

Balinese Language Contribution to The Spread of Hindu Educational Values

I Putu Suweka Oka Sugiharta*, Kadek Dedy Herawan

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar, Indonesia

*suwekaoka@gmail.com

Abstract

The educational process becomes more effective if it is disseminated in local ways so that it is easier to understand. In a community, the best way to carry out the educational process is to utilize a cultural approach. This also applies to religion-based education. The values of religious education must be disseminated by functioning local cultural elements. The most prominent thing about the use of the Balinese language to socialize Hindu teachings in Bali is its success in building a sense of familiarity. From time to time, the Balinese have accepted Hinduism as an integral part of their lives. This sense of closeness is an important point in the educational process. A sense of closeness will ensure the application of educational values. Various forms of oral and written works that appear later can integrate with the educational values of Hinduism. This study aims to describe the role of the Balinese language in the socialization of Hindu religious and educational values. It is clear that the mission alignment between Balinese and Hinduism is complementary and does not interfere with each other. This research method is qualitative, with a descriptive research concentration.

Keywords: Balinese Language; Contribution to The Spread; Hindu Educational Values

Introduction

Hinduism is a flexible religion. Hindu teachings can blend harmoniously with the local culture. As in Bali, Hindu teachings are disseminated using the Balinese language. Even though the dissemination of Hindu teachings uses the Balinese language, it does not reduce the fundamental points contained therein. Through the dissemination of Hindu teachings through elements of local culture, the impression of equality between cultures can be strengthened. The entry of Hinduism into Bali does not necessarily mean that Indian culture is higher than Balinese culture. The relationship that occurs between the two is a complementary effort.

A mixture of selected cultural elements is then formed, known as mosaicism. This can happen when the incoming cultural elements have nobility and do not threaten the local culture. Meanwhile, a local culture that is open to excellence also shows high levels of achievement. Because a culture that is still underdeveloped will not have the wisdom and, at the same time, will not have the filtrative ability to accept outside elements. The mosaicism that occurs between elements of Hindu culture from India and local elements in Balinese culture is in line with the nature of education. In essence, education is a method that combines valuable elements eclectically to create a perfect human being.

Evaluation always occurs in the educational process to ensure that the elements that permeate it are only positive and useful. Even if elements that are not in accordance with the nature of education are found, they will be used as a warning so that similar ugliness does not recur. In the presence of Hindu elements in Balinese culture, it seems that everything is done with great care. Then, harmonious and beautiful formations appear in the socialization media for Hinduism in Balinese culture, including those in the form

of language. People don't feel that studying religion is stiff and tasteless, but they do it while having fun (*malajah sambil ngibur*). Of course, that kind of down-to-earth form of socialization cannot be done in a short time and with narrow minds. The process must have taken place through long stages and was carried out by people with established knowledge. It is appropriate for Hindus in Bali to maintain patterns of conveying religious teachings that are carried out using elements of local culture, including those carried out through language.

Besides being able to understand the teachings of their religion well, Hindus in Bali are also able to preserve the elements of their old-generation culture. It is clear that in this case, religion and culture appear to provide mutually beneficial support. Religion does not hinder the development of local culture. Likewise, local culture becomes an element that facilitates the cultivation of religious values. The purpose of this study was to examine the elements of the Balinese language, which is used as a medium for socializing Hindu religious and educational values. This study is then expected to have documentation and analytical functions, as well as to stimulate other researchers to conduct more in-depth studies.

Hindu religious education is part of the national education system. Suradarma (2019) says religious education has an important place in the national education system. It is a compulsory subject to be taught in every school. Religious education in principle provides learning that instills spiritual values in students so that they become human beings who have morals, ethics, and culture as part of the goals of national education. Meanwhile, locally, Hindu religious education must also be adapted to the character of the local culture. Dharmawan and Mandiasa (2021) state that it is very important to develop local content for students because it supports the implementation of Hindu religious teachings.

Method

It is classified as qualitative because it does not use difficult numerical tests. Sukardi (2021) states that descriptive research is carried out with the main objective of systematically describing the facts and characteristics of the object or subject being studied. Besides that, the form of descriptive research is simple and easy to understand without involving complex statistical techniques. This study has the main objective of systematically describing the position of Balinese language elements in the socialization of Hindu religious and educational values.

Results and Discussion

The Balinese language contains the values of religious education, which make the wearer have a stronger belief in God. Furthermore, the Balinese language is also used to build ethical relationships with others, such as older people, religious leaders, community leaders, foreigners, close friends, younger people, and so on. There are three roles of Balinese language in the socialization process of Hindu religious educational values, such as being the language of translators of Sanskrit and Old Javanese texts, a tool for socializing Hinduism with Balinese nuances, and facilitating pronunciation. Tools for Disseminating Balinese Hindu Religious Education Values include *saa*, traditional theater, *dharma wacana*, *satua*, *geguritan*, *gending raré*, novels, short stories, poetry, and *paribasa*.

1. History of Balinese Language and Development of Hindu Religion in Bali

Tracing the history of the Balinese language certainly has to be done by tracing the genealogy of the population that inhabited the island of Bali from time to time. Several

studies have shown the Balinese human ancestors did not come from a single genetic variant but came gradually and in waves. Dhanawati (2021) states that the early Balinese human ancestors were composed of Austronesian and preneolithic immigrants. Furthermore, the most prominent trace shown by Dhanawati (2021) is the Austronesian influence in the Bali Aga Dialect. These traces include phoneme realization, phoneme distribution /h/, coda on penultimate syllables of bimonsyllabic words, and personal pronouns.

The Bali Aga people are thought to have been the predecessors of the islanders of Bali who inhabited the plains. Widiastuti (2018) argues that the Bali Aga people are often referred to as native Balinese who have not been influenced by Hindu Majapahit elements. The main characteristic that can be observed in the Bali Aga population is the absence of social stratification as strict as that prevailing in the plains of Bali. The Balinese Aga language also tends not to have language levels (*sor singgih basa*), as is the case in the plains Balinese.

Yasa (2018) states that, as an open ethnic group, it is very easy for the Balinese to build interactions with various ethnic groups. This causes cultural contact, one of which also influences the language aspect. It is this language contact that is also suspected of triggering a shift or change in the social culture of the speaking community. Because language is an aspect of culture that has the function of conveying various other cultural features, The language contact that has the most influence on Balinese grammar is that which occurs with Java.

Dhanawati (2021) found that during the Ancient Bali period (XI AD) Javanese influence began to enter Bali. This can be seen in the use of language in inscriptions from the early history of Bali. An especially significant influence occurred when Majapahit succeeded in expanding Bali. Significant developments occurred in the Balinese language when the entry of Javanese influence increased the popularity of language levels (*sor singgih basa*). The pattern of language levels is presumed to have occurred in the Javanese language. Isfak and Setyawan (2022) state that in Javanese there are three most common levels, namely *ngoko*, *madya*, and *krama*.

Ngoko language is used by people who are very familiar, parents to younger individuals, superiors to subordinates, to express anger, and in the context of daydreams. It has the image that the *ngoko* language is the rudest language and does not meet the politeness criteria, so it is only commonly used in informal situations. *Madya* language is generally used by a younger sibling when talking to an older sibling, between people who are just getting to know each other, with older friends to show respect, with younger people to show appreciation, and in conversations in the context of certain situations. Basically, *madya* language can be used both in formal and informal situations.

While *krama* is the highest level of language that reflects respect, appreciation, politeness, and the like, *Krama* language is usually used by a child to respect his parents, students, and teachers workers to their superiors and inviters to those who are invited. The use of *krama* language is only in an official context. Javanese influence on the language aspect of Bali is also supported by the development of Hinduism, which spread through similar routes. Epigraphic evidence of the spread of Hinduism to Indonesia is found in Kalimantan in the form of *yupa* (inscriptions carved on stone pillars). *Yupa* shows that Hindu influence has been well established in Kalimantan since the IV century AD, which is also a marker for the entry of the archipelago into a historical period.

It was only in the fifth century AD that Hinduism entered Java, which was characterized by the information contained in the inscriptions from the Tarumanegara Era. After experiencing development and processing in such a way in Java, Hindu culture entered Bali in a form that was culturally different from India. The distinctive feature of

Hinduism as a religion that prioritizes respect, especially for *catur guru* (four main teachers) consisting of *Guru Swadhyaya* (God), *Guru Wisesa* (government), *Guru Pangajian* (teachers who teach science), and *Guru Rupaka* (parents), is reflected in the use of good and correct language in association and religious activities.

Similar to the levels in Javanese, *sor singgih basa* in Balinese is done with respect for the other person, not to humble himself but to strengthen the speaker's position as an educated human being. Only educated humans are able to speak according to the rules. Suweta (2020) states that the levels of *basa alus* in Balinese language consist of *Basa Alus Sor* (Aso), *Basa Alus Madya* (Ama), *Basa Alus Singgih* (Asi), and the *Basa Alus Mider* (Ami). The *Basa Alus Sor* is used by a speaker to refer to someone in a higher position. The speaker shows his humility by using polite language.

While *Basa Alus Singgih* is used to applaud the other person, *Basa Alus Madya* has a moderate sense of language but also shows a sense of respect. *Basa Alus Mider* is a language that has the value of respect and is used in all situations and with all interlocutors. Besides *basa alus*, in Balinese language there are also other lower levels of language, such as *basa andap* and *basa kasar*. *Basa andap* is used in casual communication between people who are familiar with each other and in situations that are not too formal. Meanwhile, *basa kasar* is used in uncontrolled situations to curse, drop, or bully the other person.

2. The Role of Balinese Language in the Dissemination of Hindu Religious Education Values

a. The Language of the Text Translator

Hindu texts originally came from India with Indian language and manner of transmission. The Archipelago, as one of the places where Hinduism was spread, received many influences in the form of the teachings contained in these texts. Purnomo (2006) states that this is because the archipelago is in a cross-roads position with world traffic flows. Some of the texts that entered Indonesia are Ramayana, Mahabharata, Brahmanda Purana, Nitisastra, Vrhaspati Tattva, Sarasamuscaya, etc. The translation process (*mangjawaken byasamata*), which is famous in the archipelago, was the big project of King Kediri Dharmawangsa Teguh in the IX century AD. Besides, there are also other translations that take place in Java. After experiencing translation into Javanese, these Indian texts were then also translated into Balinese, such as *Geguritan Rama Purana*, *Geguritan Adi Parwa*, *Geguritan Bisma Parwa*, *Geguritan Begawan Bisma*, *Geguritan Bima Sakti*, *Geguritan Arjuna Wiwaha*, *Geguritan Begawan Dawala*, etc.

The conversion of Sanskrit texts allows Balinese Hindus to understand the teachings contained in Sanskrit texts without having to learn Sanskrit grammar or Old Javanese. This process, which took place gradually and took a long time, was the hard work of the wise men of the past who wanted the teachings contained in Sanskrit language texts to be circulated among exclusive circles. It has been proven that local traditions such as *mabebasan* make people with limited knowledge, even though illiterate, able to understand the teachings of Hinduism in an established manner. In this position, the Balinese language helps Hinduism become an egalitarian religion because it can penetrate all levels of society.

b. Tool for Socializing Hindu Teachings with Balinese Nuances

The differences between India and the Archipelago were well understood by the sages of the past. This is what encourages scholars to socialize Hindu teachings with a local approach. Hindu adherents in the archipelago then do not feel that they are carrying out religious teachings in a distant and foreign place, but in their own homeland. There are three main dimensions that are socialized, namely *tattwa* (essence), *susila* (ethics),

and *acara* (religious practices). One aspect of *tatwa* is described in *Geguritan Atma Tatwa*. This Balinese literary work explains the main causes of life that permeate all living things.

The characteristics of the *Atma* are the same as those of God (*Hyang Widhi*). Plants, animals and humans are both nourished by the *Atma*, but humans are the main creatures because they have the power of thought (*idep*). That is what causes humans to be able to keep their lives from all temptations of evil. Including later, when he dies, so he can reunite with God (*Hyang Parama Atma*). One of *Susila's* teachings is found in *Geguritan Aji Sesana*, which contains the ethics of being human. In order to be able to become a human being who behaves well, everyone must realize the purpose of their birth. If you understand the purpose of birth, you will try hard to follow the teachings of *Trikaya Parisudha*.

Starting with good thinking (*manacika*), which is then followed by *wacika* (ethical words) and *kayika* (ethical actions), It was also stated that the determinant of the primacy of human life is not only the luxury of his life but also his ethics. In this *geguritan*, it is told that I Pandawa, who lived simply but always followed the rules of truth, was much more honorable than I Korawa, who, although he lived a wealthy life, always committed disgraceful deeds. One of the program's teachings is implied in *Geguritan Indik Yajna*. It is explained that *yajna* is the culmination of faith and obedience (*srada bhakti*) to God. *Yajna* must be performed using a means called *upakara*, which means symbols of God. That is what causes people who want to perform *yajna* to follow the guidelines (*Tatwa Mpulutuk*). If a *yajna* is carried out without a clear basis, then apart from being directionless (*ngulah laku*), it can also cause a curse (*ala janten temahannya*) and only cause harm (*nénten pacang mapikolih*).

c. Makes Pronunciation Easier

When forced to learn grammar and pronounce Sanskrit vocabulary, the Balinese will find it very difficult. The existence of the Balinese language in this case is to maintain local dialects and vocabulary that are suitable for Balinese people. For example, some Balinese find it difficult to pronounce the words *Arjuna*, *Rahvana*, *Uccaihsrava*, *Loka Sarana*, *Hanuman*, *Garuda*, *prayascitta* and others, so that in Balinese they are often pronounced as *Rejuna*, *Rowana*, *Oncérsrawa*, *Luk Srana*, *Anoman*, *Geruda*, *prasista*, and so on. The Balinese language provides a flexible way of pronunciation so that the Balinese don't feel forced to pronounce foreign vocabulary.

3. Socialization Media for Balinese Hindu Religious Education Values

a. *Saa*

Saa is a prayer addressed to God using Balinese alus or language skills that are considered the best for the performer. The use of *saa* is generally practiced by Balinese Hindus who do not really understand or have the ability to memorize prayers in Old Javanese or Sanskrit. The existence of *saa* shows the egalitarianism of Hinduism, which is not only reserved for the upper classes who understand the scriptures ethically but also provides the same protection to the common people who do not really understand religious theory. The key to pronouncing *saa* lies in the silence of the heart. It is believed that *saa*, spoken in simple language and full of honesty, can also produce God's blessings.

Saa in Bali is not only recited by the people as individuals but also by religious figures such as *Balian*, *Tapakan*, *Sadeg*, *Pamangku*, and the like who are tasked with conveying the prayers of the people collectively to God. Religious figures who use the *saa* usually get their position not because of personal desires but more because of an occult order, so they don't prepare themselves properly to memorize prayers in Sanskrit and Old Javanese. *Saa* structure generally consists of at least three parts. First, an

announcement or apology to God for the impudence or mistakes in worship. Second, the purpose or essence of the request submitted to God along with the means of offering if it is accompanied by offerings.

Third, reaffirmation that God grants the request submitted. Besides being easy for the performer to pronounce, *Saa* is also easily understood by other people who hear it. In the past, parents taught their children to pray by using the *Saa*. The child then imitates it and develops the sentence structure according to his needs. Both *Saa*, which is carried out individually or through intermediaries, has several benefits in the socialization of the teachings of Hinduism. First, teach the names of God's manifestations (*dewa-dewi, Bhatara-Bhatari*) who reside in a temple or *palinggih*. Second, provide information about the names of the means of offering (*banten*) that are offered according to their needs. The names of the means of offering will usually be disclosed in *saa*. *Third*, teach ethics and the correct way of worship. In this third function, the rules for language levels (*sor singgih basa*) are enforced.

b. Traditional Theatre

There are various kinds of traditional theater using the Balinese language. Bawa and Jendra (1981) state that there are arts that use Balinese as their medium, such as *wayang, topeng, prembon, arja, sanghyang, janger, and drama gong*. In their development, Balinese *shadow puppets* are divided into two categories, those related to the implementation of religious rituals and those that function as entertainment. Both use a mixture of two languages, namely Old Javanese/Kawi and Balinese. Viewers who do not understand Old Javanese or Kawi can still understand the story by using Balinese, which is generally identical to the translator character (*parekan/ punakawan*).

The stories told in the dominant *wayang* come from the Ramayana and Mahabharata epics, with various stories of their carriers (*carangan*). The audience learns about Hinduism by observing the battle between good and evil in the show. *Topeng* is a performance that uses masks and distinctive clothing to mark certain roles. The characters shown in masks generally come from ancient stories (*babad*), highlighting the struggle to uphold the truth. Various kinds of scenes can be displayed in masks, such as happy, sad, angry, funny, and so on. The audience can learn the values of Hinduism by observing the conversations between the characters in the mask show.

Arja is similar to a mask but does not use one. The character of each figure is marked by distinctive clothing and facial ornaments. The *Arja* play, which takes the narrative of the *Panji* story, describes the battle between figures who violate the teachings of Hinduism and those who try to straighten them out. The use of the Balinese language can be seen in the songs or conversations between characters. *Prembon* also tells the story of the fight between good and evil in *Babad*, which is presented by combining elements of other Balinese arts. Just like other theaters, *Prembon* uses Balinese to provide religious guidance as well as entertainment for the audience.

Sanghyang is an art that still has a strong magical impression. There are various types of *sanghyang*, such as *Sanghyang Dedari, Sanghyang Bojog, Sanghyang Jaran, Sanghyang Panyalin*, and so on. Hindu religious education in Balinese is mainly contained in the songs of each *sanghyang*. *Janger* is suspected of getting the influence of *sanghyang*, especially in his singing. The staging of *janger*, which combines elements of movement, make-up, clothing, and singing using Balinese language, seeks to socialize the values of Hinduism. The *drama gong* is also similar to the older theaters, it's just that it has a more modern appearance. In the *drama gong*, the theme of the story is about the competition between characters who always try to obey the teachings of Hinduism and characters who commit crimes. There are still other types of traditional theater that use Balinese to socialize the teachings of Hinduism.

c. *Dharma Wacana*

Dharma wacana in Balinese language has the effectiveness to touch the older generation or rural residents who are more familiar with Balinese. Sometimes, for certain circles, *dharma wacana* conducted in Balinese language is considered more enjoyable to listen to than using Indonesian. Similar to the *dharma wacana* in Indonesian language, the *dharma wacana* in Balinese language in general consists of opening, content, and closing. The *dharma wacana* conveys serious things through jokes to relax listeners. *Dharma wacana* can be carried out in a planned or spontaneous manner. The situation can be formal or relaxed. Likewise, the method of delivery can be done directly through intermediaries such as gadgets or television. Fans of *dharma wacana* in Balinese language have several well-liked figures, such as Ida Pedanda Gede Made Gunung, Ida Pandita Mpu Jaya Acyaryananda, Ida Dukuh Samiaga, and others.

d. *Satua*

Satua is a fairy tale that is generally told by older people to children at bedtime or in other situations. Stories in *satua* can be adopted from religious stories as well as local stories that are passed down from generation to generation. In Hinduism, values such as honesty, humility, love, loyalty, respect for elders, discipline, and other noble values are packaged according to children's intellect. One example of a unit that teaches people to avoid pride is Mén Sugih and Mén Tiwas. It is said that two people with very different economic conditions live next door to each other. Mén Sugih is a rich woman, and Mén Tiwas is a poor woman.

The characters of the two are very different. Mén Sugih is very cunning and stingy, while Mén Tiwas is very honest and patient. Mén Tiwas was repeatedly tricked by Mén Sugih. Initially, on the pretext of paying Mén Sugih, he offered Mén Tiwas a job. Unfortunately, if Mén Tiwas were to fall into the trap, Mén Sugih would take his possessions. One day, Mén Tiwas had good luck because he got a golden gift from a magical deer. Mén Sugih was greedy when he heard this and also wanted to get gold from the magic deer. Unfortunately, the magic deer, who knew Mén Sugih's bad character, dragged the greedy man away until his body was covered in many wounds.

e. *Geguritan*

Geguritan is a Balinese poem that can be sung and written using rhythm rules, the number of syllables per line, and the number of lines in one stanza (*pada lingsa*). This writing rule causes ten types of common *pupuh*, such as Mijil, Sinom, Pucung, Ginada, Ginanti, Semarandana, Pangkur, Durma, Dandanggula, and Maskumambang. These stanzas can be sung in official situations, such as during religious ceremonies, or in casual situations, such as working in a field, putting children to sleep, and so on. One example of *geguritan*, which is full of educational values for Hinduism, is *Geguritan Bhima Swarga*.

Broadly speaking, this *geguritan* teaches the obligation of filial piety to parents who are still alive or have died. *Geguritan Bhima Swarga* was initiated by Kunti's order to Bhima to look for his father and stepmother, who had died. Bhima, who is known to be tough, has the ability to transport his mother and siblings to the spirit realm. His mother is placed on the crown, Dharmawangsa on the eyes, *Arjuna* on the heart, and Nakula and Sahadeva on the right and left feet. The uniqueness that shows Balinese identity in this *geguritan* is the appearance of *pukanawan* figures named Delem and Mredah, who are hanging from Bhima's foot. After all the members who will take part in the journey to the spiritual world are ready, Bhima begins his journey from hell. When he arrived at a place called *Tegal Penangsaran*, Bhima became sorry to hear the suffering of the spirits who were undergoing punishment.

At that time, Bhima also met Sang Jogor Manik, who asked him the purpose of his visit to Hell. Bhima explained that his arrival in Hell was to find the spirits of his parents, Pandu and Madri. Sang Jogor Manik, who is very wary of Bhima's arrival, only gives permission to save a pair of spirits. In fact, the cries of the suffering souls along the way caused Bhima's mind to be filled with compassion. Finally, he decided to violate the conditions given by Sang Jogor Manik. With his great strength, Bhima overturned the cauldron, which was the place for the torment of the spirit. Spirits that are male and female are freed from torture, except for effeminate spirits.

Jogor Manik, who knows that Bhima has violated the conditions set, becomes angry. With the help of Sang Suratma and Para Cikrabala, Jogor Manik gangs up on Bima. It turned out that none of them could match Bhima's strength. Jogor Manik, Sang Suratma, and the Cikrabala died in the battle. The defeat of the rulers of hell and their troops made Bhatara Yama furious. By exerting all his strength, Bhatara Yama attacked Bhima. Even though he had been fully attacked, Bhima did not show the slightest sign of serious injury. In fact, Bhatara Yama could easily be conquered by Bhima. When he was about to be killed, Bhatara Yama asked for forgiveness from Bhima and promised to help find the spirits of his parents. It turned out that Bhatara Yama's promise was just a ruse to avoid death. Because when it arrived at the crater, Bhatara Yama even stirred it and made it boil. Bhima, who was angry with Bhatara Yama's lie, was about to receive punishment. Luckily, Bhatara Yama was able to escape and immediately reported it to Bhatara Guru. When things were safe, Bhima removed his mother and siblings from his body. Bhima then continued to search for the spirits of his parents.

Unfortunately, all he found were the bones of his parents. The bones were then arranged and handed over to Dewi Kunti. Dewi Kunti and all the people who went to Hell worshiped the bones of the Pandu and Dewi Madri, but Bhima did not want to join in the worship. Finally, with the intellect of Nakula and Sahadeva, Bhima was able to worship Pandu and Madri. After Bhima worshiped, his parents got a form, but it had not been declared holy. Seeing the state of Pandu and Madri, who could not be purified, Dewi Kunti's heart became very sad. Then Bhima was sent to look for *Tirta Amertha*, which would later be used as a means of purifying the spirits of his parents. When he arrived in heaven, Bhima was attacked by the army of heaven.

The heavenly troops, who are no match for Bhima, can be defeated easily. Bhatara Guru then asked for help from Bhatara Bayu to fight Bhima because it was for his role that Bhima was born into the world. Bhatara Bayu immediately fought against the very tough Bima. Finally, Bhima was killed but revived by Sang Hyang Acintya. Bima, who had just been revived, apparently still harbored anger and went on a rampage again. Bhatara Bayu, who knew that Bhima was alive again, killed him again. Nevertheless, Sang Hyang Acintya revived Bhima.

Bhatara Bayu, who felt disappointed, finally withdrew the power that was in Bima. Unfortunately, all creatures and gods also lost their energy when Bhatara Bayu withdrew all his strength. Bhatara Guru became very worried about all the chaos and asked Bhatara Bayu to revive Bima. After returning to life, Bima explained the purpose of his coming to heaven. Hearing Bima's devotion to his parents, Bhatara Guru then bestowed *Tirta Amertha*. After *Tirta Amertha* is sprinkled on the spirits of Sang Pandu and Dewi Madri, both of them can achieve purification. After the spirit changed its status to become a god, it was placed in the *Palinggih Kamulan*.

f. *Gending Raré*

Gending raré in Balinese society functions as the most primary learning tool because its target is children (Herawan, 2023). *Gending Rare* contains many moral values including historical values, harmony values, social values, honesty values, cultural

values, nationalism, respecting others, and many other positive values (Mahayanti and Haryati, 2021). *Gending Raré* is a song intended for children. *Gending raré* lyrics usually uses simple words that are easy for children to say and remember. One example of a *gending raré* is entitled Putri Cening Ayu, which describes a child who is obedient to her parents.

The mother asked her child to stay at home when she went to the market to make a living and buy groceries. The child responds to his mother's request by expressing his willingness to stay at home while his mother goes to the market while maintaining harmony with his siblings. The child also asks for souvenirs of useful items from his mother, such as a stationery box (*kotak wadah gerip*), toys (*plalianan*), various cakes (*jaja magenapan*), and beautiful and fragrant flowers as a means of praying (*bunga melah-melah, ambunyané sarwa miik*).

g. Novel

Novels have many meanings that complement each other towards one axis with the same goal of understanding (Agustina, 2015). Novel is a concentration in life when experiencing tension and focused on life with affirmation (Nafisaet al., 2021). A novel is a form of literary work in the form of prose which has intrinsic and extrinsic elements (Dia, 2019). The value of Hindu religious education in the form of deeds (*karma phala*) and soul mate (*patemu karma*) has been very strongly seen since the first Balinese novel entitled Nemoe Karma. This novel was written by Wayan Gobiah in 1931. Nemoe Karma It tells about a widower named Pan Soedana who is addicted to gambling and is in debt.

Debt also caused Pan Soedana's household to fall apart, so that his wife died because of feelings of depression. In his first marriage, Pan Soedana married Madé Purni, who gave birth to I Soedana. After Madé Purni died, Pan Soedana remarried a widow with one child. Pan Soedana's second wife was then called Mén Tirta because his daughter was named Tirta. Pan Soedana and Mén Tirta's wedding ceremony was held on a spree. However, Pan Soedana's marriage journey with his second wife was not smooth. The reason is that Pan Soedana has not abandoned his old habits of gambling and debt. The increasing debt burden made Pan Soedana confused, so he decided to leave his family.

After Pan Soedana disappeared, his son was taken by the debtor. The person is named Pan Soekreni, who is a rich man from Ubud. Furthermore, Soedana's life must be lived by working hard to bear his father's debt. After being at Pan Soekreni's house for a long time, Soedana decided to go and be picked up by Mén Soekarsi's family. Mén Soekarsi was very kind-hearted in caring for and sending I Soedana to school like his own child. Soedana's presence at Mén Soekarsi's house made the host's daughter, named Soekarsi, fall in love. Mén Soekarsi even refused Pan Sangga's request to match up his son with Soekarsi.

Mén Soekarsi did not want to hurt his son, who was showing signs of falling in love with Soedana. After remembering the great services Mén Soekarsi's family gave him, Soedana finally agreed to marry Soekarsi. Meanwhile, Sangga, who was not matched with Soekarsi, married his distant cousin, Wiri. It's a shame that Sangga and Wiri's household, which is not based on love, is always marred by strife. Sangga often acts violently toward Wiri. Sangga's parents had tried to buy witchcraft at a high price to reconcile the Sangga and Wiri households. It turned out that the efforts made were only in vain. After the attempt failed, Sangga's parents regretfully apologized to Wiri because they felt they were the initial cause of all the chaos.

When they saw the destruction of their son's household, Sangga's parents realized that love cannot be forced. Sangga eventually divorced Wiri. In fact, Sangga had loved a girl named Loeh Ratna before he married Wiri. At that time, Sangga was heartbroken because he failed to marry Soekarsi and decided to go to Batoeriti. At that time, Sangga

accidentally helped Loeh Ratna in the forest. Loeh Ratna then felt indebted to Sangga. When Sangga asked his father for permission to marry Loeh Ratna, his request was refused. The reason is because Loeh Ratna's origins are considered unclear. Meanwhile, Loeh Ratna is actually Soedana's half-sister, who was formerly named Loeh Tirta.

Mén Tirta deliberately changed his son's name to erase his bad memories, named Pan Soedana. After divorcing Wiri, Sangga went to the forest to find Loeh Ratna. At the same time, Soedana was also trying to find his mother and half-sister, armed with a photograph. When he saw the photo that Soedana had brought, Sangga felt that the person in the photo was Loeh Ratna. After a long search, Soedana finally met his half-sister, who was already married to Soedarsa. At first, Soedarsa had a misunderstanding with Soedana because he did not know the real relationship between Soedana and his wife. A very touching moment occurred when Soedana, Loeh Ratna, and Mén Ratna missed each other because they had been separated for so long.

h. Short Story

A short story is a series of events packaged in the form of a story and usually only tells a single problem (Fahira and Sholehuddin, 2024). Short stories do not focus on the completeness of details as in novels, but rather emphasize the density of content and effectiveness of delivery. Simplicity in short stories does not mean that the story becomes shallow, but rather demands the author's skill in utilizing language and symbols to enrich the meaning. Short stories have the power to convey a variety of social, psychological, and emotional messages in a very effective way (Faidil et al., 2025).

Early Balinese short stories written around the 1910s had the theme of Hindu religious teachings such as the obligation to study well (*paguru susrusan*), the prohibition of getting drunk and using illegal drugs, advice to control greed, and so on. One example of the short story was written by I Made Pasek entitled I Kelioed, signed I Teragia, which tells the story of two students who have opposite characters. I Kelioed was too lazy to study, too lazy to bathe, too lazy to work, and likes to play truant. In the morning, I Kelioed leave his house as if he were going to school, carrying equipment like a student.

Unfortunately, I Kelioed even went to a friend's house who likes to look for crickets and has bad habits. Kelioed's parents have repeatedly advised their children to leave this bad habit. Finally, because Kelioed was still naughty, his parents became desperate. Meanwhile, I Teragia, who is the same age and goes to the same school as I Kelioed, is very diligent at school, obeys all the advice of her teachers and parents, and likes to do household chores. That is why Teragia was loved by his teachers and parents. Teragia then found a job as a mail handling officer after graduating from school. Meanwhile, I Kelioed, who dropped out of school, only became a mail keeper at the place where I Teragia worked.

One day, I Kelioed was assigned by I Teragia to deliver a letter to the civil service (*manteri polisi*), accompanied by seven ringgit. Arriving at their destination, what I Kelioed had handed over was only his letter. After reading the letter, the civil service asked for the seven ringgit of money mentioned in the letter. Kelioed, who was illiterate, initially did not admit to embezzling money because he thought it was not written in the letter. After being pressed, I Kelioed finally admitted to embezzling money. That is what caused me to be arrested by the civil service and brought to court. In the trial, it was decided that I Kelioed would be sentenced to three months.

i. Poetry

The first modern Balinese poetry written by Suntari Pr. in the 1950s had elements of Hinduism. In his poetry, Suntari Pr explores the teachings of pawongan (good relations with fellow human beings). The application of the teachings of pawongan in social life is to maintain good relations with friends (*masemetonang sareng sawitra*), to be devoted to

parents (bakti ring rerama néntendja kirang), and to love children and young people (kasih-kinasih sarena alit-alité). One example of much later poetry from the Suntiari Pr. period is written by Ketut Ayawan Kenceng with the title Nyanggra Galungan (preparing for Galungan Day). The preparation for Galungan in this poem consists of mapatung (buying meat jointly), matempung (helping each other), ngelawar (making dishes for offerings and eating them with the family), masang pénjor (putting up decorated bamboo as a symbol of victory), and matoésan majejahitan canang magenepan (carving out offerings from coconut leaves). Everything is done with great care to welcome the holy day (sadia tragia, bagia nyanggra, rainan jagat) so that perfect enlightenment is achieved (galangé membat).

j. Paribasa Bali

Paribasa is a group of words or sentences that are arranged correctly and usually convey a certain meaning (Adhiti et al., 2023). *Paribasa* is one of Balinese cultural assets in the form of language style. *Paribasa* can be found in everyday life to express the thoughts and feelings of the Balinese people (Ningsih and Dewi, 2022). *Paribasa* is a parable that likens something in figurative language. In the perspective of Hinduism, *paribasa* is used to provide advice indirectly. Some examples of these *paribasa* are *sesawangan*, *sesonggan*, *sesenggakan*, *papindan*, *sesemon*, *sloka*, *sesimbing*, *wewangsalan*, and *peparikan*.

Sesawangan usually compares a form, nature, characteristics, and so on with other things that have similarities. For example, *demitné buka paya di abinge* (its stinginess is like a bitter melon tree that grows on the edge of a cliff). This expression is used to describe a person who is very stingy. Like a parlor tree that grows on the edge of a cliff. Even though it bears fruit, it is very difficult to find it. When obtained, the fruit tastes bitter. *Sesonggan* provides a more hidden and enigmatic parable, not as obvious as *sesawangan*. For example, *Nasikin Segara* (salt the sea). This phrase teaches one to be humble and aware of the abilities of others who are higher.

Sesenggakan mentions the figure of speech first, followed by the meaning. An example *buka batun buluané mamesik* (such as only one rambutan seed). This phrase teaches someone to have loyalty, especially to a partner. *Papindan* compares one thing to another directly, without words of comparison. For example, *gegaéne mamukal* (works like a night bird). This expression can mean positive or negative. The positive is when someone stays up all night to make a living. While the negatives of someone staying up late are not clear, wasting time and even harming others.

Sesemon is a parable that is expressed by a harmonious arrangement of words so as to melt feelings. For example, in *Pupuh Ginada*, *tiang mriki ngrereh bunga, kocap wénten campaka putih, iriki genahnya reko, kocap luih warnanipun, Nawang Tranggana ngandika, Inggih wiakti, nanging déreng masannya alap* (I came here to look for flowers. It is said that white chrysolite grows, that this is the place, and that the color is amazing. Nawang Tranggana said, Yes, it is true, but it is not yet time to pick it). This *sesemon* implies that lovemaking should be done at the right time. If it is done too early, it is feared that it will not be able to create a harmonious family. *Sloka* is a parable that begins with the statement '*buka slokané*.

For example, *buka slokané apa ané pula kéto ané mupu* (as in the parable, what is planted is what will be harvested). This parable implies how the law of *karma phala*. *Sesimbing* is a satire that, when expressed and interpreted correctly, can embody wisdom. For example, *bas tegeh baan manegak, dilabuhé baongé elung* (taking a sitting position too high, when you fall, your neck has the potential to break). This *Sesimbing* is an allegory for a person who is arrogant when he is experiencing his heyday. When the time comes for fall, it will be very painful.

Wewangsalan is a parable that looks for similarities in sound between the statement that serves as a comparison and the original meaning. For example, *gamongan kladi jaé, omongan dadi gaé* (lempuyang taro ginger, talk can be made up). This authority teaches everyone to be careful when speaking. *Peparikan* is similar to *Wewangsalan*, except that the comparison sentence and its true meaning consist of two lines. For example, *meli gabus duang kranjang, lamén bodag sing ngenyakin, yadin bagus mata kranjang, enyén kodag mangenyakin* (buying two baskets of cork, as big as a large bamboo container, no one wants it, even though it is handsome with basket eyes, who will accept its love). This passage teaches that everyone has the ability to control the senses, especially the eyes, so that they can become quality individuals.

Conclusion

The Balinese language as it is known today has undergone a long process since prehistoric times, when the arrival of Hinduism, until after the arrival of Hinduism. The Balinese language has developed in line with the stages of arrival of the islanders who did not come from a single source. These languages then undergo processing, which causes Balinese to become a high-quality language. *Sor singgih basa* in Balinese language is one of the amazing findings because it has very noble religious and moral values. The Balinese language makes Hinduism appear as a flexible religion. Avoid rigid religious socialization, which complicates and makes people feel alien to their religious teachings. On the other hand, Hinduism allows people to be religious according to their respective levels of ability. The purpose of religion is not just to stop at the outer skin but to try to reach a deeper dimension. If this is the case, the practice of religious teachings, from the simplest to the most complex, can be maintained. The media for socializing the teachings of Hinduism were formulated by Hindu scholars in Bali to facilitate the inculcation of Hindu religious educational values. Often, in this way, Hindus in Bali are not overly burdened with complicated textual language or philosophical statements that require established analytical skills. The media for the socialization of Hindu religious education by utilizing the dominant Balinese language have a recreational meaning. The audience can entertain themselves while contemplating the teachings of their religion at the most basic level. In this way, Hindu teachings can become part of the daily lives of the people and, at the same time, be able to provide guidance.

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