



Vidyottama Sanatana
International Journal of Hindu Science and Religious Studies

Vol. 8 No. 2 October 2024

THE MEANING OF TAKSU IN HINDU SOCIETY

By:

I Made Rudita¹, I Gusti Ngurah Sudiana², I Nyoman Alit Putrawan³

¹Institut Teknologi Dan Bisnis STIKOM Bali,

^{2,3}Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar

ruditalengar@yahoo.co.id, ngurahsudiana@uhnsugriwa.ac.id,

alitputrawan@uhnsugriwa.ac.id

| | | |
|--------------------------|----------------------------|-----------------------------|
| Received: March 14, 2024 | Accepted: October 26, 2024 | Published: October 31, 2024 |
|--------------------------|----------------------------|-----------------------------|

Abstract

Globalization and modernization affect the lives of the Hindu community in Denpasar City, especially in the aspect of the Hindu religion. The cultural traditions of Balinese society hold many mysterious things. One of them is the conception of taksu, which is believed by many Balinese people in general, and Denpasar people in particular, to be the peak energy or spiritual power that is really needed in various aspects of socio-religious life, including Balinese artistic life. So that the taksu conception can be useful for artists (pregina) in producing quality and stunning works of art, it is important to look for the implied meaning behind the taksu conception. Based on this, it is necessary to reconstruct divine teachings (theology) through research on the meaning of taksu, especially taksu pregina (artists) in Hindu society in Denpasar City.

Based on this description, this research discusses the meaning of taksu in Hindu society in Denpasar City, Hindu Theological Studies. The aim of this research is to find out, explain and analyze the meaning of taksu in Hindu society in Denpasar City. The theory used in analyzing the problem formulation in this research is symbol theory. This research uses scientific methods, literature study, observation and interviews.

The meaning of taksu found in fulfilling the spiritual needs of the Hindu community in Denpasar City is: (1) the religious meaning as a symbol of all artists' activities (pregina) to build and awaken the power of taksu which is classified as a religious activity, (2) the meaning of bhakti as a symbol of all artists' activities (pregina) to build and awaken the power of taksu carried out with a sense of devotion as a form of offering to God, (3) aesthetic meaning as a symbol of all the artist's activities (pregina) to build and awaken the power of taksu is very full of aesthetic values originating from religion Hinduism (4) means respecting time as a symbol that time is a very valuable thing, a blessing and gift from God given to every human being, and (5) the meaning of work

professionalism as a symbol for humans to work in their profession (gina) in accordance with the talents (guna) they have had since birth.

Keywords: Hindu Theology, Meaning Of Taksu, Hindu Religion, Socio-Religious Life, Religious Activity, Power Of Taksu

I. INTRODUCTION

Globalization and modernization affect the lives of the Hindu community in Denpasar City, especially in the aspect of the Hindu religion. The cultural traditions of Balinese society hold many mysterious things. One of them is the concept of *taksu*, which many Balinese people believe to be the peak energy or spiritual power that is needed in various aspects of the socio-religious and cultural life of the Balinese people. *Taksu* is a concept that is quite complicated in Balinese cultural traditions, not only essential in the field of art but also very much needed in all areas of profession and life of Balinese people. With the presence of *taksu*, a performer in the arts and other professional fields will be able to carry out his duties and obligations as well as possible. Balinese people believe that the presence of *taksu* can increase a person's life force and charm, strengthen his charisma, and provide a kind of magical power to produce works of art (Dibia, 2012: iv).

So that the *taksu* conception can be useful for artists (*pregina*) in producing quality and stunning works of art, it is important to look for the implied meaning behind the *taksu* conception. Based on this, it is necessary to reconstruct divine teachings (theology) through research on the meaning of *taksu*, especially *taksu pregina* (artists) in Hindu society in Denpasar City. To analyze the meaning of *taksu* in Hindu society in Denpasar City, symbol theory is used. This theory is used considering the religious activities carried out by artists (*pregina*), such as; in the ritual procession of making shadow puppets for dalang artists, making masks (*tapel*) for mask artists, making *gamelan* for fine art artists, making dance coils for dance artists and other artistic activities as well as ritual processions at *pelinggih taksu*, which are carried out by an artist (*pregina*) before performing the art is an important part of building and awakening the power of *taksu*. This procession is full of signs, both in the form of written texts and social texts.

II. METHOD

The type of research carried out is classified as qualitative research. The aim of this research is to

find out, explain and analyze the meaning of *taksu* in the Hindu community in Denpasar City. The theory used in analyzing the problem formulation in this research is symbol theory. This research uses scientific methods, literature study, observation and interviews.

III. RESULTS AND DISCUSSION

After reading the text, whether in the form of words, language or sentences related to the ritual procession of making shadow puppets for dalang artists, making masks (*tapel*) for mask artists, making *gamelan* for fine artists, making dance loops for dance artists and other art activities. others as well as the ritual procession on the *taksu pelinggih*, which is carried out by an artist (*pregina*) before performing his art is an important part of building and awakening the power of *taksu*, so the meaning of *taksu* is found so the meaning of *taksu* found in fulfilling the spiritual needs of the Hindu community in Denpasar City is: (1) the religious meaning as a symbol of all artists' activities (*pregina*) to build and awaken the power of *taksu* is classified as a religious activity, (2) the meaning of *bhakti* as a symbol of all artists' activities (*pregina*) to build and awaken the power of *taksu* is carried out with a sense of *bhakti* as a form offering to God, (3) the aesthetic meaning as a symbol of all the artist's activities (*pregina*) to build and awaken the power of *taksu* is very full of aesthetic values originating from Hinduism (4) the meaning of respecting time as a symbol that time is a very important thing. valuable, favors and gifts from God given to every human being. , and (5) the meaning of work professionalism as a symbol for humans to work in their profession (*gina*) in accordance with the talents (*guna*) they have had since birth.

3.1 Religious Meaning

Artist activities (*pregina*) related to the ritual procession of making shadow puppets for dalang artists, making masks (*tapel*) for mask artists, making *gamelan* for fine art artists, making dance loops for dance artists and other artistic activities as well as ritual processions at *pelinggih taksu*, which carried out by an artist (*pregina*) before performing his art is an important part of building and awakening the

power of *taksu*, where all these activities are classified as religious activities. Koentjaraningrat (1980: 228-229) states that religion in the world includes 4 (four) main elements, namely: (1) religious emotions or soul vibrations that cause humans to carry out religious behavior, (2) belief systems or shadows. humans about the shape of the world, nature, the supernatural, life, death and so on, (3) a religious ceremony system which aims to seek connection with the unseen world based on this belief system, (4) religious groups or social units that conceptualize and activate religion and the system of religious ceremonies. All human activities related to religion are based on a vibration of the soul, which is usually called religious emotion. This religious emotion has usually been experienced by every human being, although the emotional vibration may only last for a few seconds, then disappear again. Religious emotions are what encourage people to carry out religious actions. Religious emotions cause an object, an action, or an idea to acquire a sacred value and be considered sacred. Likewise, objects, actions or ideas that are usually not sacred (profane), but when faced by humans who are overcome by religious emotions, so that they seem to be enchanted, then these objects, actions and ideas that idea became sacred.

The opinion mentioned above is further strengthened by the views of I Made Rival Raynata Astika, a young artist who also works as a *sangging* (a puppeteer artist who makes Balinese shadow puppets) (interview on 27 August 2023) who said the following.

"When I make Balinese shadow puppets, before starting the process, there is always a mantra that I say. Chanting this *mantra* gives me a sense of stability so that I am able to make shadow puppets well and am able to produce shadow puppets of good quality too."

The pronunciation of a *mantra* contains very complex meanings and functions. This is reinforced by the opinion of Titib (2003: 464) who says that life is covered and permeated by *mantras*. All living creatures from various levels, whether they are farmers or kings, are all governed by *mantras*. The meaning and significance of a *mantra* are: to develop superpowers in humans. Meanwhile,

extraordinary thoughts can arise from birth, *mantras*, asceticism and divine contemplation. So a *mantra* is an extraordinary utterance that can bind the mind. The meaning or purpose of chanting *mantras* is such as: to achieve freedom, worship the manifestation of God, worship the gods and spirits, communicate with the gods, make offerings to ancestral spirits or the gods, communicate with spirits and ghosts, prevent negative influences, exorcising evil spirits, treating diseases, preparing holy water, neutralizing the influence of venom or poison in the human body, purifying the human body and so on.

After the Balinese shadow puppets have been made, before they are used in Balinese shadow puppet performances, these puppets are ceremonialized first so that they become sacred objects, have *taksu* (inner power) and bring salvation. The process of sacralizing Balinese shadow puppets is often called the *mlaspas* and *masupati* ceremonies. According to Titib (2003: 73), the *mlaspas* and *masupati* ceremonies have the aim of purifying and giving life to a sacred object. The word *mlaspas* comes from the word *plaspas* which means to purify or cleanse. The word *masupati* comes from the Sanskrit *pasupati*. The word *pasupati* is one of the names of *Sanghyang Shiva* which originally meant the god of livestock, then in the *Siwa Sidhanta* teachings, the word *pasupati* contains the meaning of the Almighty God (*Hyang Shiva*) as the leader of all living creatures, including humanity. The *masupati* ceremony means giving life to symbols that were previously inanimate objects, so that they become soulful and have *taksu*.

The process of sacralizing Balinese shadow puppets through the *mlaspas* and *masupati* ceremonies shows that humans are aware of the existence of a greater power that makes Balinese shadow puppets sacred because they are believed to have received blessings from *Ida Sanghyang Widhi Wasa* through His various manifestations. Thus, the chanting of the *mantra* before making the Balinese shadow puppets and the procession of sacralizing the Balinese shadow puppets through the *mlaspas* and *masupati* ceremonies have religious meaning.

3.2 Meaning of *Bhakti*

All activities of artists (*pragina*) in carrying out the ritual procession of making shadow puppets for dalang artists, making masks (*tapel*) for mask artists, making gamelan for fine art artists, making dance loops for dance artists and other artistic activities as well as ritual processions at *pelinggih taksu*, which carried out by an artist (*pregina*) before performing his art is an important part of building and awakening the power of *taksu*, provided that all the activities above are carried out with a sense of devotion, because without a sense of devotion and sincerity, the power of *taksu* will be difficult to emerge.

A sense of devotion is very necessary in the socio-religious life of the Balinese people, especially in the city of Denpasar. This is in line with the thoughts of Wiana (1995: 133) who says that *bhakti* is the culmination of *karma* and *jnana*. All knowledge is useless without implementation (*karma*). In Hinduism, it is known that there are four paths leading to God (*Hyang Widhi*). These four roads are equally important. The so-called *Catur Marga*, namely *Bhakti Marga*, *Karma Marga*, *Jnana Marga* and *Yoga (Raja) Marga*. Everyone is free to choose one of these four paths according to their respective situations and conditions.

The statement above is further strengthened by the opinion of I Putu Gede Budhi Danaswara, a young dalang (interview on 20 August 2023) regarding the path of devotion that a person takes.

"A feeling of devotion will appear in humans, just like a person who is in love, so every time he feels like he wants to visit his lover, he longs to meet to convey his feelings. The feeling of desire is always met, if in religion it is realized through prayer. Thus, a person who is thrilled with love (*bhakti*) for God will carry out his prayers obediently, and every time the prayer time comes he feels an urgent longing."

Thus, if you pray without the motivation of longing to meet God's power, even if you pray a hundred times a day, it will not provide much benefit, especially if you just follow along or are forced to pray, it is a futile act. Sincerity and

steadfastness are the main basis for realizing God in the mind.

It is the feeling of devotion or love that gives birth to the sincerity to make sacrifices. Just like a young man who is in love with a girl, besides longing to meet him, he also wants to give something, wants to always make sacrifices in the form of material and energy. He wants to hand over all his possessions even though his lover has not asked for it.

Likewise if we look at Hindu society. Even though they don't have money, they don't hesitate to borrow from their friends so they can offer offerings during the ceremony. With the ceremony their sense of devotion becomes stronger. Ceremonies are important for purifying oneself as long as they are carried out with full sincerity of sacrifice and free from selfishness.

For the sake of devotion to God, Hindus willingly buy fruit to make *gebogan*, cut chicken, complete it with eggs, nuts and so on, which can cost tens of thousands of rupiah. If it wasn't for religious ceremonial reasons, they wouldn't necessarily be willing to buy it fruit or meat, even though it can provide health benefits for all family members. A devotee knows nothing. Temples on mountain tops and temples on the beach were visited. A devotee is also willing to do work in the form of ceremonial preparations which require a lot of time and energy. All the work was carried out with pleasure because it was based on a sense of devotion. If someone does not have the sincerity to make sacrifices then they are not worthy and worthy to call themselves a devotee.

3.3 Aesthetic Meaning

Implementation of ritual processions for making shadow puppets for dalang artists, making masks (*tapel*) for mask artists, making gamelan for fine art artists, making dance loops for dance artists and other artistic activities as well as ritual processions at *pelinggih taksu*, which are carried out by an artist (*pregina*) before performing the art is an important part of building and awakening the power of *taksu*. The product of the artist's creativity is a work of art that has a high allure because it is endowed with the power of *taksu*. This work of art can be in the form of shadow puppets, *tapel*, *gelungan*, *gambelan* and

other works of art. These art products are the result of artists' taste, creativity and initiative (*pregina*), so the creation of these works of art cannot be separated from the noble cultural ties, including aesthetics, which live and develop in the community where the artist originates. (*pregina*) in question. The results of these artists' creativity cannot be separated from the noble values of Balinese culture, especially the aesthetic values originating from Hinduism. Hindu aesthetics is essentially a perspective regarding the sense of beauty (*lango*) which is bound by Hindu religious values which are based on the teachings of the sacred Vedic scriptures. There are several concepts that seem to be an important basis for Hindu aesthetics. The concepts in question include the concept of purity, the concept of truth and the concept of balance.

Symbolically and philosophically, Hindu aesthetics animates the form, content and presentation of these works of art, whether in the form of wayang kulit, *tapel*, *gelungan*, *gambelan* and other works of art. This can be seen from the characteristics the aesthetics contained in these works of art are as follows: First is the concept of purity (*shiwam*) which essentially concerns the divine values for an artist (*pregina*) in carrying out his profession which is based on an attitude of *ngayah*, both towards society and towards God, with always involves ritual elements in all its performing arts activities. For *undagi* and *sangging* people who produce works that have high appeal in the form of; Shadow puppets, *tapel*, *gelungan*, *gambelan* and other works of art, are not actually art created by humans, but created by God. For this reason, it is the obligation of artists (*pregina*) to present their creations again. The ritual activities carried out by the artists (*pregina*) are in accordance with the field of art they specialize in, starting from making shadow puppets for dalang artists, making masks (*tapel*) for mask artists, making coils for dance artists and other artists' activities. Apart from that, ritual activities are also carried out starting from the ritual procession at the *taksu pelinggih*, which is carried out by an artist (*pregina*) before leaving for the art performance venue, or before the art performance begins. This

ritual activity is an important part of building and generating the power of *taksu* in this art performance. After the art performance ended, the artists (*pregina*) carried out ritual activities. All ritual activities carried out are to maintain the purity (*shiwam*) of the work of art produced and to ask for guidance from *Ida Sanghyang Widhi Wasa* with all His manifestations (*Sanghyang Taksu*) so that the art performance runs smoothly. Furthermore, the second is the concept of truth (*satyam*) which includes the values of honesty, sincerity and sincerity. In accordance with the teachings of the Hindu religion, offerings and *yadnya* carried out by the Balinese Hindu community should be carried out with complete honesty, sincerity and genuine interest. In the field of arts, especially those carried out by artists (*pregina*) according to the field of art they are engaged in, starting from making shadow puppets for dalang artists, making masks (*tapel*) for mask artists, making *gelungan* for dance artists and artists' activities other. The artistic activities carried out by these artists (*pregina*) are a form of offering to God, as well as being able to enjoy its beauty by fellow human beings. It should not be done out of pretense to gain public sympathy or a sense of self-interest in order to obtain a greater reward from God. Every offering and *yadnya* made by the Balinese Hindu community should be based on honesty, so that the offering will be accepted by God. These truth values become a filter so that society in general will not dare to act outside the truth values or act contrary to the teachings of the Hindu religion. For this reason, every movement and step of Hindus is required to always uphold the values of honesty in all actions in society. The Balinese Hindu community must continue to do things sincerely and with sincerity. Acting dishonestly can damage the quality of life and identity. Truth is what supports the world to remain in universal order.

And the third is the concept of balance, which includes similarities and differences that can be reflected in several dimensions. Reflections of balance are often found in Balinese art. For example, the Balinese shadow puppet show. Balance in the second dimension is one of the basic concepts in Balinese wayang kulit

performances. This can be seen from the aesthetic characteristics of Balinese shadow puppet performances, namely (a) the concept of being busy and quiet in Balinese shadow puppet performances. With this concept of balance, it can be seen how Hindus use aesthetic values to create and achieve a peaceful life.

3.4 The Meaning of Valuing Time

Suyoga (2018) in an article in Wartam Magazine Edition 36 entitled "*Pelinggih Taksu, a Milestone in Swadharma Awareness*". This article explains the existence of the *taksu pelinggih* as a place of worship for Sang *Hyang Kala Raja*. Suyoga (2018: 38) further said that *Kala Raja* means great power or energy to achieve life. *Kala Raja* is also understood as a time that has a very strong influence on the course of human life. Meanwhile, *taksu* is then understood as a person's ability in a certain field which can become a source of livelihood, profession or in Balinese it is called *geginan*.

Young artist I Made Bayu Angga Anjasmara (interview 19 August 2023) said the following about the importance of respecting time.

"Time is one of the most important resources humans have. Everyone without exception is given the same amount of time every day. However, how we use it is our personal choice. Valuing time is an important attitude that every individual must have, because it has a significant impact on our lives as a whole."

From the interview above, a conclusion can be drawn that valuing time can help us achieve success. When we value time, we prioritize important and urgent tasks, and avoid procrastination (behavior of postponing work) which is detrimental. By being disciplined in using our time, we can increase productivity, achieve set targets, and achieve success in various aspects of life, such as career, education, or business. Valuing time also has a positive impact on the environment around us. When we value time, we become more responsible and efficient in carrying out our tasks. This has an impact on increasing efficiency and productivity in the workplace, smooth running of projects or activities, and reducing tension or conflict caused by delays or unpunctuality. Valuing time also shows our respect for other people's time, and

this creates a more positive, inclusive and harmonious work or social environment.

Time is a very valuable thing, a favor and gift from God given to every human being. Time is a mystery of life where once it happens it cannot be returned, so appreciate this very short time before we get old and regret it. Time (*kala*) is an integral part of *Brahman* itself. Like *Brahman*, time is formless and without attributes, but nevertheless pervades and permeates all of creation. Time measures and defines the life of every creation but it remains beyond every measure and definition. Therefore time has no beginning or end and can stretch far back and forward. Time is none other than the shadow of *Brahman* himself who regulates the life cycle of all that has been created. Time is static but always moves forward at a constant speed subjecting every material of manufacture. That is why in Sanskrit time is also called death (*kala*). All creation is subject to destruction. Time has a life cycle with a definitive beginning and end. Therefore every creation, whether conscious or unconscious is devoured by time without exception. Over time, they rot and then die. Depending on the nature of the individual creation, its life cycle ranges from a few seconds to trillions of years. Humans are born and then they go through the cycle of childhood, adulthood, old age and finally death. Likewise every living creature regardless of whether it is dogs, elephants, birds, insects and other living creatures, they all have their own life cycles. No physical entity, conscious or unconscious, can oppose the cycle of life. This is an eternal law. The existence of all living things itself is defined by time (Gauri Shankar Gupta, 2017: 87).

Time continues to pass, for example a tree emerges from a seed, then grows into a tree and finally after several years dies and dissolves back into nature. Mountains and rivers were created and thousands of years later, due to natural tectonic events, were finally destroyed without a trace. Likewise with this universe, because the universe is actually a manifestation of material, the universe must follow and submit to natural law (*rta*). This universe also has its own life cycle. According to the writings recorded in the Vedic scriptures, it is stated that the creation and

dissolution of the universe is a natural cycle that repeats itself continuously.

In line with the thoughts above, this is reinforced by the views of Gauri Shankar Gupta (2017: 88-93) who explains that the power called *Brahma* has been created specifically by *Brahman* to manage this cycle of creation and fusion. The existence and working of the cycle of creation and dissolution has been stated in writings like the *Vedas*, *Upanishads*, *Bhagavad Gita* and *Srimad Bhagavatam*. Each cycle of creation begins with the day of *Brahma* followed by dissolution on the final day. The cycle of creation and dissolution (*pralaya*) repeats itself every new day of *Brahma*. The duration of one *Brahma* day or one *kalpa* is calculated as 4.32 billion human years consisting of 1,000 cycles of 4 (four) *yugas* or *mahayugas* with nights of the same duration. Based on the rising and waning of the moon, the lunar month has been divided into two parts called *krishna paksh* (between full moon and new moon) and *sukla paksh* (between new moon and full moon). One *ritu* or season is two months, three *ritu* is equal to one *ayana* and two *ayana* is one year or 360 days. One year of 360 days is equal to one divine day. Therefore one divine year (also called a divine year) is equal to 360 human years. The life span of a god is 100 years or 36,000 human years. One cycle he basis of the *yuga* is 1,200 divine years ($1200 \times 360 = 432,000$ human years). One basic cycle is the lifetime of a *kali yuga*. Two basic cycles or $2 \times 432,000$ human years = 864,000 human years make up the life span of *dvapara yuga*. Three basic cycles or $3 \times 432,000$ human years = 1,296,000 human years make up the life span of *Treta Yuga* and finally four basic cycles or $4 \times 432,000$ human years = 1,728,000 human years make up the life span of *Satya Yuga*. A cycle of four *yugas* begins with *satya yuga* and ends with *kali yuga*. This cycle is called *mahayuga* which is equal to 4,320,000 human years.

The duration of one *Brahma* day or one *kalpa* is calculated as 4.32 billion human years. Isn't the duration of *Brahma's* life fantastic and almost endless? When viewed from the years of human life, *Brahma's* life seems fantastic and almost endless. However, if we look at the infinite life of *Brahman* which is without beginning and end, it

is nothing like a flash in the constant movement of the universe. This is an infinite process.

Thus, the worship of the *Kala Raja* at the shrine of *taksu*, implies a message to always be disciplined and respect time (*kala*) in the process of learning and teaching the goals of human life as well as in the professional world of work.

3.5 Meaning of Work Professionalism

According to the fine arts artist and also works as a lecturer, I Wayan Sukadana (interview on 25 August 2023) expressed his views on the importance of a professional attitude at work, as follows.

“Work professionalism includes the behavior and ability of employees to apply the values of the company where they work. This attitude also requires employees to be able to meet their superiors' expectations of themselves. Work professionalism is needed so that employees or entrepreneurs can achieve success at work. Work professionalism is not limited to wearing formal clothes or how to speak at work. Professionalism must also be demonstrated through employee behavior while in the work environment. Employees not only work, but also socialize with colleagues or clients, so professionalism is needed so that their work runs smoothly.

From I Wayan Sukadana's statement, a conclusion can be drawn that the characteristics of professionalism that employees must apply when working are as follows: (1) responsible, where work professionalism is demonstrated through an attitude of responsibility in their work. They also continue to adhere to the commitments they have made while working. Responsibility is demonstrated through being punctual and being able to complete tasks completely according to deadlines set by superiors, (2) behaving ethically, where work professionalism is also manifested in ethical attitudes during work. You must be honest and respectful of colleagues or clients as part of an ethical attitude. Companies also want employees who are able to behave ethically and make it part of the code of ethics that must be adhered to, (3) organized, where professional employees try to keep all their work organized, including their desks. This attitude makes employees more effective at work thereby minimizing errors that

might occur. Organized planning can avoid delays in completing tasks, (4) open, meaning that mistakes are not expected at work, especially when employees have given their best effort. However, being open to mistakes is part of the characteristics of professionalism. They dare to accept the mistakes they have made and try to correct them. This attitude also indicates that employees have a high desire to learn.

The next characteristics of professionalism are; (5) self-confidence, where this attitude is included in the professionalism section. Employees must show a confident attitude when interacting with other people in the work environment. When conditions are not good, employees must remain calm. Confidence does not mean being arrogant, in fact you must remain humble and polite when speaking or presenting, (6) have integrity, meaning that this integrity is shown through words that are in line with actions. Integrity also means trying to ensure that the work given is completed, (7) being an expert in their field, this means that a professional employee must be an expert in their field of work. They must be willing to learn independently and develop their competencies if they do not feel sufficient to work. In essence, this professional attitude will reduce dependence on asking other employees for help and resulting in delays in work, (8) separating personal and work matters, this means that work professionalism requires employees to separate personal and work matters. They must focus on office tasks during working hours. This separation must also be realized when communicating with colleagues in the office, (9) being able to control your emotions, this means that the work environment consists of various kinds of human characteristics and among them there are definitely those that trigger your emotions. Be professional and control your emotions, especially when dealing with the person you are talking to. A calm attitude when facing problems makes you able to think rationally and not easily judge people, and (10) focus, meaning this last attitude shows professionalism at work. Employees understand their goals and tasks and try to focus on

completing them. Focusing on work increases productivity so that the quality of work increases. This work professionalism can be achieved well if the working person occupies a profession (*gina*) in accordance with the talent (*guna*) he or she has had since birth. This is in line with the opinion of Donder and Wisarja (2009, rept. 2012) in their book entitled *Social Theology from a Hindu Perspective* explaining that Hinduism sees human society as a large family born from the same origin, namely God. Thus, human society is actually a family system in accordance with systems theory. The book of *Sruti* explains that human society was born from the Cosmic Man (Universal Man who includes the universe) which is meant by none other than God Almighty. In the holy book *Yajurveda* XXX.5 it is stated:

Brāhmane brāhmanam kstrāya rājanyam,
Marudhbhyo vaisyam, tapase sudram.
(*Yajurveda* XXX.5)

'God Almighty has created *brahmins* for knowledge, created *ksatriyas* for protection, and created *vaisyas* for trade, and created *sudras* for physical work'

Brāhmano asya mukham āsid, bāhu rājanyah krtah, Ūrū tadasya yad vaisyah padbhyām sudro ajāyata.

(*Yajurveda* XXXI.11)

'*Brahmins* were created through the mouth of the Almighty God, *ksatriyas* were born from His arms, *vaisyas* were born from His thighs (supporting His stomach), and *sudras* were born from His feet'

Donder and Wisarja further explained that based on the two *Yajurveda* mantrams above, it is very clear how each group of human talents is part of a member of a social system or society. A complete social system or society must consist of the four professional subgroups of society. Members of society who are dedicated in their service in the spiritual field which involves more thinking and spiritual activities, are included in the *Brahmin varna* social sub-system. So *Brahmin varna* is synonymous with the concept of rules and regulations (law) that apply to regulate the good of all humans. Community members who have a commitment to dedication or service in the field of community safety using

the character of loyalty to law enforcement and truth are called *ksatriyas*. For more details about the image of cosmic man, see Figure 7.

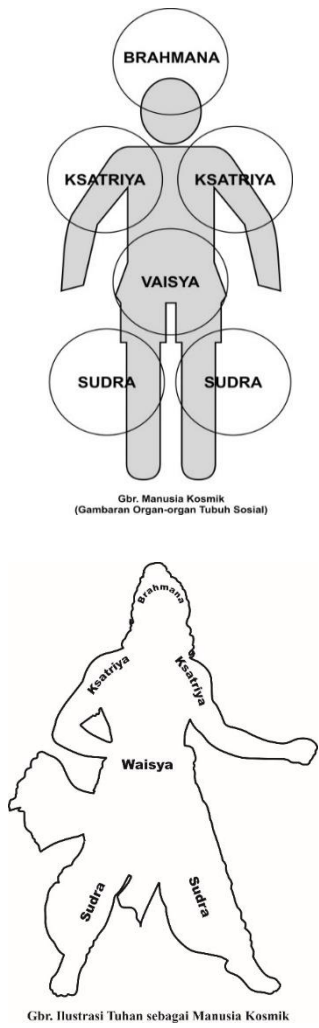


Figure 7.1 cosmic man

So the *ksatriya varna* is synonymous with the corps of law enforcement and truth. Furthermore, members of the community who have a commitment to service in the field of the economy which provides logistics services to the entire community, including law makers, law enforcers and working communities, are given the title *vaisya* to the community of economic actors. Furthermore, community members who are committed to their service in the field of energy services are referred to as sudras. So this group of people who have work activities in the physical field are synonymous with maintaining the community environment in the field of environmental care. A complete society must

have four sub-components of community professional group sub-systems. The system of social organs called *caturvarna* actually does not only apply to Hindu society. The entire society will automatically be divided into the *varna* chess system, like it or not, the professions of the members of society themselves will lead to professional groups (*varna*). Both formally and informally, the grouping of people's talents or professions has been in effect from the past until now. In this way, *varna catur* actually does not only apply to Hindus, but *varna* is a social fact that applies to all levels of society, only Hinduism describes this social fact in religious teachings.

Non-Hindu social groups, whatever their religion, in reality will also experience this *varna* system, because whatever religion a society adheres to, there will naturally be those in that society who serve in the fields of spirituality (brahmin), security (*ksatriya*), welfare (*vaisya*) and service (*sudra*). Whether we admit it or not, human society in the world will always consist of this group of talents and professions. Thus, it is not true if there is a view that considers one *varna* to be more noble than the other *varna*. The head is incomplete without the body and other body parts. Hands, feet, cannot be called a perfect body. These social organs are described by the *Vedas* for humans to understand and realize so that in their life as a social system they can live in interaction between various members of the social system.

At any time, the *varna* system will not disappear unless people no longer recognize the professions of society, then at that time the *varna* system will disappear. So, it was Hinduism that from the beginning laid the foundations of Social Theology, namely by describing the relationship between religion (God = Teos) and society (socio).

IV. CONCLUSION

The meaning of *taksu* found in fulfilling the spiritual needs of the Hindu community in Denpasar City is: (1) the religious meaning as a symbol of all artists' activities (*pregina*) to build and awaken the power of *taksu* which is classified as a religious activity, (2) the meaning

of *bhakti* as a symbol of all artists' activities (*pregina*) to build and awaken the power of *taksu* carried out with a sense of devotion as a form of offering to God, (3) aesthetic meaning as a symbol of all the artist's activities (*pregina*) to build and awaken the power of *taksu* is very full of aesthetic values originating from religion Hinduism (4) means respecting time as a symbol that time is a very valuable thing, a blessing and gift from God given to every human being. , and (5) the meaning of work professionalism as a symbol for humans to work in their profession (*gina*) in accordance with the talents (*guna*) they have had since birth.

REFERENCE

- Arikunto. 1989. Research Procedures: A Practical Approach. Jakarta: Developing Literacy.
- Cok Ace. 2019. Taksu Behind Bali Tourism Development. Denpasar: Bali Printing.
- Djelantik, A.A. M 2004. Aesthetics An Introduction, Bandung: Indonesian Performing Arts Society (MSPI).
- Dibia, I Wayan. 2012. Taksu in Balinese Art and Life. Denpasar: Home for Creative Sports.
- Dibia, I Wayan. 2014. Making Arts a Capital for Development. Results of Prof. Thought Seminar. Ida Bagus Mantra. Denpasar: Denpasar City Culture Service.
- Donder, I Ketut. 2009. Theology: Entering the Gates of Scientific Knowledge About God, Sanatana Dharma Paradigm. Surabaya: Paramita.
- Eliade. 2002. Sacred and Profane. Yogyakarta : New Library Dawn
- Mantra, Ida Bagus. 1989. "Socio-Cultural Issues, especially Development in Bali, in the Context of Welcoming the Era of Landing", delivered on the occasion of the XXII Anniversary and the 1st Graduate Artist Graduation, STSI Denpasar, 21 February 1989.
- Mantra, Ida Bagus. 1990. Bhagavad Gita . Denpasar: Upada Sastra.
- Meganada, I Wayan. 2021. Various Architectural Forms of Sanggah Kemulan in Denpasar City. Badung: Sarwa Tattwa Pustaka
- Raka Santeri. 1993. Caste in Hinduism Misunderstood for Centuries. Depasar: Naradha Dharma Foundation.
- Rota, IKetut 1990. Rhetoric as a Variety of Stage Language in the Balinese Shadow Wayang Performing Arts, Research Report, STSI Denpasar.
- Suyoga, I Putu Gede. 2018. Pelinggih Taksu, a Milestone in Swadharma Awareness. Wartam Magazine Article Edition 36. Denpasar : Mahisa
- Drafting Team, 1999. Siwatattwa. Denpasar: Parisada Hindu Dharma Indonesia, Bali Province
- Triguna, Ida Bagus Yudha 2000. Theory of Symbols. Denpasar: Widya Dharma
- Titib, I Made 1996. Veda, Holy Word, Practical Guide to Life. Surabaya: Paramita.
- Yudha Triguna Channel on YouTube media which was accessed on August 18 2023.
- Wiana, I Ketut. 1996. The Most Advanced in Education. Denpasar: Upada Sastra
- Widana, I Gusti Ketut. 2011. Highlighting Hindu Ethics. To a temple with a celebrity appearance. Denpasar: Bali Post Library.
- Zoetmulder, P.J. and S.O. Robson. 1982. Old Javanese-Indonesian Dictionary. Jakarta: Gramedia Pustaka Utama.
- Zoetmulder, P.J. 1983. Kalangwan, Ancient Javanese Literature at a Glance. Jakarta: Bridge