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THE EXISTENCE OF *TIKA* FOR AGRICULTURAL COMMUNITIES IN TABANAN REGENCY

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Abstract

Before the advent of calendars that were as easy to find as they are today, people used a tool called Tika to look for Padewasan ayu (good times). Tika is excerpts from the wariga teachings, which is a permanent, traditional calendar for Hindus in Bali, which uses certain signs (codes), as representatives of one of the wêwaran or ingkel. It was with Tika that the agrarian community in Tabanan Regency in ancient times not only sought Padewasan farming but also panca yajña activities. The method being used in this research is a qualitative method. Data collection methods include observation, interviews, literature and document studies. The theories used in the analysis are: (1) Phenomenological Theory, and (2) Functionalism Theory, (3) Religious Theory and (4) Hermeneutic Theory.

The results of the research show that 1) The existence of Tika is important for the agrarian community in Tabanan Regency because a) Tika is a Padewasan tool, b) Tika is a Padewasan guide, c) Tika is a work product and cultural product, d) Tika is a form of implementation of the Tri Hita Karana e) Tika is an educational medium about time awareness, 2) The function of Tika for the agrarian community in Tabanan Regency is a) Padewasan function, b) Symbolic function, c) Cultural preservation function, d) Socio-religious function, e) Didactic function. 3) The implications of Tika for agricultural communities in Tabanan Regency, namely a) Eco-Religious Implications, b) Implications for fertile agricultural products, c) Cultural Implications, d) Implications for Seasonal Changes.

This research found that Tika is a traditional calendar that uses certain signs (codes) according to local genius wisdom or the wishes of the Tika maker which is used as a tool to make it easier for people to find Padewasan or rerahinan in the village and the whereabouts of Tika at this time in the agrarian community in Tabanan Regency has been abandoned and has been replaced with the calendar; which is much more efficient and effective in finding Padewasan. It is because determining Padewasan using the Tika system is quite complicated to find, apart from having to understand the symbols contained in Tika, you also have to comprehend Wêwaran and Wuku.

Keywords: Tika, Wariga

I. INTRODUCTION

Before the presence of the Balinese calendar which was as easy to find as it is today, people used a tool called *Tika* to look for *Padewasan ayu* (good times). *Tika* is excerpts from the *Wariga* teachings, which is a enduring traditional calendar for Hindus in Bali, which utilises certain signs (codes), as representatives of one of the *Wêwaran* or *Ingkêl* (UPTD Bali Museum, 2019: 4). It was with *Tika* that the agrarian community in Tabanan Regency in ancient times does not only require *Padewasan* farming but also *Panca Yajña* activities. Thus, *Tika*'s function is to make it easier to calculate certain days to start a job or *yajña*. Conversely, over time, the existence of *Tika* today has been abandoned and has been replaced with calendar, which is much more efficient and effective in finding *Padewasan*. Since determining *Padewasan* using the *Tika* system is quite complicated to find, apart from having to comprehend the symbols contained in *Tika*, you also have to comprehend *Wêwaran* and *Wuku*.

In line with Ramdhani's opinion that the calendar is a cultural product because it is an organization of ideas that are realized and documented in a *Pananggalan* system with the intention that it becomes an entity (Ramdhani, 2020: 83). Even though the entire calendar expression is cultural, referring to Cliffort Geertz's explanation, culture is a symbolic system of meanings, so it refers to patterns of meaning that are manifested in symbols through historical transmission (Pujileksono, 2016). In relation to symbols and historical meaning, one of the aspects that can be discussed in *Tika* is the *Wariga* order, which contains *Wuku* and *Wêwaran*, which are written or marked in the form of symbols. Hence, reading *Tika* must be based on knowledge of *Wariga* science and comprehension of the symbolic images displayed on *Tika* is because the majority usage of *Tika* in the agricultural community in Tabanan Regency is by farmers and *kelian subak* in the community. People who work as farmers use *Tika* because it makes it easier to determine *Padewasan* to rice fields or to *Tegalan.Tika* as a traditional calendar is not only equipped with *Padewasan* in professional fields such as agriculture, fisheries and animal husbandry. *Tika* has also a religious sacred aspect, namely regulating rite elements, for example: determining *odalan*, *rainan*, or knowing the times of ceremonies and holy days, cremation time and so on because apart from being used in social activities, Tika, apart from being the basis for determining *Dewasa Ayu*, can also be used as a guideline in determining *rerainan* based on the Balinese *Pananggalan* (Research Team, 2019).

The current existence of *Tika* in the people of Tabanan Regency is becoming more worrying because many of those who are accustomed to comprehend how to use *Tika* for good days (*dewasa*) have now forgotten about how to use or read *Tika*, with the intention that currently most *Tika* is found only as an ancestral heirloom. There are times when they are consecrated as heirlooms, there are also those that are merely collections and are not maintained even to the point of decaying, as wall decorations, and even more ironically, there are those that are used as children's toys and household equipment and end up being damaged. Conversely, there are still some people who pay attention to *Tika* for the reason of preserving this noble ancestral culture, they are devoted to it and try to reveal the name, meaning and significance of every sign, word and expression listed on *Tika*, there are also people who still utilise *Tika* because of illiteracy factor with the intention that by looking at the symbols or signs on the *Tika*, you can find out what *Padewasan* is meant. Some of them can even reconstruct a *Tika* and recently there are those who create *Tika* with the theme of *Padewasan* or a good day for carrying out *yajña* ceremonies, carrying out agricultural activities, building and so on.

The discovery of *Tika* in the agricultural community in Tabanan Regency as many as 16 pieces of *Tika* spread across 4 sub-districts in Tabanan Regency, it turns out that it is not only primarily used by farmers considering this agrarian community, but also the practical use of *Tika* is only a few clergy in Tabanan Regency can use it optimally and even then not all of them can be like *pandita*, *pinandita*, *bendesa adat* and *kelihan adat*. The worse

thing is a lot of people do not know about the essence, meaning and benefits of *Tika*, thus its existence in this era of globalization has begun to weaken and fade. Its existence is maintained amidst the onslaught of modernization because of its need and use to this day.

Now the *Tika* remains only as an antique and Balinese cultural heritage which is only displayed at people's homes, in several houses in Tabanan Regency and in the Subak Tabanan Museum considering that Tabanan Regency is also known as a rice barn because the majority of its people are farmers. Hence the use of *Tika* in ancient society was very relevant. As a cultural heritage, even though it is no longer used in determining the search for *Padewasan*, it should be preserved and maintained.

II. METHOD

This research employs a qualitative approach with a phenomenological design to explore the existence and function of *Tika* in agricultural communities in Tabanan Regency. The qualitative method is chosen because it enables a deep understanding of the meaning behind human actions, cultural artifacts, and religious traditions. Data were collected through several techniques: observation of *Tika* artifacts and practices in the community, semi-structured interviews with farmers, traditional leaders, and religious practitioners, as well as literature and document studies concerning *Tika* and *Wariga*. The application of phenomenology allows the study to capture the community's lived experiences related to *Tika*, while functionalism theory frames the analysis of *Tika*'s roles in maintaining social order and coherence. Religious theory provides insight into the spiritual dimensions and sacred emotions associated with *Tika*, and hermeneutic theory guides the interpretation of symbols embedded within *Tika* as a cultural text.

The collected data were analyzed through phenomenological reduction, involving bracketing researcher biases, horizontalizing statements, clustering meanings, and formulating textural and structural descriptions to reveal the essence of participants' experiences. Hermeneutic analysis was applied to decode the symbolic meanings of *Tika*, while functional analysis explained its social and religious significance. To ensure validity and reliability, triangulation across data sources was employed, supported by member checking to validate findings with participants and the provision of thick descriptions for transferability. This comprehensive methodological framework ensures that the study captures both the tangible and intangible dimensions of *Tika* as a cultural and religious phenomenon that continues to influence, although increasingly marginalized, in the contemporary agricultural society of Tabanan Regency.

III. RESULTS AND DISCUSSION

3.1 Research Overview

3.1.1 History of *Tika*

Before the use of the Balinese calendar, agricultural communities used the traditional calendar, namely *Tika*, to make it easier to determine good days. Based on a paper from Kebek Sukarsana on the assimilation of astronomy of the *Jaina Hindu* and others in Bali, it is said that *Tika* is a painting, in this case a concise painting of *Wuku* and its variations using signs according to the creator's creations, generally the *Tika* is carved on a piece of board and also painted on paper or cloth. In this paper, there is also researcher J.J Meinsema who conducted research on Astronomy in Indonesian society and discovered *Tika* in the lives of Balinese people in the 1870s. This is also reinforced by the findings of anthropologist Miguel Covarrubias, who conducted research on *Tika* in Bali in 1930, stating that *Tika* was commonly used by the Balinese people.

Based on research conducted by the Bali Museum UPTD (2019), there are several *Tika* that contain the year of manufacture, including: *Tika* from the collection of I Gusti Ngurah Dipta from Sidemen Village, Karangasem, contains the year of manufacture, namely Saka 1863 or 1941 AD. Next, the *Tika* from the Jro Mangku Ulun Suwi collection, Pejeng Kangin Village, Gianyar was made in 1955. Then the *Tika* from the Wayan Rembun collection was made on May 15 1997. Then the *Tika* from the Ida Ayu Kade Rai collection, Geria Banjar Munduk, Timpag Village, Tabanan, was completed in 1956 by Ida Bagus Kade Resik in

Geria Selat. Based on the results of research and findings in the field regarding the existence of *Tika*, it is estimated that the existence of *Tika* in people's lives in Bali has existed since 1850 and above.

3.1.2 *Tika* Determination System

The basic form of *Tika* is a picture of 30 *Wuku* columns and 7 rows, which depict the 7 long days of each *Wuku*. The 7 days in the basic image of *Pawukon* are the home of *Saptawara*, *Wêwaran* whose cycle is 7 days. This shape means there are 210 cells, which describes one *Pawukon* cycle, which consists of 210 days. This basic form of *Tika* does not contain the name or identity of *Wuku* or the names or symbols of *Saptawara*. In Basic *Tika* or the simplest *Tika*, the *Wêwaran* included in *Tika* are *Triwara*, *Caturwara*, *Pañcawara*, *Sadwara*, *Astawara* and *Sangawara*. Not all days of the *Wêwaran* are given symbols and included in the *Tika*, only certain days, namely the days that are considered the most important by the compilers of the *Tika* (Marayana, 2022).

In general, the *Triwara* listed is *Kajêng*, for *Caturwara* it is *Menala*, for *Pañcawara* it is *Kliwon*, for *Sadwara* it is *Tungleh*, for *Astawara* it is *Guru*, while for *Sangawara* it is *Dangu*. Conversely, from the results of research in the field of the inclusion of *Wêwaran* in *Tika* in the form of symbols, the inclusion varies, some include *Sri*'s day for *Astawara*, in fact there are also those who include *Sri* and *Guru* days or there are also those who include *Guru* and *Kāla*'s days. For *Triwara*, *Pañcawara* and *Sadwara* it does not pose a problem to include them in *Tika*, because the number of cells is 210 days, because they are divisible by 3, 5 or 6. What is problematic is the inclusion of *Caturwara, Astawara* and *Sangawara* because the cells totaling 210 days are not divisible by 4, 8 or 9.

That becomes the reasons there is an irregularity in the structure of the days of *Caturwara*, *Astawarawa* and *Sangawara*. Starting from *Redite Galungan* (*Dungulan*) day there are 3 (three) consecutive *Jaya* days. There are also *Kāla* days that repeat 2 (two) times (there are *Kāla* days 3 times in a row) during *Galungan* time. *Sangawara* irregularity also occurs in *Wuku Sinta*, namely there are 4 *Dangu* days in a row, starting from *Rêdite Sinta*. Based on the *Tika* that has been researched, there is no *Tika* was found that included *Ekawara*, *Dwiwara* and *Dasawara*. Definitely, the days of *Ekawara*, *Dwiwara* and *Dasawara* come irregularly. Although it is actually not difficult to include just one symbol for the days of *Ekawara*, *Dwiwara* and *Dasawara*. The reason why *Ekawara*, *Dwiwara* and *Dasawara* are not included in basic *Tika* is because Ekawara, *Dwiwara* and *Dasawara* are so that there are not too many symbols in *Tika*. It is definitely a problem to include the *Dasawara* days in the *Tika*. The arrival of the *Dasawara* days is irregular, so if the *Dasawara* days are listed, one symbol will be added to each *Tika* cell. This will cause *Tika* to be crammed with symbols, making it difficult to read (Marayana, 2022).

The *Tika Wariga* structure is made in a long rectangular shape. *Wuku* is arranged horizontally, divided into 30 lanes, the leftmost represents *Wuku Sinta* and the far right represents *Wuku Watugunung*. The arrangement of the *Wêwaran*, vertically consisting of seven rows arranged from top to bottom, symbolizes the *Wêwaran Saptawara*, starting from *Rêdite*, to *Saniscara*. *Saptawara* seven lines and the eighth row is the *Ingkêl* order. The combination of the *Wuku* lane of thirty lanes, combined with the seven-lane *Saptawara*, creates small squares of two hundred and ten squares, namely the number of *Wêwaran* in one *Tika Wariga* cycle which is called *Oton*.

3.2 The existence of *Tika* is important for the agricultural community in Tabanan Regency

3.2.1 *Tika* is a tool for *Padewasan*

Assistive devices have an important role in improving the quality of life and providing independence for individuals who need additional assistance in carrying out daily human activities in general. Talking about assistive devices, *Tika* is one of the traditional assistive devices which are tools or devices used from generation to generation in certain communities or cultures to assist in various daily activities. Traditional tools are often made from natural materials available in the

environment and often reflect local wisdom and practical needs in everyday life.

Tika functions as a tool that assists the community in determining *Padewasan* because it contains tools made of wood that contain certain symbols that are used in various community activities, such as agriculture, raising livestock and making iron tools. Agricultural communities in Tabanan district still need a tool called *Tika* to make it easier when determining *Padewasan*. This phenomenon could allow *Tika*, apart from being used as a utility tool, to possibly have a sacred or symbolic function.

3.2.2 *Tika* is a guide to *Padewasan*

Tika as a guide to *Padewasan*, includes various types of *Dewasa* that are sought in *Tika*, namely: *Dewasa* for establishing the *pañca yajña* Ceremony, *Dewasa* for agriculture, *Dewasa* for Trade, *Dewasa* for building. The method for determining *Padewasan* in *Tika* is based on knowledge of the *Dewasa* guideline formula according to the formulation. In *Wariga* science, there are *Padewasan* guidelines based on *Wêwaran*, based on *Pawukon*, based on *Tanggal Panglong*, based on *Śaśih* and based on *Dauh*. Conversely, regarding the existence of *Tika*, which only contains *Wewaran*, *Pawukon* and *Ingkêl*, then in determining *Padewasan* in *Tika*, it is only limited to *Dewasa* based on *Wewara*, *Pawukon* and *Ingkêl*. In the intervening time, *Padewasan* based on *Tanggal*, *Śaśih* and *Dauh* is not listed (Marayana. 2022).

The determination of *Padewasan* on *Tika*, is limited to *Padewasan* which is guided by *Wêwaran* and *Pawukon*, as is the case for holy days, *Anggarkasih*, *Buda Kliwon*, *Buda Wage*/*Cêmêng*, *Tumpêk*/*Saniscara Kliwon*, can be seen clearly on *Tika*. The determination of other *Padewasan*, such as *Dewasa* for agriculture, *Dewasa* for trade, *Dewasa* for building, are determined at *Tika*, according to their *Dewasa Wêwaran*. Thus, the shapes of the symbols on *Tika* will look different from each other because they are made according to their needs.

3.2.3 *Tika* is a work of art and a cultural product

Tika is a work of creativity, feeling and initiative of the Balinese people and is a cultural product in which religious moral messages are crystallized, in addition to being a record of the expression and reflection of the dynamics of social religious civilization (Research Team, 2019).. Hence, *Tika Wariga* is a traditional Balinese calendar system used to determine good and bad days for various activities. This system is closely related to Balinese culture because it is rooted in local beliefs and traditions that have been passed down from generation to generation.

The existence of *Tika* indicates that the agricultural community in Tabanan Regency, which has lived hundreds of years ago, already has high intellectual abilities, thus they can formulate *Dewasa Ayu* which is not necessarily possible for most people in Tabanan today. Considering that *Tika* is a noble ancestral heritage, its existence needs to be preserved to maintain the local wisdom values of Hindus in general. *Tika* is one of the cultural products which is local wisdom that needs to continue to be comprehended and absorbed by today's society because the symbols used in *Tika* contain cultural, ethical and moral values which are very important to explain to the next generation.

3.2.4 *Tika* is a form of implementation of *Tri Hita Karana*

Tika is one of the bases for implementing *Tri Hita Karana* because the agrarian community in Tabanan Regency pays attention to *Tika Wariga* as an integral part of everyday life, *Tri Hita Karana* concept can help individuals to achieve a better balance in their relationship with God, others and nature. The existence of *Tika Wariga* helps determine good days to carry out religious ceremonies and other rituals as well as the right time to carry out various religious ceremonies and rituals. It is important to ensure that spiritual practices are carried out at the most favourable times, both in terms of natural and cosmic energies. By following *Tika Wariga*'s instructions, Balinese people try to maintain a good and harmonious relationship with God, in accordance with the teachings of *Tri Hita Karana*.

Tika Wariga also plays a role in maintaining harmonious relations between people (*Pawongan*). By determining good and bad

days for various social activities, *Tika Wariga* helps people organise time for meetings, *yajña* ceremonies and other social activities. This supports the creation of harmonious and orderly relationships in people's social life. *Tika Wariga* with its *pananggalan* system helps agricultural communities in Tabanan Regency to determine the right time to carry out certain activities that will affect nature and the environment, such as farming, building a house, or carrying out agricultural practices to determine the right time to plant and harvest crops. By following *Tika Wariga* calendar, the community tries to maintain the balance of the local ecosystem and ensure the sustainability of natural resources in harmony with nature.

3.2.5 *Tika* is an educational medium about time awareness

Through *Tika Wariga*, agricultural communities in Tabanan Regency are guided to make the best use of their time, because this plays an important role in human and other lives. Except for *Sang Hyang Widhi*, almost everyone was affected by time. Time has major influences on nature and its contents. The purpose of dividing time is to foster or guide people to live in balance and harmony in order to achieve happiness and inner and outer well-being. The detailed division of time is described at length in *Dauh Wariga*.

3.3 Functions of *Tika* for Agrarian Communities in Tabanan Regency

3.3.1 *Dewasa* Function

The existence of *Tika* as a guideline for determining *Padewasan* in agrarian communities in Tabanan Regency is very important to know, the community views that *Wariga* is a guide for getting or achieving the best in every activity. It is a must for Hindus to always apply *Wariga,* especially when carrying out *yajña* ceremonies because Hindus really believe in the negative and positive impacts of *Wariga*. *Padewasan* is a guideline related to choose the right day with the intention that all paths or actions are clear, without obstacles. The development of such an advanced era with sophisticated technology will not influence the community for not using *Wariga* as a guide for determining *Padewasan*. A very strong belief called *sradha* and *bhakti* for Hindus provides its own motivation that what is in the Vedic teachings is the way of life. With this belief, *Tika*, which is a legacy of ancestral teachings in determining *Padewasan*, is still recognized, followed and used, although not fully in determining *Padewasan* in the agricultural community in Tabanan Regency.

3.3.2 Symbolic Function

The determination of *Padewasan* on *Tika* is limited to *Padewasan* which is guided by *Wêwaran* and *Pawukon* which is made with certain symbols according to the needs of the *Tika* maker, such as *Dewasa* for farming, *Dewasa* for trade or *Dewasa* for building which is determined on *Tika*, in accordance with *Wêwaran Dewasa*. Thus, the shapes of the symbols on *Tika* will look different from one to another because they are made according to their needs. Conversely, the general *Wêwaran* symbol will look the same, namely:

1. *Triwara Kajêng* with the sign . (point)
2. *Caturwara Jaya* with the – sign (flat line)
3. *Pancawara Kliwon* with the o sign (small circle)
4. *Sadwara Maulu* ^ (inverted v)
5. *Astawara Guru* with the O sign (large circle)
6. *Kala* with the x sign (multiplication), *Sangawara Dadi* with the + sign (plus).

With these symbols, you can easily determine the *Padewasan* on *Tika*, according to the *Dewasa* needs. The symbols on the *Tika* were chosen because according to the Bali Museum UPTD (2019) it was solely based on the consideration that the symbols on the *Tika* were the result of someone's creativity. The result of free expression of religious emotions. The freedom referred to is the freedom of the meaning of the concept that flows from the *tattwa* to be realized into symbolic forms.

The position of symbols in *Tika* is human action, namely as one of the cores of culture and also as a sign of human action. Apart from that, according to Dewi (2022), symbols are objects, situations or things that are actually free and independent of human actions. Conversely, on the contrary, human actions must always use symbols as a medium of conduct in communicating between humans.

Hence, communication carried out by humans is in the form of action. Without symbols, humans would not be able to carry out these actions.

3.3.3 Cultural Preservation Function

This is where the role of local government in preserving *Tika* culture is very important to preserve. Conversely, the government has a strategic role in efforts to preserve regional culture. For this reason, the implementation of policies that lead to cultural preservation efforts should be supported together. Apart from this, the *Tika* study has a cultural preservation function to protect, study and preserve with the intention that the local culture of *Tika*, which has a very high and religious value, remains intact and does not become extinct, let alone being hijacked or stolen by other parties because this culture is the identity of Bali.

One of them is the effort to preserve *Tika* culture carried out by the Tabanan Regency Government through the Tabanan Regency Culture Service by holding a seminar on "*Tika* in the life of agricultural communities" which was held in 2019 at the Subak Tabanan Museum. Based on this description, the efforts made to ensure that *Tika*'s existence does not become extinct are by holding discussions regarding *Tika*'s current existence. Also remembering that the Subak Tabanan Museum has several *Tika* collections, every museum is obliged to conduct a study of its collection. This study is intended to enrich knowledge about the collection, so that objects are not just inanimate objects, but speak volumes about what is actually behind the objects. This is in line with Culture Knowledge, which is an effort to preserve culture which is carried out by creating an information centre about culture which can be functionalized into many forms and whose aim is to educate the public. Apart from that, the Culture Experience effort, which is cultural preservation, is carried out by plunging directly into a cultural experience, namely by restoring the *Tika* from almost damaged condition to a new form without removing or changing the previous messages or signs as was done by one of the community figure at Griya Nyambu, Kediri Tabanan.

Conservation efforts carried out by researchers are by teaching knowledge about *Tika* to the current younger generation because not all of the current young generation sit on campuses which are in fact Hindu religious campuses and receive *Wariga* courses so there is a lack of future generations who have an interest in learning and inheriting their culture. From *Tika*, the young generation as the successor to the future generation needs to be aware of the importance of local *Tika* culture, where the role of the young generation is highly expected to continue trying to inherit local culture and will be a strength for the existence of local culture itself even though it is hit by the current of globalization.

3.3.4 Socio-Religious Functions

Traditional village communities in Tabanan Regency always carry out various ceremonial rituals every year as a form of gratitude towards God Almighty. The ceremonial activities were carried out based on sacred Hindu literary sources and combined with traditions and traditional villages in Tabanan Regency. In Hinduism, ceremonies are a manifestation of religious behaviour. The entire ceremonial system consists of various kinds of ceremonies that are daily, seasonal or occasional.

To determine good days, the village community structure is determined specifically by a traditional village headman or village leader. The *Padewasan* guide, which is stated in *Tika Wariga*, is used to determine this. The role of *Tika Wariga* is very vital in determining *Padewasan* in religious ceremonies in the community in Tabanan Regency. To achieve this goal, good days must be determined, which are called *Dewasa Ayu*. Because of the belief that in carrying out an activity or ceremony, a good day, *Padewasan* must be determined.

3.3.5 Didactical Function

Teaching in making or reading *Tika Wariga* means there is a preparation that requires a process and other preparations that must be studied as a learning process. A learning process like this is one way that will form a disciplined attitude when preparing well will certainly have an impact on good results in teaching in making or reading *Tika Wariga*.

When viewed from the *Tika Wariga*

perspective, human activities cannot be carried out haphazardly. You should first determine the right time so that the implementation of these activities can run smoothly and successfully. In simple terms, *Tika Wariga* teaches lessons about timing, but indirectly it also teaches about self-control through *Pañca Indriya*.

3.4 Implications of *Tika* for Agrarian Communities in Tabanan Regency

3.4.1 Eco-Religious Implications

The eco-religious concept can be interpreted as a study of the environment and living creatures based on religious or spiritual concepts. The eco-religious concept can be seen as a new idea and not much research has been done. If adapted to the object of this research, agricultural ecology in Bali is closely related to the magical religious element which is the uniqueness and identity of the traditions of the Balinese agrarian community. Agricultural ecology is incomplete if it is only discussed independently because Hindu culture and religion in Bali have synergized and contributed one to another.

By applying eco-religious principles in agriculture, we do not only protect the environment and support the welfare of local communities, but also respect spiritual values that respect the harmonious relationship between humans and nature. This approach can create a more just, sustainable and spiritually meaningful agricultural system. The relationship between eco-religion and *Tika Wariga* is a concrete example of how religious, social and cultural values are interrelated and form community identity. The spiritual life lived by the agrarian community in Tabanan Regency cannot be separated from the social order and values adhered to in everyday life.

Agriculture is closely related to ecological principles and religiosity in several cultures and beliefs. An eco-religious approach to agriculture integrates sustainable agricultural practices with spiritual and religious values.

3.4.2 Implications of Fertile Agricultural Results

Tika Wariga is used to determine good and bad days for various activities, including agricultural activities in agricultural communities in Tabanan Regency. The relationship between *Tika Wariga* and agricultural products is very close in Balinese culture because Balinese people strongly believe in the influence of certain days on the success of the harvest and the safety of the plants. Farmers in Tabanan Regency use *Wariga* to determine the right time to plant and harvest crops. Certain days are considered to bring good luck and abundant harvest, while other days may be considered unfavourable and can bring disaster to crops. Apart from that, *Tika Wariga* is also used to determine the right time to carry out various agricultural ceremonies and rituals, such as land clearing ceremonies, planting ceremonies and harvest ceremonies. These rituals are carried out to ask for blessings from the gods and ancestral spirits in order that plants grow well and harvests are abundant.

By using *Wariga* as a guide, farmers in Tabanan hope to maximise their harvests and reduce the risk of failure. Although modern technology and scientific agricultural practices are increasingly being used, many farmers in Tabanan still respect and follow *Wariga* traditions in agricultural activities in the community. The determining factors for agricultural results are caused by several things including ecological factors, namely planting, maintenance, harvesting and processing, while the religious factors themselves consist of worship, facilities, mantras, symbolization and *Tika Wariga*. Apart from these two factors, the basic things that must be considered in agriculture, namely seeds, pests, soil, water and weather, are also one of the successes in determining eco-religious agricultural results.

3.4.3 Cultural Implications

Agricultural communities in Tabanan Regency do not only maintain their traditions and values, but also adapt to the changes and challenges of modern times. The combination of traditional agricultural practises and modern technology, as well as government and community support, will continue to be an important pillar in maintaining the sustainability and prosperity of the agrarian community in Tabanan, one of which is the existence of *Tika*. *Tika* is a product of Balinese creativity, taste and initiative and is a cultural product that crystallises religious moral messages and is a record of expression and

reflection of the socio-religious dynamics of societal civilisation.

Conversely, in the fullness of time, the existence of *Tika* in *Dewasa* has been abandoned and has been replaced with calendar, which is much more efficient and effective in finding *Padewasan*. Determining *Padewasan* using the *Tika* system is quite complicated to find, apart from having to understand the symbols contained in *Tika*, you have to comprehend *Wêwaran* and *Wuku*. Now the *Tika* remains only as an antique and Balinese cultural heritage. As a cultural heritage, even though it is no longer used in determining the search for *Padewasan*, it should be preserved; this is a step that proves that the technology of determining time in ancient Balinese society has been mastered, in line with Article 32 of the 1945 Constitution which firmly states that the government promotes Indonesian culture. In the explanation, it is stated that national culture is a culture that emerged as a result of the cultural efforts of the entire Indonesian people. *Tika* supports and functions as a means for determining *Padewasan* in the implementation of development and also Hindu religious rituals to increase *Sradha* and *Bhakti* so that cultural results have inner beauty and remain sustainable. The impact of culture in society causes *Tika* to begin to be abandoned in society because changes in society, especially those related to culture, have the effect of causing social shock with new ways of thinking and acting which leads to the formation of new habits.

3.4.4 Implications for Seasonal Changes

The traditional knowledge contained in *Wariga* can assist Balinese farmers in facing the challenges of changing seasons because *Wariga* is not only a traditional calendar system, but also contains valuable local wisdom for dealing with climate change. By combining *Wariga* knowledge with modern science and collective action, Balinese people can build a future that is more sustainable and resilient to seasonal changes.

Wariga has a 210 day cycle divided into 6 seasons, with weather predictions and agricultural activities related to the cycle. This local knowledge can help farmers adapt to changing weather patterns due to climate change, such as longer dry seasons or erratic rainfall. By understanding traditional weather patterns and combining them with modern meteorological data, farmers can make better decisions in managing their crops. For example, they can anticipate changes in rain patterns and adjust planting schedules to minimise the risk of drought or flooding.

3.5 Research Findings

Theoretically, the findings of this research are as follows:

1) Phenomenology as a medium for examining and analyzing an individual's inner life in the form of experiences regarding phenomena or appearances as they really are, which is commonly called the stream of consciousness. The task of phenomenology according to Schutz is to connect scientific knowledge with everyday experience, while everyday activities and experiences are the source and root of scientific knowledge. Phenomenology seeks to explore the meaning of direct experience and tries to understand phenomena as they appear in consciousness. *Tika* in the Tabanan agrarian community is made from wooden planks and paper, canvas in various conditions ranging from damaged, the symbols are unclear, making it difficult to read and there are still some people who pay attention to *Tika* for reasons of preserving noble ancestral culture so that reconstructing a *Tika* with the intention that it can be read for reuse.
2) According to Parsons, society is a network of systems in which various functions operate, such as norms, values, consensus and other forms of social coherence. The running of different functions is called specialisation, where each function is mutually supporting or synergistic. The use of *Tika* in society can be ensured that the person concerned can definitely read it, those who can read *Tika* are

certainly classified as intelligent people because they definitely know and memorise and comprehend the names of *Wuku*, the *pawukon* system and the *Wêwaran* system. It can be said that *Tika* can show the identity and intellectual qualities of the owner. The existence of *Tika* in the community should make it easier for people to look for *Padewasan* because *Tika* is practical, you only need to make it once and use it for many times, it is economical because it does not cost money to make *Tika* and the use of *Tika* is specific because it is related to what is used to make it.

3) A person is bound by something called religious emotions which cause the person to do things related to religion. The behaviour also became completely religious. Religious emotions are one of the basic elements that form religion. The existence of *Tika* in the community in Tabanan Regency is not only mostly used by farmers considering that this is an agrarian society, but *Tika* is also used among clergy because it is related to the socio-religious life of the community in Tabanan Regency.

Accurately, the findings of this research are as follows:

1) *Tika* is a traditional calendar that uses certain signs (codes) according to local genius wisdom or the wishes of the *Tika* maker which is used as a tool to make it easier for people to find *Padewasan* or *rerahinan* in the village.

2) The current existence of *Tika* in agricultural communities in Tabanan Regency has been abandoned and has been replaced with calendar, which is much more efficient and effective in finding *Padewasan*. It is because determining *Padewasan* using the *Tika* system is quite complicated to find, apart from having to understand the symbols contained in *Tika*, you have to comprehend *Wêwaran* and *Wuku*.

IV. CONCLUSION

Based on the results of research conducted regarding "The existence of *Tika* for agricultural communities in Tabanan Regency" it can be concluded as follows:

1) The existence of *Tika* is essential for the agrarian community in Tabanan Regency because a) *Tika* is a tool because *Tika Wariga* is a traditional tool which is the real work of the agrarian community to assist in facilitating the determination of *Padewasan*. Comprehending the science of *Wariga*, contains symbols, which indicate *Wêwaran*, from *Triwara* to *Sangawara*, by showing one of the *Wêwaran* which is used as a guide in the *Tika*, b) *Tika* as a guideline for *Padewasan* because the determination of *Padewasan* in *Tika* is based on knowledge of the guiding *Dewasa* formula according to the formula. In *Wariga* science, there are *Padewasan* guidelines based on *Wêwaran*, based on *Pawukon*, based on *Tanggal Panglong*, based on *Śaśih*, and based on *Dauh*. c) *Tika* is a work of art and a cultural product because *Tika* is the result of the creativity, feeling and initiative of the Balinese people and is a cultural product in which religious moral messages are crystallised, besides being a record of the expression and reflection of the dynamics of social religious civilization d) *Tika* is a form of implementation of *Tri Hita Karana* because the agrarian community in Tabanan Regency pays attention to *Tika Wariga* as an integral part of everyday life, the *Tri Hita Karana* concept can assist individuals to achieve a better balance in their relationship with God, others and nature, e) *Tika* is an educational medium about time awareness because time plays an important role in the life of the universe, through *Tika Wariga* the agrarian community in Tabanan Regency is guided to make the best use of time.

2) The function of *Tika* for the agrarian community in Tabanan Regency is a) *Padewasan* function because in

determining *Padewasan*, *Tika* is modified according to the function and purpose of the *Padewasan* being required. With this modification, the learning method and use will be easier. With these symbols, it is easy to determine *Padewasan* on *Tika*, according to the *Dewasa* needs, b) Symbolic function because determining *Padewasan* on *Tika* is limited to *Padewasan* which is guided by *Wêwaran* and *Pawukon* which are made with certain symbols according to the needs of the person – the maker of the *Tika*. With these symbols, you can easily determine *Padewasan* on *Tika*, according to the needs of *Dewasa*, c) Cultural Preservation function because it is to maintain, study and preserve with the intention that the local culture about *Tika* which has very high and religious value remains intact and does not become extinct especially if it is hijacked or stolen by other parties because this culture is Bali's identity. Hence, the existence of *Tika Wariga* should always be preserved with the intention that it does not become extinct or destroyed. If the community always adheres to *Tika Wariga*, then *Tika Wariga* will continue to exist forever and become a positive culture for the people of Bali.d) Socio-religious function because the role of *Tika Wariga* is very important in determining *Padewasan* in religious ceremonies in the community in Tabanan Regency. To achieve this goal, good days must be determined, which are called *Dewasa ayu*. It is because a belief in carrying out an activity, or ceremony, must be determined on a good day, *Dewasa*, e) Didactical function because every human activity carried out from the *Tika Wariga* perspective cannot be carried out haphazardly. You should first determine the right time so that the implementation of these activities can run smoothly and successfully. In simple terms, *Tika Wariga* teaches lessons about timing, but indirectly it also teaches about self-control through *Pañca Indriya.*

3) The implications of *Tika* for the agrarian community in Tabanan Regency, namely a) Eco-Religious Implications because in every agricultural element and activity it is a self-identity for the agrarian tradition in Tabanan Regency and prioritises the concept of harmonisation and balance in a broader context including humans, nature, and God. The relationship between eco-religion and *Tika Wariga* can be seen in various aspects of agrarian community life in Tabanan Regency, where community religious beliefs and practices are inherently linked to the social structure and values upheld in society, b) The implications of fertile agricultural products due to *Tika Wariga* is used to determine good and bad days for various activities, including agricultural activities in agricultural communities in Tabanan Regency. The relationship between *Tika Wariga* and agricultural products is very close in Balinese culture, because Balinese people really believe in the influence of certain days on the success of the harvest and plant safety, c) Cultural Implications because of the impact of culture in society, *Tika* is starting to be abandoned in society due to changes in society, especially as it relates to culture, has the effect of causing social shock with new ways of thinking or acting, which leads to the formation of new habits, d) Implications for socio-cultural changes because facing pressure from socio-cultural changes, *Tika Wariga* remains an integral part of Balinese cultural identity. Through adaptation and innovation, as well as support from the community and government, this tradition can continue to be preserved and appreciated by future generations. Thus, *Tika Wariga* is not just *Pananggalan*, but also a complex and multifaceted knowledge system that

influences various aspects of agricultural and social life in Bali. Even though modern challenges continue to develop, *Wariga* remains a priceless guide for Balinese farmers in maintaining a balance between tradition and progress, e) Implications of adaptation to seasonal changes because *Wariga* has a 210 day cycle divided into 6 seasons, with weather predictions and related agricultural activities with this cycle. This local knowledge can assist farmers adapt to changing weather patterns due to seasonal changes, such as longer dry seasons or erratic rainfall. By comprehending traditional weather patterns and combining them with modern meteorological data, farmers can make better decisions in managing their crops. For example, they can anticipate changes in rain patterns and adjust planting schedules to minimize the risk of drought or flooding.

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