



Religious Values in *Geguritan Sang Cangak*

Oleh

I Made Luwih

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar
luwih@uhnsugriwa.ac.id

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Abstract

The study aimed to determine religious education values contains in *Geguritan Sang Cangak*. This study was qualitative with data collection using the library and document methods. The data analysis method used a descriptive method and checking the data validity. Based on the analysis results, it could see that *Sang Cangak* is the title of *Geguritan* and the main character in *Geguritan*. In terms of behavior, the author describes a character who full of cunning, lies, and is good at keeping rotten. The other *Sang Cangak's* nature is uncommendable things. Throw the stone and hide the hands. The badness inside wrapped up neatly in the goodness outside. In the end, *Sang Cangak* got his karma. The character description can provide an overview for students about the existence of the law of *karmaphala*. All deeds have consequences, either good or bad. Also, which deeds are good to follow and not to imitating.

Kata Kunci:

Nilai Relegius;
Geguritan

Abstrak

Tujuan penelitian ini adalah untuk mengetahui nilai pendidikan religius yang terkandung dalam *Geguritan Sang Cangak*. Penelitian ini merupakan penelitian kualitatif dengan pengumpulan data menggunakan metode kepustakaan dan dokumen. Metode analisis data menggunakan metode deskriptif dan selanjutnya diadakan pengecekan kesahihan data. Berdasarkan hasil analisis data yang dilakukan dapat diketahui bahwa *Sang cangak* merupakan judul *geguritan* dan tokoh utama yang terdapat dalam *geguritan*. Dilihat dari segi tingkah laku, pengarang menggambarkan sebagai tokoh yang penuh kelicikan, kobohongan dan pandai menyimpan kebusukan. Dan sifat *sang cangak* yang lain adalah sesuatu yang sangat tidak terpuji. Lempar batu sembunyi tangan. Keburukan dalamnya terbungkus rapi dalam kebaikan luarnya saja. Dan pada akhirnya *sang cangak* mendapatkan karmanya. Penggambaran tokoh ini dapat member suatu gambaran bagi peserta didik tentang adanya hukum kharma phala. Semua perbuatan ada akibatnya. Baik ataupun buruk. Dan mana perbuatan yang baik untuk dituru dan mana yang tidak boleh ditiru.

Introduction

Research on traditional Balinese language and literature is significant for the foster and development of Balinese culture. Many expressions expressed relate to Balinese literature and culture. The role of Balinese literature is important to foster and develop Balinese art as a source for artists to add variety to their artistic works. According to Arniati (2018), literary works or stories are elements of fiction. The story consists of events and the form of its existence. Events are in deeds form (verbal and non-verbal human deeds) and incidents, and their existence consists of characters and background elements. Thus, the story is what describes in the narrative text.

Classical literature in stories, speech, *geguritan*, *kakawin*, *kidung* form, and other classical literature has a very close relationship with Hindu religious teaching. Balinese art is a significant part of Balinese life that inherited since ancient times. Most of these arts are still alive these days, where Hinduism supports their lives. Almost no religious ceremony completes without the participation of an art exhibition or performance. Therefore, research on classical literary works in various aspects needs to carry out seriously. According to Widyatmoko (2009), literary works have a relationship between the author and the historical background when it was made. The environment around the author will also affect the literary works created by the author. Deep reflections of the author poured through words that produce literary works. Imagination, motivation, and intellect have also affected the results of the creation of literary work.

The *mabebasan* tradition is a tradition for the Balinese people that need to preserve to instill Hindu religious teachings to Hindus, especially Hindus in Bali. *Mabebasan* culture becomes popular in Bali. It proves from the many *sekaa santi* or *sekaa dharma gita*, whose activities include reading and discussing *geguritan* manuscripts, and other literary works. With the development of *geguritan* manuscript writing, it is necessary to research this literary work. Indeed, research has been carried out, especially on old classical *geguritan* texts, such as *geguritan Kundangdia*, *Geguritan Suphala Siddhanta*, and *Geguritan Dangdang Petak*, and others. Therefore, the noble values contained in it can be revealed to be known, lived, and practiced in everyday life, so that literary works can be sustainable throughout time.

Efforts to preserve classical literary works are carried out through *mabebasan* tradition. The *mabebasan* tradition is a traditional medium and is often known as *kakawin*, but it also applies to *geguritan* literary works. Thus, *geguritan* is sung based on their

respective songs. After that, given a review or comment to find out the meaning and noble values contained therein. *Geguritan* literary works are significant and valuable Indonesian cultural treasures. It includes values, concepts, and elements of knowledge such as philosophy, history, medicine (*usadha*), morality, astronomy, law, leadership, and other useful knowledge elements for human life. *Geguritan* is cultured in Bali made by writers, authors, or poets. Most of the *geguritan* do not include the authors' names (Dananjaya & Pramana, 2020).

Literary art, especially classical literature or often referred to as traditional literature, is still in demand by the people, especially by old writers. Meanwhile, there are still a few young writers who want to pursue it. Moreover, the younger generation who live in this current globalization that only a few of them aware the traditional Balinese literature existence. It causes a big gap between the Balinese people and their literary arts (means traditional Balinese literature). There are many ways that an author uses to express his thoughts and ideas. One of them is writing a literary work. Traditional literary works contain many values that can use as guidance in life, one of them is called *geguritan* (Arini, 2018).

On the other hand, this work is created based on the idea that traditional Balinese literary works contain very noble values and are useful as guidance the life of society, nation, and state. The same thing is in *geguritan*. Even though in the delivery of a play, *geguritan* expresses it with aesthetic values in immanent sentences and imaginative plots. In essence, it conveys a picture of actual community life. From these plays, readers should be able to understand the superior values contained therein. Thus, what is told in a *geguritan* can be knowledge for the readers (Herawan & Sudarsana, 2017).

Geguritan Sang Cangak is no longer strange to *Geguritan* literature lovers in particular and Balinese people in general because it has circulated from the usual books that can easily be found in bookstores and on the market. Besides, *Geguritan Sang Cangak* has been published through cassettes recorded by Aneka Record Tabanan. From the story shown, it can be seen that the *Geguritan Sang Cangak* is an excerpt from Tantric *Kamandaka*. This manuscript told of a crane who tricked a group of fish on a pond which is he used to prey on every day. Because of his song, the fish just obeyed *Sang Cangak* (stork) who claimed to be a priest. At the end of the story, it told that *Sang Cangak* was killed by *Si Yuyu* (crab) as revenge for the death of his friends. Seeing a unique and fascinating story, the author wants to approach it more deeply. According to

the author, the uniqueness of this story is the story's relationship with social reality, where we know that cranes like to eat fish but never eat crabs. Associated with the disciplines that the author takes are language education and religious literature. Therefore, this story is very relevant to be studied more deeply. Because through this story, it is easy to give understanding to students to understand values in education.

Methods

This type of study was qualitative with a focus on the literature study of *Geguritan Sang Cangak*. The primary data source was *Geguritan Sang Cangak* text, while secondary data was obtained from informants' information and library materials relevant to this study. The techniques used in data collection in the field were literature and documents. In this method, the researcher looks for documents, such as notes, *lontar*, photos in the study, and other documents related to *Geguritan Sang Cangak*. The steps of qualitative data analysis were as follow. 1) Summarizing direct contact data with people, events, and situations at the research location. (2) Coding can do with symbols and summaries. (3) Making objective notes, which means that research needs to record as well as classify and edit answers or situations as they are, factual and objective – descriptive. (4) Making marginal notes. (6) Storing data. (7) Making memos. (8) Making a summary between locations. Data analysis using ordinary words, especially those related to verbal statements. The data analysis was carried out by making a systematic analysis of the *Geguritan Sang Cangak*. Then, analyzed it based on a qualitative approach.

Results and Discussions

The relationship between literature and religion seems to have become a single entity. If looking at the history of the development of religion, literature has played a significant role since the beginning. Literature was chosen as a religious medium because both have fundamental similarities, revolve around very noble values. Literature is not only a religious medium but more than that. It means that literature is a driving force or a supporter of Religion. With the freedom and independence owned to get closer to God, thus a person can practice the religious side whenever and wherever he is, both in happy and arduous conditions (Apriani, 2021).

According to Yudari, Paramita & Ngurah (2021), the relationship between literature and religion is often veiled, and there are no tools to reveal the hidden elements

in it. Literary works are seen as religious because they contain religious experiences. However, in reality, the religious experience can never point out directly. It is because it is not a sensory experience but an abstract one.

Slokantara literary works are firmly termed with *Sang Hyang Haji*, *Sang Hyang Sastra*, and *Sang Hyang Agama*, unlike the value of *tattwa* or religious philosophy. *Geguritan Sang Cangak* almost entirely contains philosophical values. *Tattwa* or religious philosophy in Hinduism is the first framework of Hinduism. This paper does not intend to review philosophy in general. It is because of many opinions or writings that talk about philosophy before. The description of philosophy is more emphasis on the practicality factor in Hinduism. The practical factor means the application or use associated with religious teachings in Hinduism. One of them is philosophy concerning the basis of belief, and it refers to as the basis of Hinduism.

1. Religious Values of *Brahman*

Brahman is the first *sradha* (foundation) of Hinduism. *Brahman* means God, then the first basis of Hinduism is to believe in the existence of God. *Geguritan Sang Cangak* is one of the traditional Balinese literary works, which contains the majesty of God. The value of *Brahman* in *Geguritan Sang Cangak* can see from the attitude of respect and devotion to the gods. It can see in the following quote.

Sang Cangak sing bani ngedat, hyang jogor manik menampi, udang nyalian mepamit nyembah, I Cangak mekesiab ngabuhbuh, kudiang jani ban ngebangang, saget nyerit, hyang jogor manik mangerak (ginada, 70).

Translation:

Sang Cangak did not dare to open his eyes, *Hyang Jogor Manik* accepted, the shrimp and fish said goodbye to worship, *Sang Cangak* was surprised and fell down, how to hiding it now, suddenly screamed, *Hyang Jogor Manik* bluffed.

This quote occurs in the episode of *Sang Cangak* atman is in the afterlife and being judged by *Sang Jogor Manik*. The value in the quotes reflects in the figures of fish and shrimp who respectfully offer devotional worship to *Hyang Jogor Manik* as the god of justice. They plead themselves in a very respectful manner. It proves that they have ethics and as a reflection of their identity. The good or bad someone's assessment of ourselves judges from our ethics and attitudes in social interaction in society.

2. Religious Values of *Karmaphala*

The concept of *karmaphala* is identical with the law of cause and effect deeply rooted in Hindu society. In Hindu belief, there is not a single deed that will not have a result. Good deeds (*subha karma*) will always have good merits. Meanwhile, *asubha karma* (evil deeds) will always have bad rewards. Thus a cause will produce an effect, or it occurs due to a cause. The size of the cause will have an impact on the size of the effect. Humans are religious creatures who believe in the supreme power source, and everything that exists comes from God. Regarding religious characters, there are several characters in Balinese folklore with the theme of *Satyam Eva Jayate* “who do good (honest, polite, ethical, helpful, and so on) will find a better life, while those who cheat, envy, slander, and so on, will find a miserable life” (Suweta, 2018).

The consequences or rewards of deeds are periodic. It means that the receipt of the reward (*pahala*) from the *karma* has done before is not immediately after doing it. However, some need time, and some even need the incarnation time. Therefore, the law of *karmaphala* divides into three, namely *sancita karmapala*, *prarabda karmapala*, and *kriyamana karmapala*. There are good and bad of human *karma*. These two things will have consequences, not only in this life but also in the hereafter after the *atma* with its *suksma sarira* is separated from the *stula sarira* and will have consequences in future incarnations. The law of karma influences a person, not only to be accepted by himself but also to be inherited by his children and grandchildren who become his descendants as well (Suadnyana, 2020).

The value of *Karmaphala* in the *Geguritan Sang Cangak* can be seen from doing evil deeds in the world, where they also get bad karma in the hereafter. If good deeds in this world, they get good karma in the hereafter. It can be seen in the following quote.

Disubane I cangak pejah, atmane melecat gelis, manyujur Sonia loka, karma palane ngatehin, parek ring Hyang Yama Dipati, ne nerima dandane sepaut, teken solahe di lemah, ala kalawan becik, mapan ditu, pamupulan sarwa edan. (Sinom:44)

Translation

After *Sang Cangak* died, his *atma* flew quickly, towards *sorga loka*, his *karmaphala* delivered, facing *Hyang Yama Dipati*, who accepts good or bad deeds, with his nature while still alive, good and bad, because there is, the *atma* gathers.

In telling a literary work, an author does not just compose an enjoyable story to enjoy, but more than that. There is a message to be conveyed to the reader. Likewise, there are several messages reflected in *Geguritan Sang Cangak*, especially *Sang Cangak's* behavior. He likes to trick the fish so that he can eat them effortlessly. As a result of his deeds, he was devoured by Yuyu, and his *atma* got punishment in hell. The quote can see as follows.

Sejaba cai bangkaang, tanpa guna nu maurip, sehidupan ngae cara, kene karman cai pupu, ala ayu mula mabuah, tur kakapit, pegat baongnya I Cangak (Ginada:45).

Translation:

There is no way except to be killed, there is no point in living, as long as life is always making trouble, this is your karma to pick, good or bad there is a reward, and clamped, severed *Sang Cangak's* neck.

Ih-ih ibe Sang Cangak, mai ibe desekin kai, bikas ibene sube tawang, ibe demen medaya apus, mapi sadu ngaput corah, asanin jani, cai pasti lakar mayah (Ginada:71).

Translation:

Hey *Cangak*, come closer to me, I already know your behavior, you like to run bad sense, pretend to be good to cover evil, feel it now, you will definitely pay.

Tusing mabuat bapa nerangang, pidandan I Cangak jani, kelebok kedaras kawah,.... (Ginada:72).

Translation:

Father could not tell, *Sang Cangak's* punishment now, sinking into the hot mud.

The quote above emphasizes that evil deeds will get the proper rewards. In this story, *Sang Cangak* was killed sadistically and his *atma* was tormented in hell.

3. Religious Values of *Punarbhawa/Samsara*

Punarbhawa or *samsara* is one of the fundamental beliefs of Hinduism. *Punarbhawa* or *samsara* is repeated incarnations. As the previous discussion about *atnana* above that humans consist of two components or elements. One is the gross body in the physical form, and the second is the *atma* or spirit or soul. According to Hindu belief, humans experience death in terms of physical form only. While the soul or *atma*

never dies. When the human *atma* is dead, it will be released and leave the body. This *atma* condition will depend on his karma while he is alive. If the karma is good, then his *atma* will unite with God or reach heaven. If the *karma* or deeds of the deceased during his life are not good, then his spirit or *atma* will be tormented according to the law of *karmaphala*. If the torture or punishment served has ended, then the soul will incarnate back into the world. If the mistake is a bit light, maybe the soul can incarnate into a human. If it is heavy, the soul could be incarnated not into a human but an animal or other small creatures such as worms and so on. It also believes that the length of human life is also determined by the degree of guilt or punishment served. Thus, *punarbhawa* or *samsara* is repeated incarnations. The verses containing the teachings of *punarbhawa* or *samsara* includes in the *Geguritan Sang Cangak* that can see in the following quote.

Kerana idupe tuah ajahan, ngumbang di jagate, bekele tuah kekalih, suka duka, mati idup, sugih tiwas, beneh pelih, ento sing nyidayang ngimpasang, ne ulati jalan tuwut, laksanane ane beneh, pang bedikan, dosane bakat pupuk, sinah berat riwekasan (dangdang:36).

Translation:

Because life is short, traveling in the world, only two provisions, joy and sorrow, death and life, rich and poor, right and wrong, it cannot avoid, that is the goal to go through, good deeds so that there are fewer sins, it must be hard in the future.

4. Religious Values of Moksha

Moksha in Hinduism means happiness in the afterlife. The hereafter happiness is achieved when the *atman* can unite with the *Parama Atman* (God). The union of *Atman* and *Parana Atman* determines by the Law of *Karmaphala*. A person during his life in this world always deeds based on religious *dharma* (truth) or always does good according to religious teachings, then his soul will be united with God and will not experience *punarbhawa* (reincarnation). It can see in the *Geguritan Sang Cangak* as the following quote.

Disubane I Cangak pejah, atmane melecut gelis, menyujur sunia loka, karma palane ngatehin,... (Sinom:46)

Translation:

After Sang Cangak died, his *atma* quickly left the body, went to the afterlife, his *karmaphala* took him,...

Based on all the descriptions of religious values mentioned above, it indicates that *Geguritan Sang Cangak* is full of religious teachings. Thus the religious value contained by this *geguritan* is sufficiently high and functional to be used as a way of life.

Conclusions

Geguritan Sang Cangak presents a fascinating story to enjoy. The story that has similarities with *Satua Manuk Baka* classify as a fable. It is a story characterized by an animal. The author does not just compose a story but conveys a message that should be lived as a guide to behave. Through the various events that occur in it, it can see that the main idea (theme) contained in the story is about the Law of *Karma Phala*. It can see through the main character, namely *Sang Cangak*. In his lifetime, *Sang Cangak* always misbehaves, such as tricking the fish so he can eat them. Because of this deed, he gets punishment in the afterlife after he died. The punishing is to soak in the hot mud crater. This punishment is commensurate with his deeds during his life in the world.

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