verse above, devotion to God will reach God. How should we do good devotion to God?

To perform bhakti in accordance with the teachings of bhakti clan, sincerity to surrender soul and body to God is very important. The devotees devote their whole lives to God with an unceasing outpouring of love. The love referred to here is freedom from all lust for all requests, also free from all hatred, fear and anger. As is known,

all these feelings are very inhibiting in doing devotion to God. It should also be explained that actually a person or devotion who is free from all the above feelings makes him a saint.

Jnana Marga

The knowledge of the soul obtained from the Gurus and the book of auci is called Jnana, Jnana Marga is the way or way to achieve eternal happiness through the knowledge of truth or spiritual philosophy or Godhead. It is said in the book of Bhagavadgita VII, 3 as follows:

*Man's co-smile
Katchid Jatati Siddhaye,
The best API principles
Kascin Mam wetti performs it.*

Means:

Among the thousands of human beings, almost none pursue perfection and among those who succeed almost none know Me in the truth (Mantra, 2000: 115).

The perfection of science is the basis of a Jnani (adherent of the Jnana clan). It is said that in order to seek the truth, one must have the perfection of knowledge and for that purpose avidya must be eliminated. It is stated: "*Ignorance is spiritual blindness. To remove it, we must cleanse the soul of its defilement*" (Radhakrishnan, 1979: 52). This means that avidya is the blindness of roha-niah.

To get rid of it we must purify the soul from its impurities. What about purifying the soul? Of course, in this case, one needs to learn from various Vedic scriptures, such as the Upanisad and Bhagavadgita.

As we know, in obtaining knowledge, usually a person goes through the learning level. Learning starts from the family environment, from school to both elementary and university levels. In addition to this, it is also stated that a person has succeeded in achieving perfection in science by studying on their own.

Yoga Marga or Raja Marga: Yoga means connecting (yuj) the mind to God so that all the essence of God can be reflected in the soul (Pudja, 1983: XVII). In the book Patanjali Raja-Yoga translated by Dra. Majlor Polak (1980: 3), it is stated that Yoga is a connection. the study or union of the individual soul with the One One, absolutely infinite. With the two explanations above, it can be said that Yoga Marga or Raja Yoga is a way to God by connecting At-man with Paramatman (God) through the discipline of Yoga teachings. The stages or discipline of Yoga are divided into eight parts, namely: Yama, Nyama, A-sana, Pranayama, Pratyahara, Dharana, Dhyana and Samadhi.

Balinese Hindu Cultural Arts: Balinese Hindu Cultural Arts was born from the concepts of Hindu teachings, one of which was born from the concept of Bhagavadgita teachings, namely the concept of Catur Marga Yoga. From the concept of Karma, Bakti, Jnana, and Yoga Marga, a unique Balinese Hindu Cultural Art was born that is admired by the world as a tourism attraction so that it invites foreign guests to come to Bali, Balinese Hindu Cultural arts such as painting, dance, sound art and others. The value of this art arises because there is a feeling of love, a pure and sincere heart from Balinese Hindus to God or Ida Sang Hyang Widhi Wasa, by meeting the prostration of the people's devotion with God's holy love, happiness will be achieved. In Bhagavadgita XI. 54 mentioned:

*Bhakti to Ananya Sakyam
Aham owamwidho 'rjuna,
Jnatum drastum ca tattwena
Pravestum ca parantapa*

Means:

Only by the unshakable path of Bhakti can I truly see and can be known in that way, Oh Arjuna. (Mantra, 2000: 187).

The above verse teaches people to be able to concentrate their love in worshipping God. Thus, people will be able to be filial and fully surrender themselves in holding fasting to God to be able to unite themselves with God. On the island of Bali, where most of the population adheres to Hinduism, especially those related to worship to God, Hindus use various symbols wherever they feel it is right to devote their devotion.

In Bali, there are also many building arts in the form of temples which are a material means to worship God. Which spiritually is able to provide advice, premonitions and instructions, guidance and guidance for Balinese Hindus who are trying to get closer to God. In addition, it is also in that place that man asks for forgiveness, protection, guidance and guidance, wealth and authority or happiness to maintain the ideals of balance, harmony and harmony between birth and mind, between man and God, between man and man and man and God's creatures. Thus, every Balinese desire is created by something outside, such as the desire for salvation, perfection and so on. This shows that Balinese people crave happiness outside of their body. Along with all these needs. Balinese people also know various beliefs such as the worship of the gods, ancestors, and respect for the power of nature, which is still practiced by Hindus in Bali. Therefore, the declaration of filial piety of Balinese Hindus through different forms according to the level of development of knowledge and the level of purity of each human being.

Balinese Hindus are aware of the psychological limitations of their people that not everyone at some level can contemplate God in its abstract form without its concrete form. In this case, the form of real symbols is very important to direct and focus the mind to worship God. So in the daily life of Hindus, several symptoms can be seen that are a mirror of the manifestation of devotion to God and His manifestation. (Marsi, 1986: 25)

The relationship between art and the concepts of karma, bhakti, jnana and yoga marga is very close and the content of filling, strengthening and enriching each other because the basis is one, namely taste. The turbulent sense of art from the vibration of religious sense evokes symbolic arts. To be able to strengthen the heart in worshipping God, it is necessary to have elements that support religious spirit that can stimulate thoughts and feelings towards beauty, tranquility, peace and purity. These supporting elements are various types of arts, such as decorative arts, sound arts, dance arts, and others. Regarding decorative arts, the role is clearly seen in the form of banten which is of various types in Bali which combines with symbolism and contains a deep philosophical meaning.

The most obvious Balinese Hindu cultural art can be seen in the manifestation of the Panca Yadnya ceremony, from Dewa Yadnya, Pitra Yadnya, Bhuta Yadnya, Humans Yadnya and Resi Yadnya. (Putra. 2000: 4). Various forms of banten can be seen, both the form of banten cam, prayascita, the arrangement of sarad snacks, gayah, also the shepherd, the sacred banten, ornamental-an cane, canang, pajegan with various forms of jestitan with colorful janur leaves such as; Candiga (lamak) with decorations of plants with its moon and stars as well as planets in the sky, flowers, swastikas which are all symbols of the contents of the universe. There is a sampian urasari that is round or round in shape with various variations, a symbol of the stana of God Almighty or Ida Sang Hyang Widhi Wasa. Sampian sodan or aju-man as a symbol of devotion. Sampian lis the weapon symbol of the god nawasanga which stands in the nine cardinal directions. The weapon of Lord Shiva, the kwangen symbol of Arda Nareswari, the penjor with the bones of the Basuki Dragon symbol. A pair of hanging sampans complete with the symbol of purusa pradana, tamiang with various kinds of flower decorations, there is a tapa dara, swastika, as a symbol of protection. (Raras, 2006: 18). Decorative arts are also found in temple buildings complete with Balinese ornaments, Karang Bhoma and Karang sai carvings with spatial layout using the concept of Tri Bhuana and Tri Mandala, guided by the direction of the position of mountains and seas. The temple or pelinggih symbolizes the macrocosm as a symbol of the universe.

The art of dance, the origin of Balinese Hindu cultural art, was born from the concept of Vedas, namely Reg Veda 1.124.7, stated as follows: "Dance, sing and laugh for joy are mandated in the Vedic scriptures. Dancing with the family is in order to walk and strengthen the bond of brotherhood. Dance becomes beautiful when followed by gamelan (ba-gian instruments)"

"The Goddess of Dawn is like a dancing girl showing off her beauty." Bhagavadgita III. 19 teaches the Yajna Culture which must be done without attachments such as creating dance art or performing dance art originally, this dance art is done selflessly without i-katan which is really ngayah, but because of the development of the times or the shift in the way of life, something becomes an economic consideration. Here is a quote from Bhagavadgita-III.19.

*Tasmadasaktah sattam
Karyan Karma Samkara
It's the art of karma
Iparam Apnoti Purusha*

Means

From there you work always what you have to do without being bound by it, because people get the highest goal by doing work that is not bound by it. (Mantra, 2000: 47)

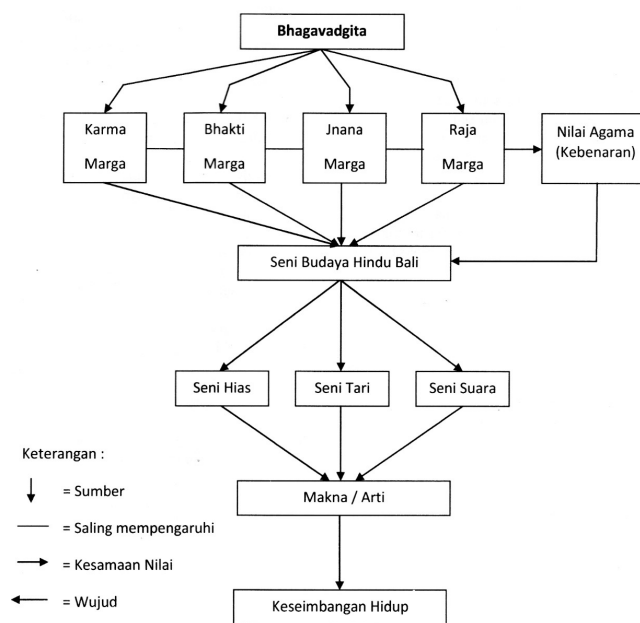
Bhagavadgita or Vedas are the source of Balinese community activities. Dance art is also inspired by the teachings of the holy book and then implemented in the form of symbols and socialized in the form of local culture with the adjustment of each region. Dance culture was originally performed to accompany religious ceremonies based on the spirit of ngayah working selflessly (karma marga yoga). In dancing, of course, there is knowledge (jnana marga yoga) and it also requires high and steady concentration in learning it (raja marga) as well as performing it. The turbulent sense of art from the vibration of religious sense awakens symbolic dances, to be able to strengthen the heart in worshipping God, besides that dance art is also needed as elements to support religious spirit that can stimulate the mind and feelings towards beauty, pleasure, peace and purity. Various kinds of dance art parts such as; Pendet dance, rejang, baris, masks and others. The values of art in dance performances can be seen from the completeness of their clothing, their body movements, the beauty of the dancer's blink, the means brought when dancing such as; sampians, spear weapons, fans or incense sticks and so on. Balinese dance performance art is usually followed by music or gamelan in accordance with the mandate of the Vedas or Bhagavadgita. Balinese gamelan that accompanies dance there are various types such as; gambuh gamelan and samara pagulingan gamelan are associated with the manifestation of God in Hindu teachings as Lord Brahma, Lord Iswara, Lord Mahadevva, Lord Vishnu and God Ciwa. For gamelan with a pelog barrel, Maha-dewi, Saraswati, Gayatri, Cridewi, and Umadewi are associated with gamelan with slendro barrel. (Bandem, 1986: 51). Likewise, the forms of mudra movement in Balinese dance are the manifestation (embodiment) of all the gods above with all the attributes of color, place, animal, flower, and sound that they have.

Sound Art: Balinese artists in creating artworks are always oriented to the concept of Tri Semaya, namely Atita (adjustment to the past), Wartamana (adjustment to the present) and Nagata (adjustment to the future) as well as the concept of taste, effort and logic as well as a village of mawacara; village (place), kala (time) and patra (state). (PHDI, 2000: 18). Balinese Hindu Cultural Arts, especially sound art, is a manifestation of the concept of bakti marga yoga, karma marga yoga, jnana marga yoga and yoga marga (catur marga yoga). The form of devotion to Ida Sang Hyang Widhi Wasa (God) by the Balinese people can be realized by offering something good in the form of songs, kakawin, geguritan and others to be able to voice the song well, it needs to be balanced with practice or learning (jnana marga yoga). In the past, more of these songs were sung not oriented to economic motives, but rather inviting (karma marga, yoga), and in singing, high concentration was also needed (raja marga). Tembang as an expression of the Balinese Hindu community is a very unique cultural art system. Judging from the types of Balinese songs, they

can be divided into gede (sloka and wirama), tembang tengahan (style songs and ritual songs), and tembang alit (types of macapat). Each form of the song above has its own literature, such as sloka in the Vedas, Tutar and Parwa, some of which use Sanskrit, while wirama is found in Kekawin and Kanda which use the Old Javanese language. Regarding songs, both style songs and ritual songs, respectively, are found in Malat and Wargasari literature, while the languages used are Central Javanese and Balinese. The last group, namely tembang alit, is found in geguritan (peparikan) literature and mostly uses the Balinese language.

Judging from the musical characteristics, all songs have their own stils, but they are still related to each other, and show their cultural arts that are quite unique. (Bandem, 1986: 51). In addition to their different functions in the community, these songs hold values that deserve to be maintained in order to develop Balinese cultural arts that are not uprooted from their roots. Tembang sloka reflects the period of Indian influence on Bali and uses the human body as a microcosm, while Tembang wirama is a combination of cyclical and linear time, showing the influence of Javanese culture on Balinese culture. Style songs and ritual songs show more Balinese appreciation for Javanese culture, even the combination between the two is very difficult to distinguish. Meanwhile, the macapat songs reflect the Balinese culture to this day.

Balinese Hindu Religious and cultural arts Understanding Model in the Teachings of Bhagavadgita



CONCLUSION

The religious values (Truth) and Balinese Hindu cultural arts in the teachings of Bhagavadgita have a very close relationship. Bhagavadgita teaches universal truths and is a source of inspiration from Balinese Hindu cultural arts which is meant that the value of the essence of work (karma marga yoga) work in life is an obligation that must be passed as long as humans are alive, work in addition to having a goal to achieve prosperity also has the goal of devoting oneself to God Almighty or work that is done without attachment. The intrinsic value of bhakti (bakti marga yoga) is a sense of love and affection for God, based on a sincere heart and realized as a symbol and a means of worshipping God. The value of the essence of knowledge (jnana marga yoga) emphasizes the importance of all knowledge to be studied in order to gain wisdom in life. The value of the essence of self-control (raja of the yoga clan) as the way to achieve perfection and eternal happiness. The value of Balinese Hindu cultural arts, both decorative arts, dance arts, and sound arts, cannot be separated from the concepts of karma, jnana, filial piety,

and yoga marga contained in the Vedas-vedas and Bhagavadgita. All of these values must be understood, interpreted by Balinese Hindu people properly and correctly as a guideline in expanding the horizon of thinking as the basis for achieving a balance of life (jagadita and moksa) in this era of globalization.

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