THE USE OF ULAP – ULAP IN SACRED BUILDINGS IN DENPASAR CITY

By:
I Nyoman Kiriana¹, I Gusti Ketut Dalem², Ni Nyoman Sri Widiasih³

¹²³Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar

¹kiriana@uhnsugriwa.ac.id, ²gstdalem@gmail.com, ³newmanwid@gmail.com

Received: February 22,2023  Accepted: May 15, 2023  Published: May 31, 2023

Abstract

This paper aimed to describe and explore the role of ulap-ulap buildings as sacred buildings in Denpasar City. It often happens when installing ulap-ulap because of the role of ulap-ulap buildings as sacred buildings in Denpasar City. It often happens when installing ulap-ulap that has been made by the Sulingghih or the authorities in reverse. The ulap-ulap that should have been installed on the palinggih Kamulan is then installed on the palinggih Taksu. As well as the wrong placement of aksaradasaksara rotation, where the direction of purwa should be placed above but is placed on the right side. Namely, the existence of ulap-ulap in the sacred building in Denpasar City is an upakara to make ulap-ulap. The forms of upakara used in making ulap-ulap are of several levels and consist of Nista, Madya, and Utama. Second, the types of ulap-ulap in the sacred building consist of padma, meru, gedong, bale, tugu, kori, and parhyangan. Third, the implications of ulap-ulap for Hindus in Denpasar City have implications for strengthening belief in God, developing Balinese culture, preserving Balinese Script in Hinduism, developing aesthetic creativity, and as the basis for practicing Tri Hita Karana.

Keywords: Ulap-ulap, Sacred Buildings, Veda, Lontar, Holy Scriptures
I. INTRODUCTION

Looking at Balinese building, it needs to find a good day to start the building process (subha dewasa) based on the instructions of sastra wariga, ngeruak karang, macaru sapuh awu, jaga satru in accordance to the instructions of lontar Wiswakarma Tattwa. The next step is called nyikut karang to determine the boundaries of the building area based on instructions of lontar Asta Bhumi mulang dasar which is the laying of the first stone based on the instructions of lontar Wiswakarma Tattwa, after completing the series of the first stage of the ceremony, then the building is continued until finished. After the building is finished, then the ceremony of mamaku, prayascita, ngurip-urip, pamlaspas and pangulapan are made. The pamlaspas ceremony is a cleansing or purification ceremony in the process of sacralization. Means used in the pamlaspas ceremony are caru, prayascita, bayuhan, pangulapan, sorohan, pulagembal, bebangkit, while the size of the ceremony is in accordance with the ability of people who carry out the ceremony. At the murdha or the top of the building, an orthi is placed and on the part of kolong or lis ring ring and face of the building's tuft attached to a piece of white cloth filled with pictures and wise letters called ulap-ulap. Every time melaspas ceremony is held, it is always accompanied by ulap – ulap. In this case, ulap-ulap is one of the main facilities in the pamlaspas ceremony; the sacralization process of a building.

But in reality, the installation of ulap – ulap with the same drawing and rerajahan or one type of ulap-ulap on every sacred building, for example, ulap-ulap with rerajahan padma astadala containing the picture of Omkara Pranawa (ॐ) in the middle. Likewise, many people put on ulap – ulap that have been made by the Sulinggih or the authorities in reverse. Ulap – ulap that should have been put on palinggih Kamulan is then put on palinggih Taksu. And the wrong placement of the rotation of aksaradasaksara, where the direction of purwa should be placed above but it is placed on the right. There are also those who add other rerajahan to one form of ulap – ulap to make them looked haunted. In the beginning, the means used in making ulap – ulap are white cloth and mangsi as stationery. Nowadays, in line with the development of technological advancements, markers are used for painting. As for the more sophisticated one, that ulap – ulap is put in the sacred building is printed with screen printing so that the results are very good and it is often seen that ulap – ulap is placed in penjor.

The existence of magic in sacred buildings in the city of Denpasar varies greatly from one place to another. Apart from that, in the city of Denpasar, which is the center of education, the existence of the people of the city of Denpasar is very heterogeneous, with different educational backgrounds and places, and a very fast development of the dynamics of life.

Seeing the phenomenon of various types of ulap – ulap as well as the importance of ulap – ulap, especially in the Sacred Buildings of Hindus, a study would be conducted under the title "The Use of Ulap-Ulap in Sacred Building in Denpasar City".

In general, this research aimed at fostering, preserving and contributing to the development of Balinese culture. In this case, ulap-ulap as a product of Balinese culture that must be preserved and developed, considering that Balinese culture is strongly influenced and imbued by Hinduism, which will be able to enrich national cultural treasures.

Scientific research prioritizes critical nature as a point of dissecting problems that occur with the object of research by carrying out its methods. Then the results obtained are expected to provide benefits both theoretical and practical. This research is theoretically useful for increasing knowledge. It means that with the existence of this research, it is demanded to be able to think comprehensively in contextual terms about ulap-ulap.

II. METHOD

This research was conducted with qualitative methods, so that the data analysis was carried out in a qualitative and interpretive manner. Quantitative data in the form of numbers was used limited if deemed necessary in the form of a table. Informants were determined...
purposively and data collection techniques consisted of observation, interviews and literature study. Presentation of research results was done informally (narration) and formally (photos, charts and tables) whose descriptions were outlined in eight chapters using the Indonesian language. In this disclosure used the Theory of Religious and Theory of Symbol as well as the theory of interactionism symbolic. The disclosure process was carried out through data collection using observation techniques, literature study, interviews, and document analysis. Then, descriptive-interpretative analysis was carried out through three stages, namely data reduction, data presentation, and concluding or verification.

III. RESULTS AND DISCUSSION

3.1. The existence of Ulap-Ulap in the Sacred Building in Denpasar City

Types of Ulap – Ulap: a) Padma: The word Padma derived from the Sanskrit which means Red Lotus (nelumbium speciosum). In the Purana era known as the God Astadikpalaka (ruler or protector of the 8 corners) and in Indonesia is called Dewata Nawa Sangga with Shiva as the ruler in the middle. The introduction of the position of the Astadikpalaka gods and their Laksana (attributes) is related to the Yajna ceremony in accordance with the teachings of Tantrayana and Saiwa Siddhanta. b) Acintya: Hindus believe in the existence of Ida Sang Hyang Widhi Wasa who cannot be personified, because He is intangible and far outside the realm of human thought. For the benefit of devotion, a symbol of Sang Hyang Taya was made. In Siwatattwa the acintya enters at the level of Paramasiwa having the highest level of awareness. c) Dewata Nawa Sanga; ulap-ulap also use weapon from Dewata Nawa Sanga: This weapon is a symbol of the power or omnipotence of Dewata Nawa Sanga. d) Sang Hyang Kala; ulap – ulap installed on the sacred building is often seen using the image of Sang Hyang Kala or Giant. Ulap – ulap which usually has the picture of Sang Hyang Kala attached to the Palinggih PONGLURAH and Panunggun Karang. Ulap – ulap with the image of Sang Hyang Kala is symbol of penolak bala.

The material of Ulap – Ulap: a) The base of ulap – ulap is a piece of rectangular white cloth measuring 20 cm x 30 cm, 30 cm x 40 cm, 40 cm x 50 cm, there is also 50 cm x 60 cm so that it is symmetrical to the size of the building which will be pelaspas. The square painting is the symbol of water aspects, the symbol of Yoni, the cosmic nature of prakerti (Vishnu). b) In one of the white cloth side, there are paintings (rajah) of Wijaksara and modre Holy Scriptures. The painting can be in the form of Padma Astadala, Sanghyang Taya (Acintya), weapons of Dewata Nawa Sanga, Sanghyang Kala and others. The ornament of Tampak Dara which is an original element of Indonesian culture developed into a swastika symbol of the rotation of the earth and the sun while the white color is the color of the east with the God Iswara which is another name for Lord Shiva. Draw it by using a marker or ink pen (drawing pen) so the results will look clear and good. This stationery can be adjusted with the times. The black color is the color of the north with the God Dewa Vishnu as a symbolic of firmness and determination.

The Maker of Ulap – Ulap: people who make ulap – ulap are inseparable from the role of sulinggih as Wiku Loka Palasraya and Sang Adi Guru Loka. Loka Pala Straya that Sulinggih has a duty as the back of the people to ask for help in matters of religious life in general. In this case, Sulinggih becomes a place to ask for directions, such as how to establish a temple, build a house, determine good days for an activity, and so on. Each Sadhaka (Pandita / Sulinggih) is expected to have the ability, both isoteric and exoteric as "The Katrini Katon" or Bhatara Siwa Sekala (the form of God in the world). Therefore, every Sadhaka or Pandita / Sulinggih is required to be able to act as maha patirthaning sarat, that is to protect and place people to lean on and ask for enlightenment. A further role expected from a sulinggih is to become "Sang Adi Guru Loka", which is a place to ask the people, and to guide the people in getting enlightenment.

Upakara to make Ulap – Ulap: the forms of upakara in making ulap – ulap are of several levels, namely 1) Nista level, the upakara consists of canang sari, segehan putih kuning, tetabuhan incense and tirta, 2) Madya level, the
ceremony consists of daksina and pejati jangkep. 3) Utama level, the upakara is sesantun gedes jangkep (with all the equipment). This Upakara is served after finishing merajah ulap - ulap. This is the point of asking that the painter is not tulah and what is painted can live or have a soul.

Ulak – Ulap in Sacred Building; The type of ulap-ulap cannot be separated from the function of the building itself. In Balinese traditional architecture, according to Lontar Asta Kosala-Asta Kosali and Asta Bhumi, the function of buildings in Bali can be classified into three groups, namely: 1) Parhyangan Building as a place of worship (sacred place) for ritual activities. 2) Pavongan Building as a place to sleep (housing) for humanitarian activities. 3) Palemahan building as a place for social activities for public services.

Placement of Ulap – Ulap in the Sacred Building; Mandala is a symbol of the cosmos space, expressed in the form of a square in a circle. The philosophical meaning of the space and time of the universe is the basic method of realizing the balance of life. The circle of time symbol as essence and the square of space symbol as substance. It means that in Tri Mandala there is a monodualist (purusa-prakerti) concept. The square and circle are the union of the essence into which the substance is believed to be sourced from God. Thus, the universe (macro cosmos) becomes the paradigm in the formation of the spatial system (parahyangan) in Bali. Noting the structure of the temple above can be understood into three parts, namely the upper, body and legs. Placement of ulap – ulap lay on the top under the roof of palinggih.

3.2 Form and Type of Ulap – Ulap in Sacred Building

Form of Ulap – Ulap in Padma Building; Tattwa Padmasana originates from Hindu religious literature which is specifically published in Lontar Andha Bhuwana, Padma Bhuwana and Adi Parwa. In principle Padmasana is a symbol of the cosmos (the universe). In Adi Parwa this is explained in the episode of Samudra Manthana story (rotating of girip mandara). Regarding the form, type and layout of Padmasana it is mentioned in the Lontar Wariga Catur Winasa Sari. Padmasana based on location (according to pangider-ider) is divided into 9 pieces, namely: a) Padma Kancana is located east facing west. b) Padmasana is located south facing north. c) Padmasana Sari is located in the west facing east. d) Padmasana Lingga located in the north facing south. e) Padma Asta Sedana is located in the southeast facing northwest. f) Padma Noja is located in the southwest facing east. g) Padma Karo is located in the northwest facing southeast. h) Padma Saji is having rong tiga facing to lawangan.

Ulak – Ulap in Sacred Building of Meru; meru level is a symbol of the merging of the dasaksara. Dasaksara is a symbol in the form of sacred letters as the soul of all parts of the universe (urip bhuana). Thus the levels on the roof of meru when connected with the presence of sacred letters (dasaksara) there are meanings of the roof of meru as follows: a) Meru roofed 11 is a symbol of the sacred letters, namely: Sa, Ba, Ta, A, I, Na, Ma, Si, Wa, Ya, Om. b) Meru roofed 9 is a symbol of the sacred letters, namely: Sa, Ba, Ta, A, Na, Ma, Si, Wa, Om. c) Meru roofed 7 is a symbol of the sacred letters, namely: Sa, Ba, Ta, A, I, Ya, Om. d) Meru roofed 5 is a symbol of the sacred letters, namely: Sa, Ba, Ta, A, Om. e) Meru roofed 3 is a symbol of the sacred letters, namely: I, Ya, Om. f) Meru roofed 2 is a symbol of the sacred script, namely: I, Ya, the symbol of Purusa Pradana. G) Meru roofed 1 is a symbol of the sacred letters, namely: Om.

Ulak – Ulap of Sacred building in the form of Gedong; in Kahyangan Desa. Palinggih Gedong Simpen is the main palinggih because the statue of the embodiment or pratima of Ida Bhatara is placed in this palinggih. In Pura Desa there is Gedong lingga sthana Bhatara Brahma. Ulap-Ulap form consists of images of Ganesha, Padma, Chakra, Aksara Dasa Bayu and Aksara Modre.

Ulak-ulap of Sacred Building in the Form of Bale: 1) Bale Pepelik / Tajuk; The Ulap-Ulap form consists of images of dewata nawa sanga and Dasaksara. 2) Bale Piyanan is often also called as pahyasan; Ulap-ulap form consists of:
3) Bale Agung; the form of ulap – ulap in Bale Agung consists of: Ekaksara, Dwiaksara, Triyaksara, Dasaksara and Aksara Modre. 4) Bale Kulkul; the form of Ulap-ulap in Bale Kulkul consists of the picture of Padma, Dupa, Geni, Bajra and Aksara Modre.

Ulapi-ulapi of Sacred Building in the Form of Tugu; Tugu Palinggih Pangurip Agung is lingga sthana Sedahan Pangurip (four siblings) who functions as guardian and overseer of the sacred area. Pangurip functions as a pecalang niskala. Ulap – ulap in this building is in the form of a giant picture carrying Gada.

Ulapi – Ulap of Sacred Building in the Form of Temples / Kori; Kori Agung is a place where pratima / statue of embodiment are manifested in a religious ceremony. Not everyone can go in and out through the Kori Agung. The form of the Ulap-ulap consists of images of Omkara, Acintya, Dewata nawa sanga and Dasaksara.

Ulapi – Ulap in the Sacred Building of the Parhyangan of Family; The family Parhyangan referred to in this study are Sanggar or small Pamerajan, the buildings are: Kamulan, Taksu, Pangurip Agung, Bale Piyasan, Sanggar Natah (Limas Sari) and Tugu Karang. The God who stays in the Sanggar Kemulan is Sang Hyang Triatma namely Paratma which is identified as father (purusa), Sang Siwatma is identical as mother (pradana) and Sang Atma is identical as self (personal spirit). Ulap – Ulap in Sanggar Kemulan are shaped: Padma, Dasaksara and Aksara Modre, can also be in the form of the Head of Sang Hyang Taya and Aksara Modre.

3.3 Implications of Ulap – Ulap for Hindus in Denpasar City

Implications for Strengthening Belief in God; The ulap-ulap can give life to the building because in ulap-ulap there is an Aksara Pangurip, Aksara Dasa Bayu. In addition it is also related to the offerings of pangurip-urip which is done by applying lime (pamor), charcoal, blood, asaban of sandalwood and fragrance oils to the building. On one of the building’s pillars, Aksara Dasa Bayu is written and smeared with blood, it is believed that the building would live and emit purity rays. Ulap – Ulap installed on the sacred building also functions as a means to neutralize nature and repel negativity because ulap-ulap is believed to have supernatural powers. This magical power can function to reject all forms of negative power. Ulap – Ulap is a fence that will protect the people who occupy the building from the threat of influence from nature beyond the ability of human reason. Ulap – Ulap is installed in the sacred building which functions as a tool to summon the forces of nature. These forces are believed to foster charisma (taksu) in the building.

Implications for Developing Balinese Culture; The installation of ulap-ulap on sacred building as a series of pamelaspas ceremonies is a medium of cultural preservation. By conducting pamelaspas ceremony, it will indirectly preserve the existence of ulap-ulap as an ancestral heritage. The preservation of this culture can be done in a relay so that Balinese culture will remain steady. This is where the role of the young generation to continue to seek and maintain culture so that existing cultures can flourish. With steady Balinese culture can enrich the repertoire of Indonesian national culture which is the identity of the Indonesian Nation. Culture is very closely related to religion, because it has meaning, role and contribution which is very important for human life. Religion is a source of creativity and sublimation for the growth and development of culture. It can even be said that culture can be large and developed because it is inspired and motivated by values and ideas rooted in religion. Religion is a fundamental aspect of a culture.

Implications of Balinese Script Preservation in Hinduism; The preservation of Balinese script in Hinduism based on local culture that seems to lead to the practice of religious teachings in activities or actions so that the implications are immediately felt by individuals. If seen from the pattern of preservation that is applied to individuals, there is very little in the process of education that is nuanced "formal" as is the case in formal schools so far. In developing Hindu creativity and religious activities, individuals are taught the skills to work on some religious upakara, study literature, develop dharmagita...
potential, dance, traditional music and so on. Individually, on pidodalan day, people carry out community service activities, helping (ngayah) make the necessary ceremonial facilities in accordance with the level of skills possessed. It is in this Hindu religious rite that Balinese script lives. The concept of character education learning in principle is free learning to develop potential, free to experiment, play, and free to develop expression. The family, community and Desa Pakraman as individual laboratories can be optimized as a medium for learning to preserve Balinese script.

Implications for the Development of Aesthetic Creativity; related to the aesthetic function of ulap-ulap in sacred buildings refer to the concepts of satyam (truth), siwam (holiness) and sundaram (beauty). Ulap – ulap installed in the sacred building is a truth because it has been contained in Hindu religious literature through the papyrus. In the process of making ulap-ulap should be carried out with a full sense of honesty, sincerity and sincere intention so that what is expected of making ulap-ulap is that to be given strength in facing this life can be realized. Beauty is absolutely necessary by taste. Something that is felt to provide a sense of beauty is called beauty. Even this beautiful was created by the most beautiful. This beauty is created by the presence of God's krida contained in the concept of the Siwanatharaja dance. So Shiva is a hyang-hyangning kalangwan.

Implications as the basis for practicing Tri Hita Karana; The implication is as a practice of Tri Hita Karana, that the Balinese script found in ulap-ulap is also used in various means by of ceremonies with nyurat aksara Bali in the means of ceremonies such as bungkak, coblong, payuk tanah, nyiu. In the area of Palemahan, ulap-ulap becomes a reflection, that the script is actually a symbol of the panca mahabhuta. It gives understanding to keep in harmony with the environment of the universe. Likewise, in the context of Balinese script pawongan, the symbol of Ida Sang Hyang Widhi Wasa a, with His manifestations, gives awareness that there is an essential human being, namely Atma. Therefore in life love one another, respect with the principle of togetherness and family.

IV. CONCLUSION
In the beginning, the materials used in making magic tricks were white cloth and mangosteen as writing instruments. At the present time, in line with the development of technological advances, markers are used for painting. What is even more sophisticated is that the magic tricks that are attached to the sacred buildings are printed with screen printing, so the results are very good, and the phenomenon of penjors being attached with magic tricks is also often found.

The existence of ulap-ulap; the form of ulap-ulap is an integral unit consisting of the types, the material, themakers, upakara in making ulap-ulap and placement of ulap-ulap. The forms of ulap-ulap in the sacred building are divided according to the existence of the holy place including: ulap-ulap in the padma building, meru building, gedong building, in bale-bale namely bale papelik, bale piyasan, bale agung, bale kulkul, ulap-ulap in tugu , temple buildings and family buildings. The implications of ulap-ulap for the owner of the sacred building in Denpasar are to strengthen the belief in Ida Sang Hyang Widhi Wasa, the development of Balinese culture, preservation of Balinese literacy, the development of aesthetic creativity, and the practice of tri hita karana.

REFERENCE