



## Content of Ethical Values and Conservation of Megibung Tradition in Hindu Community in Lombok

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**Keywords:**

*Ethical Values;*  
*Megibung Traditions;*  
*Symbols;*  
*Conservation;*  
*Cultural Identity*

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**Abstract**

This research is intended to conduct a study of ethical values contained in the *megibung* tradition of the Hindu community in Lombok. The design of this research is descriptive qualitative in order to find ethical values in the *megibung* tradition and conservation of the positive values contained therein. Based on the results of this study, the *megibung* tradition is a form of cultural heritage that has been preserved by the Hindu community in Lombok. The preservation is because in it contains noble values that are positive for the lives of Hindus. One of the positive values contained in the *megibung* tradition is that one is related to ethical values. The ethical values contained are encapsulated in symbols and if applied in everyday life can realize a respectful life that respects so as to create a harmonious life. In addition to containing a wealth of ethical values, religiously the *megibung* tradition contains symbols that can be used as a medium of appreciation for God Almighty. In the religious aspect, the *megibung* tradition provides guidance to the people who carry it out to always prostrate before the God Almighty through various manifestations. The meaning of *megibung* activity is essentially as a medium of uniting itself with God Almighty through the symbols it uses.

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**Kata kunci:**

*Nilai-nilai Etika;*  
*Tradisi Megibung;*  
*Simbol;*  
*Konservasi;*  
*Identitas Budaya*

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**Abstrak**

*Penelitian ini dimaksudkan untuk melakukan studi tentang nilai-nilai etika yang terkandung dalam tradisi megibung pada masyarakat Hindu di Lombok. Rancangan penelitian ini adalah deskriptif kualitatif dalam rangka menemukan nilai-nilai etika dalam tradisi megibung dan konservasi nilai-nilai positif yang terkandung di dalamnya. Berdasarkan hasil penelitian ini, tradisi megibung merupakan suatu bentuk warisan budaya masa lalu yang sampai saat ini dilestarikan keberadaannya oleh masyarakat Hindu di Lombok. Pelestarian tersebut disebabkan karena di dalamnya mengandung nilai-nilai luhur yang bermakna positif bagi kehidupan umat Hindu. Nilai-nilai positif*

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*yang terkandung dalam tradisi megibung salah satunya adalah berkaitan dengan nilai etika. Nilai-nilai etika yang terkandung tersebut dikemas dalam simbol-simbol dan jika diterapkan dalam kehidupan sehari-hari dapat mewujudkan kehidupan yang saling hormat menghormati sehingga dapat menciptakan kehidupan yang harmonis. Di samping mengandung kekayaan nilai-nilai etika, secara religius tradisi megibung mengandung simbol-simbol yang dapat digunakan sebagai media penghayatan kehadiran Tuhan Yang Maha Esa. Dalam aspek religius tradisi megibung memberikan tuntunan kepada masyarakat yang melaksanakannya untuk senantiasa bersujud kehadiran Sang Pencipta melalui berbagai wujud manifestasi-NYA. Makna dari aktivitas megibung secara hakiki sebagai media menyatukan diri dengan Sang Pencipta melalui simbol-simbol yang digunakannya.*

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## **Pendahuluan**

The Balinese who are Hindu followers as a group of migrants in Lombok in the historical period carry out a cultural system, as actualized in their place of origin. The cultural system has a Balinese cultural identity that has adjusted to the environment in Lombok. The Balinese cultural identity which has so far been implemented in Lombok contains a number of elements that have a use value for life, both individually and in groups. Cultural identity refers to Geriya (2004) is a characteristic of a culture that distinguishes that culture with other cultures that exist on this earth. Cultural identity is formed by various elements such as: symbol systems, value systems, language systems, arts, cognitive systems, ritual systems, social organizations, architects. Cultural identity functions internally, addressed to "insiders", ie citizens supporting the culture as self-identification, collective glue and public pride; externally addressed to "outsiders" to build an image of culture and cultural communities in cross-ethnic and cross-nation communication.

Indonesian national culture has grown and developed from its original roots of ethnic cultures that make the Indonesian people, which are further enriched with cultures that come from outside, both originating from the major religions in the world, as well as from the agility of scientific inquiry modern knowledge from Europe-America. In its development over the centuries it can be said that the cahwa of the elements of culture, there are parts that survive and there are parts that change, all of which are in accordance with the nature of history itself, namely continuity and change are always inherent in it (Parimarta, 2002).

Indonesian-oriented people consisting of diversity of ethnic groups, of course, are inseparable from regional elements that shape regional culture as a result of the activities of ethnic communities in each region in the archipelago. Each region in the territory of Indonesia has an identity as a distinctive feature that distinguishes one region's culture from another. Cultural diversity possessed by the Indonesian people in each region, of course, will greatly enrich the treasury of national culture.

Sometimes a culture is formed which is brought along by its supporters when they come to a new area. Uniquely, the culture shows a form of specification that is able to provide its own identity in a humanitarian activity. One example is the *megibung* tradition in Lombok. Historically this culture grew and was developed by the people of the kingdom of Karangasem (Bali) when expanding to the island of Lombok around the sixteenth century. When the Balinese came to Lombok, they brought along the traditions in their original place and were implemented in Lombok with a number of adjustments to the conditions in their new place.

*Megibung* tradition is related to the tradition of eating food together with agreed-upon rules. In relation to food, the Balinese associate the food not merely as a means of sustaining life, but also has a purpose as an offering. Referring to the Tim Penyusun (2016: 1) which reveals that food is a tool or means as a form of offering or appreciation, both *sekala* (visible) and *niskala* (non-visible). In the aspect of *sekala*, food is given to humans or others. Meanwhile, in *niskala* food is offered before invisible forces, such as God, the Demigods, and others. *Gibungan* is generally a food in the form of rice which is placed on *dulang* (a pan) which is in the form of a half circle and is accompanied or supplemented with other types of food because of how to enjoy this food that is served together is termed with *digibung*. The term *digibung* might have something to do with the word combined so that the food dish is called *gibungan*.

In harmony with the above, togetherness which is realized through the implementation of the *megibung* tradition involves certain patterns that are mutually agreed upon in order to realize togetherness. The agreed patterns are preserved as a form of cultural conservation that was built since the historical period. Referring to Suyadnya (2006) that *megibung* is a joint in eating held by the Balinese people in Lombok. In the implementation of the *megibung* event there was a guide starting from how to sit, wash hands, eat food, until washing hands again after *megibung* is finished.

The uniqueness of this *megibung* culture, aside from being able to show cultural identity, is also a vehicle for bonding brotherhood among their fellow human beings. *Megibung* culture is also full of philosophical values that are characterized by the use of symbols that are full of values in their activities. The *megibung* activities are carried out generally by the Balinese Hindu community in relation to ritual activities such as *manusa yadnya*, *pitra yadnya* and other humanitarian activities. This was confirmed by the (Penyusun, 2016) that *megibung* in the implementation of the *panca yadnya* in Lombok was indeed very thick. One form of *yadnya* associated with the treats given by guests when carrying out the ceremony of *yadnya*, such as the *dewa yadnya*, *pitra yadnya*, or *manusa yadnya*.

In its linkages, the focus of the study is how the ethical values contained in the *megibung* tradition are able to create social harmony and harmony among Balinese who embrace Hinduism. In addition, the *megibung* tradition as one of the cultural identities of the Balinese people when related to its relevance to cultural preservation which has the principle of wholeness and preservation, besides that it is found stability in dynamics and has the principle of openness to insight, technology and religious values and universality of historical perspective, science and art.

## **Method**

This study was designed in the form of a qualitative descriptive study in order to find ethical values in the *megibung* tradition. The type of data needed in this study is qualitative data presented in the form of narrative texts from data sources then an analysis and inference are also displayed in narrative form. This study uses data sources in the form of primary data and secondary data. Primary data were collected through observation and interview techniques. This is because the two techniques are used to obtain data directly in the field. Primary data in this study were obtained directly through observation and interviews. Observations made by researchers directly to the field. In-depth interviews were conducted with informants who were selected purposively. Secondary data is data obtained through reference books that can support research. Secondary data sources were obtained by analyzing document sources related to the focus of the study in this study, such as monographs, statistical data, and other references relevant to the focus of the study in this study.

In order to conduct a study of the *megibung* tradition, surely data is needed for analysis. The data collected in this study were in the form of qualitative data in the form of narrative texts in accordance with the data collection techniques used. Data was collected through three techniques, namely observation, interviews, and documentation studies. Observations are made by observing the events that occur in the field in accordance with the focus of this study. In observing, the data recorded in the field are recorded. Interview techniques are carried out by conducting in-depth interviews with a number of informants who are determined based on purposive techniques. The selection of purposive techniques is related to the purpose of this study. The documentation study was conducted by analyzing a number of documents that support the focus of this research.

Data that has been collected through data collection techniques needs to be analyzed. Data analysis techniques in this study are carried out through data grouping, data reduction, and data verification. Data grouping is the process of selecting data based on groups according to the formulation of the problem. Data reduction is the process of selecting and sorting data that is tailored to the needs in the focus of this research. Data verification is a process related to drawing conclusions from the results of the analysis conducted. The data analysis process involves relevant theories to help sharpen the results of data analysis.

The results of data analysis are then presented in the form of narrative texts in accordance with the formulation of the problems raised in this study. Data in the form of numbers are also used as a support to strengthen the validity of the results of this study. In order to check the validity of the data the data triangulation technique is used. The triangulation technique is basically done to cross check the data obtained so that the validity of the results of this study can be justified.

## **Results and Discussion**

### **1. *Megibung* as Cultural Practices of Balinese Communities in Lombok**

The *megibung* tradition carried out by the Balinese since its arrival in Lombok during the historical period is part of cultural practice. The arrival of Balinese people to Lombok in relatively large numbers is related to the arrival of Raja Karangasem to Lombok in the historical period. Referring to Agung (1992) that the migration of Balinese people to Lombok in an effort to break the people's resistance against the power of the

Karangasem Kingdom in Lombok. Hundreds of families came from Karangasem, Bali to Lombok for months. The leader of the migration wave is mostly the family of Karangasem King, along with their relatives and friends.

The arrival of Balinese people to Lombok to build a socio-cultural system as a vehicle to realize social order. The socio-cultural system that was built was adapted to the surrounding environment as the new territory it occupied. This is in line with Bakker (1984) which defines culture as related to the creation, control and processing of human values. In this definition there is an attempt to humanize raw natural materials and their results. In the natural material, the natural self and the natural environment both physical and social, values are identified and perfectly developed.

In line with the above idea, the Balinese people who come to Lombok practice culture as something that has value that can improve the quality of their lives. In connection with that, various activities have been created that have the function to improve the quality of life. Similarly, the *megibung* tradition practiced by the Balinese in Lombok since the historical period of the seeds has existed since they were in Bali and adapted to their new environment in Lombok. In the *megibung* tradition as a cultural practice shows the complexity that involves elements of values, ethics, aesthetics, norms, and others that can improve the quality of life, both individually and in groups. The implementation of Balinese culture in Lombok in this context is in line with the idea of Geriya (2004) that basically culture shows the characteristics of humanity itself, in order to be able to function to provide insight, the concept of culture includes all elements consisting of: value systems, customs, ethics, aesthetics, morals, norms, ways of life, ideas, institutions, to physical objects that are created by human beings, tastes and intentions.

Synergizing with the above, in the implementation of the *megibung* tradition contained as part of the cultural practices of the Balinese people in Lombok has a number of uniqueness. Based on the results of field observations, the *megibung* tradition has procedures for implementation in which it is loaded with important values that can be used to realize religious, social, cultural, and a number of other aspects. Refer to the (Penyusun, 2016) that *megibung* as a system that has its own uniqueness has been patterned and maintained neatly and in an orderly manner. Judging from its historical background it is not known exactly when the *megibung* tradition was implemented, because of the limited writings that discuss it. There is a *lontar* (manuscript), which is

*lontar* of “Patik Wenang which contains procedures for making various preparations and forms of waste in addition to other matters relating to his *yadnya*.

Apart from its history, the *megibung* tradition apparently still needed its existence until now. The need is related to a number of aspects contained in it which can be taken as a vehicle to preserve or even to improve the quality of life, both in groups and individually. The patterns of the implementation of the tradition as if it had been standardized so that based on the results of field observations showed similarities in its implementation. Synergizing with that, (Suyadnya, 2006) suggests that all have rules in the *megibung* tradition in other words have manners that govern the implementation of *megibung* so that it seems to be standard. The person who guides is called a *tarek*, which is a certain person who is appointed from a family who has a celebration or the family of the celebration owner.

## **2. *Megibung* as Element of Balinese Culture in the Implementation of Hinduism**

Balinese culture practiced since the historical period in Lombok has a form that synergizes with the ideas conveyed by related by Koentjaraningrat (2003) that culture is distinguished according to its four forms, which are symbolically described as four concentric circles. The outermost circle, and therefore its outermost location, symbolize culture as: (1) artifacts, or physical objects; (2) the next (and certainly smaller) circle symbolizes culture as a patterned system of behavior and action; (3) the next circle (and smaller than the two circles that are next to the "outside"), symbolizes culture as a system of ideas, and (4) the black circle which is the deepest and the smallest form, and is the center or in essence, symbolizes as an ideological system of ideas

In relation to the implementation of Balinese culture which until now has been carried out by Balinese people in Lombok, in general has harmony with those initiated by the Koentjaraningrat above. The implementation of the first part, namely artifacts or physical objects in the form of cultural works of the Balinese ancestors in Lombok. This is shown by the existence of Taman Lingsar, Taman Suranadi, Taman Narmada, and others. In these *taman* (gardens) there is a temple as a sacred place of Hindu society.

The second part that describes the form of human behavior, which is related to the creativity of Balinese people in Lombok which involves patterns of action, such as performing arts, sound art, *megibung*, and others. Culture in this form is still concrete, can be photographed, and can be filmed. All movements carried out from time to time

and from day to day, from time to time, are behavior patterns based on the system. Because of this, patterns of human behavior are called "social systems".

The third part describes the form of ideas from culture, and the place is in the head of each individual citizen of the culture concerned, which he carries wherever he goes. Culture in this form is abstract, so that it can only be understood by the cultural members who carry it. This part of the life of the Balinese people in Lombok in the form of aspects relating to ideas that are invisible and when they are expressed in real life can be tangible. Culture in the form of this idea is also patterned and based on certain systems called "cultural systems".

The fourth part is ideas that have been learned by the citizens of a culture from an early age, and are therefore very difficult to change. The term to refer to the cultural elements which are the center of all the other elements is "cultural values", which determine the nature and style of mind, way of thinking, and behavior of human culture. These ideas eventually produce various objects created by humans based on their values, thoughts and behavior.

In connection with the implementation of the *megibung* tradition as an element of Balinese culture implementation which is still actualized in religious life, such as in the ceremony of the *dewa yadnya*, *manusa yadnya*, *pitra yadnya*, and other activities are part of the patterned pattern of behavior systems. The implementation of the *megibung* tradition is closely related to the implementation of culture in Hindu religious practices. In this connection, the (Penyusun, 2016) argues that the activity reflects the universe and the power of God, today its implementation is always associated with a series of *yadnya* in the life of Hindus in Lombok. Judging from the process starting from the preparation, arrangement of the activity, and when *megibung* filled with religious atmosphere, ethics, and aesthetics. Aesthetic atmosphere can be seen at the time of making seasonings, processing meat, and serving. The ethical element is also very closely involved in the process from preparation to presentation.

The implementation of the *megibung* tradition, even though it is a part of Balinese culture that is actualized by Balinese people in Lombok has a broad scope that touches on religious, ethical, aesthetic, and other important values. The *megibung* tradition is associated with intangible culture by referring to Geriya (2004) as having abstract values, especially those related to its existence which have a value system, norm system, and philosophy of life.

Important values in relation to the implementation of the *megibung* tradition is that there is no distinction between the participants. Referring to Suyadnya (2006) that the *megibung* implementation has no restrictions on *soroh*, clan, or *wangsa*. All participants are the same. Therefore, when they are welcomed by those who have the intention to spontaneously *megibung* together they come close to the available activity. This implies that through *megibung* the differences that exist between the participants can be united in togetherness. the participants can interact and communicate with each other through their participation in the *megibung* tradition. It is also in line with Kartika's statement (2020) that the differences can be bridged through interpersonal communication so as to create a tolerant life.

### **3. Ethical Values in the Megibung Tradition**

Historically, *megibung* activity was carried out for the first time on the island of Lombok around the sixteenth century when the Karangasem royal army first extended its power. Based on the results of the author's interview with I Gde Mandia (an informant) Karangasem troops first landed in Padang Riak, West Lombok. The arrival of Karangasem's royal troops in the beginning was to assist the Banjar Getas troops in facing the Pejanggi kingdom. The arrival of the Balinese in assisting the Banjar Getas forces used traditional techniques to monitor the number of troops, as revealed by Ida Pedanda Gede Tegeh Sejali (an informant) that the *megibung* activity was actually to check the number of troops that were still in the fighting. Because *megibung* has determined the number of personnel involved. His absence when *megibung* indicated members of his army had decreased.

Based on the informant's statement above the *megibung* tradition carried out by Balinese in Lombok has to do with the battle strategy carried out by Karangasem King. Its relatively large number of royal troops can be known through *megibung*. This is because the number of people joining *megibung* in each group has been determined. If there is a reduction in the number of *megibung* participants in one group, it is concluded that there is one or more members of the army who are not still. This is also consistent with the statement of Pinandita I Ketut Narwada (in Sarad No.42 Th. 2003) that when *megibung* actually made it easier to provide rations to the royal war troops.

The *megibung* activity that used to be a vehicle to count the number of troops that was still intact, later after the Karangasem kingdom won the battle of the *megibung*

tradition was used to give treats to the invitees through the tradition of eating together. The content tradition is still carried out by the Balinese ethnic Hindu community in Lombok. This activity was held in connection with a religious event, such as *pitra yadnya* (cremation ceremony), *manusa yadnya* (marriage ceremony) as well as other activities involving social activities. The *megibung* activity is implicitly a form of social solidarity in the kinship system of the Balinese who live on the island of Lombok, especially in the area of West Lombok and the City of Mataram.

The *megibung* tradition has fixed values from historical times to the present, especially having a unifying meaning that is maintaining social solidarity between people in a community. The intention is to maintain brotherhood between citizens in the Balinese ethnic kinship system, especially those in Lombok. Meanwhile, according to Pinandita I Ketut Narwadha (in Sarad No. 42 October 2003) *megibung* activity is also a form of forging taste. This is very reasonable because when people now increasingly emphasize their sense of individualism, selfishness, the *megibung* tradition indeed presents a very different offer. Here the togetherness is rooted, familiarized. Through eating together the string of taste with each other is connected, tightened so that the gap is opened to get to know one another, without distinction. In one place, people must unite their thoughts and practices, enjoying the same dishes.

In *megibung* activities in addition to social meaning also involves philosophical values by using symbols. The following will reveal the philosophical meaning of *megibung* based on the symbols used. This expression is the result of the author's interview with Ida Pedanda Gede Tegeh Seballi (an informant) and is also harmonized with the phrase Pinandita Ketut Narwada (in Sarad No.42 Th.2003) the elements of *megibung* equipment means have meaning related to ethical values- religious. The ingredients of *saab* (cover of ritual means), the red cover, for example, symbolize Lord Brahma. White rice symbol of Lord Iswara, as for the black tray symbol of Lord Vishnu. Because religiously in the teachings of Siwatattwa which is implemented in the pengider-ider concept is portrayed through sacred symbols such as the red color of the Brahma God symbol, the white color of the Iswara God symbol and the black color of the Lord Vishnu symbol.

Beneath the *dulang* there is a cecepan, a pitcher from the ground, covered in round wood, and a stem. In the middle of the lid of the pitcher is the symbol “*OM-kara*”, the sacred script of Hyang Widhi the Most Gracious. Wood here means wood, mind, while

cecepan land as a symbol of the motherland. Water in a *caratan* (water jug) means "Elingang, kayunang Ibu Pertiwi ento suba, Ye!". When drinking water people must realize the grace of the motherland. There are also *tuak* put into *paideran*, coconut and *tapan*, banana leaves. The whole part of this section means, " *Buatang atahapan apideran apang sampunang metu wak akeh bebaos.*" The point is clear: try to drink one dose of a daughter so you don't get drunk, talk nonsense. Pork cut into chunks and chopped into eleven kinds of satay also has its own name and meaning. Starting from *satay* such as *sate kablet, coh-coh, wayang-wayang, urutan, brabas, iga, bolat, asem, pusut, orob* and *lembat*. When you want to enjoy the *gibungan* that begins opening the *saab*, there will be visible *jembung* (bubbles), bowls, filled with a reddish *komoh* which is a symbol of the *surya* (sun). Sky symbol rice, *aledan* (base of coconut palm or palm leaves) symbolizes the earth. As for the *dulang* symbol of the earth, and salt as soon as the *segara* (sea), the eight humans who sat around the *dulang*, implies *Asta Dewata* (eight demigod symbols), the eight gods manifested by Hyang Widhi who filled the eight corners of the wind.

Near the bowl where there is a *komoh* three-seated satay, covering sate *pusut* as a symbol of the holy scriptures *Ang*, the symbol of the sacred script *Ung*, and the soft satay symbol of the holy scriptures *Mang*. All three are *Tri Aksara* in Hinduism. The *tapan* also contains an *ebatan* named *padamara*, which means "*pateh kemawon*", which is the same. That means in the *gibungan* anyone can join to enjoy.

Gradually, a variety of dishes were served, starting from the *ebatan patung, penyon* consisting of four types of cuisine as symbolic chess gods, four gods in the four main directions. There are black, red, white and yellow. With the host of an egg in the middle, then everything symbolizes the five gods: Iswara in the east is white; Brahma in the south is red; Mahadewa in the west is yellow; Vishnu in the north is black; and Shiva in the middle of a mixed color. The next treat is rawon from pig's head (*ongko*), chest, stomach contents, front and back legs (*kikil*). This is a *catur warna* symbol. Finally, only vegetables are served, usually called *jangan olah* or *jangan-jangan*. This implies that it should not be processed anymore, because everything has come together.

#### **4. Conservation of the *Megibung* Tradition in Baline Hindu in Lombok**

Paying attention to the content of ethical values and other important values as an effort to create a quality life for the Hindu community in Lombok, it is necessary to preserve these traditions as cultural riches. Conservation as a momentum to be passed on

to the next generation by taking the positive values contained in it. Moreover the *megibung* tradition is actualized as a companion of the implementation of *yadnya* in the implementation of Hinduism. In order to carry out cultural conservation, it is certainly necessary to pay attention to the rules that must be obeyed.

The concept of conservation or preservation as proposed by Geriya (2004) consists of several sub concepts, namely: protection, preservation, reconstruction, restoration, reparation and adaptation. And each sub concept has its own focus and meaning. But in principle there is a basic meaning which is the corridor of every conservation that is the principle of wholeness and sustainability, the principle of stability and dynamics of the principle of openness to insight, technology and universal values from a historical perspective, science and art

Referring to the above principle, the *megibung* activities are found elements that are fundamentally in the process of cultural preservation, especially those related to the *megibung* tradition by accommodating (Geriya, 2004). *First*, the principle of wholeness and sustainability, found the integrity of traditions brought by the Balinese ethnic community since the sixteenth century. And until now the *megibung* tradition still exists on certain events involving social activities and even more so with Hindu ritual nuances. Implicitly, wholeness in *megibung* activity is found in contextual diversity of religious culture, especially in the implementation of Hindu culture. Because the *megibung* activity that exists today in Lombok is associated with *yadnya* activities (Hindu ritual activities). In relation to the concept of sustainability, the *megibung* tradition has a form of consistency that has been ongoing for several centuries, which has been inherited in the form of intangible culture.

*Second*, the principle of stability and dynamics, where in the era of change the *megibung* tradition still shows a fairly high value of stability in both the social and religious contexts. This form of stability is implemented in continuity after centuries of being exposed to the dynamics of modern life. Whereas the principle of dynamics in the *megibung* tradition is found in the occurrence of changes in the form of physical configuration which essentially does not cause a change in cultural values. Like the change in the number of satay in the dish. Accepting the occurrence of forms of innovation as if in the past there were 25 satay sticks, now with 16 sticks enough. The innovations that occur are related to the needs and changes that occur in the community system. The existence of these dynamics follows the conditions of change.

*Third*, the existence of the principle of openness to insight, this openness is the integration and narrowing the gap between human beings. The point is that in *megibung* activities are open to all groups in society, do not distinguish between *catur wangsa*. In one dish anyone can enjoy, does not distinguish the status, position and rank in life. The principle of openness gives a high meaning of solidarity in social life.

*Fourth*, technology and universal values, *megibung* is a form of technology but it is still simple. Technology in this case is information communication technology. Because *megibung* can be determined the number of troops that are still intact. In the present context *megibung* is an indicator of checking the number of kinship ties that have participation in a community. In the level of universal values, the *megibung* tradition implicitly implies universal values in the form of brotherhood and heterogeneity. Because in *megibung* activity, divergence is found when facing dishes. So that in the tradition of *megibung* has the value of universality.

*Fifth*, from a historical perspective, *megibung* has existed since the sixteenth century so that it has a high historical value if categorized as a form of conservation. Logically this tradition has a very strong resistance because it is able to maintain its existence beyond several eras at the same time hit by various changes. Starting from the time of the expansion of the Karangasem kingdom to the island of Lombok, the Dutch colonial era, to the era of reform today.

*Sixth*, science and art implicit in *megibung* implicitly are the values of science found in the form of historical values, values of solidarity, philosophical values in the form of sacred symbols. Whereas in relation to art is the discovery of aesthetic values concerning the beauty of the form of serving food in banquets.

Important values that are conserved in the *megibung* tradition in accordance with the rules above if they can be applied appropriately have the opportunity to bring about an increase in quality of life, especially in relation to showing respect for others through the tradition of eating together. In *megibung* an atmosphere of joy and happiness can be built together so that there is a tendency to create togetherness. Conservation of the *megibung* tradition which has significance for efforts to realize social solidarity in line with the narrative of (Wirawan & Widana, 2020) the implementation of traditions handed down by past civilizations has an important role in realizing social ties among the participants.

## Conclusion

From some of the explanations stated above, it can be concluded that the *megibung* tradition is a form of cultural heritage of the past which has so far been preserved by the Hindu community in Lombok. The preservation is because in it contains noble values that are positive for the lives of Hindus. One of the positive values contained in the *megibung* tradition is that one is related to ethical values. The ethical values contained are encapsulated in symbols and if applied in everyday life can realize a respectful life that respects so as to create a harmonious life.

In addition to containing a wealth of ethical values, religiously the *megibung* tradition contains symbols that can be used as a medium of appreciation for God Almighty. In the religious aspect, the *megibung* tradition provides guidance to the people who carry it out to always prostrate before the God Almighty through various manifestations. The meaning of *megibung* activity is essentially as a medium of uniting itself with the God Almighty through the symbols it uses. In connection with that the *megibung* tradition needs to be preserved as a form of culture that is able to add to the repertoire of regional culture in order to strengthen the identity of national culture.

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