

THE ANALYSIS OF THE FORM OF GELUNG TEMPLE AT PEMAKSAN PANTI BATUR SARI TEMPLE IN WERDHI AGUNG VILLAGE BOLAANG MONGONDOW DISTRICT

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Abstract : This research was conducted in Werdhi Agung Village, Bolaang Mongondow Regency, North Sulawesi, which is the location of the Pemaksan Panti Batur Sari Temple. This research aims to reveal and describe the form, function and meaning contained in the Gelung Temple of Pura Panti Batur Sari from a religious and aesthetic perspective from a Hindu religious perspective. This research uses a qualitative approach to obtain actual information to answer existing problems. The data sources obtained in this research were obtained from observation, interviews with sources, and literature study. From the research results, it is known that the Gelung Temple at Pemaksan Panti Batur Sari Temple has a tall shape and a roof that tapers upwards as a symbol of a mountain. The temple is divided into three parts, namely the foot of the temple, the body of the temple, and the roof of the temple. Organic ornaments were also found, namely Flora, Fauna, Humans. Most of the ornaments in Gelung Temple are also realized in the form of Lelengisan ornaments.

Keywords : *Gelung Candi, Panti Batur Sari Temple, Form, Function and Meaning.*

INTRODUCTION

We all know that Indonesia is a big country that stretches from the eastern tip in Merauke district to the west in Sabang city. Likewise, Indonesia has a lot of religious, ethnic, and cultural diversity, including cultures that represent art. Religion and Art are two parts that cannot be separated, one example is Balinese Hinduism. Until now, Balinese Hindus still apply aspects of art in each of their spiritual activities both in architecture, various spiritual events, even in their social life, this can occur inseparable from Balinese culture which was originally born through values sourced from Hindu religious teachings passed down by ancestors for generations to this day. Balinese people themselves believe in the existence of difference (*rwabhineda*), which is determined by the factors of *dese* (space), *kala* (time), and *patra* (circumstances). Balinese culture upholds the values of balance and harmonization

between human relations with God (*parhyangan*), human relations with the surrounding environment (*palemahan*), and human relations (*pawongan*), which are reflected in the teachings of *Tri Hita Karana* (three causes of well-being).

From the teachings of Hinduism passed down from generation to generation by the ancestors of the Balinese people, gave birth to a lot of art related to Balinese Hindu culture. One of the architectural works that became the cultural wealth of Balinese Hinduism in Werdhi Agung Village is the Gelung Temple located in the Pemaksan Panti Batur Sari Temple area of Werdhi Agung Village. Pura Gelung Pura Pemaksan Panti Batur Sari is an architectural building in the form of a temple entrance gate located in the temple area, this temple building has a tall but small door, there are also two statues in front of the temple building. This temple has a height of 5 meters and has a *tumpang* or 3 stacked roof, there are also reliefs in

every part of the building that have different meanings from one another.

Overall, this temple building has a large shape that is located between *Madya mandala* or middle *Jaba* and *Utama Mandala* or innards in the temple area. Related to the existence of the Gelung Temple building, there are still very many Hindu people, especially the people in Werdhi Agung Village, who do not know the meaning, function, and form of the Gelung Temple, as well as the community considering the Gelung Temple building is only a building in the temple area. Administratively, the Gelung Temple of Pemaksan Panti Batur Sari Temple is located in Werdhi Agung Village, Central Dumoga District, Bolaang Mongondow Regency.

RESEARCH METHOD

The research is carried out in Werdhi Agung Village, Bolaang Mongondow Regency, North Sulawesi Province, specifically focusing on Pemaksan Panti Batur Sari Temple, the site of the Gelung Candi architectural structure. The duration of the research spans approximately two months from the commencement date. This study adopts a qualitative approach employing the descriptive analysis method. This method is characterized by its exploration of natural settings and the engagement of diverse research techniques. The primary qualitative methods utilized include field observations, interviews, documentation studies, and triangulation techniques that involve combining these methods.

The central focus of this study is Hindu architecture, specifically the Gelung Temple situated within the premises of Pemaksan Panti Batur Sari Temple in Werdhi Agung Village. The data collection revolves around an in-depth exploration of the Gelung Temple's form at Pemaksan Panti Batur Sari Temple, including the analysis of the meaning and function of each ornament. Data sources are categorized into two main groups:

1. **Primary sources:** These include inputs from community leaders, artists, religious leaders, traditional leaders, and art teachers.
2. **Secondary sources:** These involve data obtained from government offices or the Werdhi Agung Village office.

Additionally, the study integrates social situations related to the research focus and examines documented sources. Researchers will seek and document data from various sources such as the internet, books, and photos. The documents needed include contributions from artists in the form of documents, notes, or albums containing depictions of statues or ornaments in the Gelung Temple, aiding in the interpretation of symbols related to religious and aesthetic aspects.

The main instrument in qualitative research is the researcher himself (human instrument). In qualitative research conducted to find out and reveal the purpose of the Gelung Temple of Pura Pemaksan Panti Batur Sari in the village of Werdhi Agung, it is necessary to collect data and accurate data through three techniques, namely:

1. **Observation technique**, observation of the object to be studied is carried out directly. Observations were made in Bolaang Mongondow Regency to Werdhi Agung village on January 15 to January 20, 2023, by coming and seeing directly to the Gelung Temple location. In this case it was found that the Gelung Temple is located in the temple area and separates the two areas in it, namely the middle Jaba and Jeroan.
2. **Interview.** Semi-structured interviews, namely before conducting interviews the researcher has prepared questions that will later be asked to informants. Data collection from various sources/informants is very diverse, so that the truth is tested, the data source triangulation technique is carried out. Interviews were conducted with relevant sources to obtain the necessary

data in the form of written record documents, sound recordings and images. Then from several interviewees, the similarity of perceptions was sought by comparing data or information and then analyzed using analytical interpretation which aims to get a common thread.

3. **Literature Study.** conducted to obtain written information in the form of results from previous research, journals and documents related to literature studies. The library referred to here is a source of information on various disciplines both from the Internet and the Manado State University library.

Qualitative data analysis was carried out before, throughout the research process, the data analysis technique in this study is to use the interactive model of Miles and Huberman (1992: 20) which includes:

1. **Data Collection**, the main purpose of research is to obtain data. When viewed from the data source, data collection is obtained through primary sources, and secondary sources.
2. **Data reduction**, namely the process of selecting, summarizing, simplifying the data obtained in the field which is so diverse. The results of interviews with sources are well reduced so that what is desired is in accordance with the aims and objectives of this study.
3. **Data Presentation (Display data)**, after the data is well reduced based on information from interviews concerning, form, function, meaning of ornaments or symbols, then the research results are compiled by attaching images related to the ornaments contained in Gelung Temple, then presented in qualitative descriptive form.
4. **Conclusion Drawing / Data Verification** needs to be done so that the data can really be accounted for. Verification aims to solidify

conclusions that are supported by valid evidence when the author returns to the field. Verification itself is a repetition activity that aims to stabilize, or search for data again quickly and thoroughly.

Research Stages

1. **Preparation Stage.** Preparing everything related to research, such as preparing research instruments.
2. The **Orientation Stage** is carried out directly to the research location to familiarize the problem with the research target, as well as to get to know and know the intricacies of the research location.
3. The **Exploration stage** is carried out to track data and facts related to the research focus.
4. The **Reporting Stage** is carried out after the data has been collected and analyzed thoroughly.

FINDINGS AND DISCUSSION

Environmental Condition of Werdhi Agung Village

In this study, researchers examined the form, meaning and function of the Gelung Temple building. The architecture is located in the area of Pemaksan Panti Batur Sari Temple which is not far from Puseh Temple, more precisely in Werdhi Agung Village, Central Dumoga Sub-District, Bolaang Mongondow Regency which is administratively part of the North Sulawesi Province.

1. Geographical Location

Werdhi Agung Village is located in Dumoga Tengah Sub-district, Bolaang Mongondow Regency. Werdhi Agung itself is located at an altitude of 110 meters above sea level and has an average temperature of 28°C. The distance from Werdhi Agung village to the District capital is 11 kilometers or can be reached by motorized vehicle ± 10 minutes -15 minutes. The distance from Werdhi Agung village to the Regency capital is 51 kilometers, while the distance from Werdhi Agung village to the capital of Manado

Province is 251 kilometers. Werdhi Agung village is also located on the meridian line 124°01'51.3" East and 0°33'15.0" North latitude.

2. History of Werdhi Agung Village

Werdhi Agung Village is a place where a group of people who carried out transmigration from the island of Bali settled due to natural disasters. This incident began in 1963, at that time there was an eruption of Mount Agung which affected the community around Mount Agung and even the Balinese people themselves. Related to the natural disasters that occurred, the government of President Soeharta at that time implemented the Transmigration program, there were 350 families who participated in the Transmigration program. They will travel to a place very far from the island of Bali that they never thought about before, precisely in North Sulawesi. On May 6, 1963, the 350 families were dispatched to North Sulawesi by ship, and finally on May 13, 1963 after a long journey they arrived in the lowland area of Bolaang Mongondow, West Dumoga District, when they arrived in the Dumoga valley, more precisely in Ibolian Village, the 350 families immediately occupied the mes or at that time it was called the Barracks provided by the government. Each Barak was inhabited by ± 5 heads of families, in the Barak the community settled for 2 years while preparing simple dwellings in the form of huts or known to the Balinese as Kubu. At that time to determine the name of the village, the community held a meeting, the results of the meeting agreed on the name of the village, namely Werdhi Agung, Werdhi Agung itself means Werdhi which means Gift or Grace and Agung means Great, so Werdhi Agung means a great gift or grace, given by God or Ida Sang Hyang Whidi Wasa. The meaning of Werdhi Agung Village is also inseparable from the story of the Journey of the Community who received the grace of surviving the Mount Agung eruption

disaster then in the midst of the disaster that still hit the community could live life and carry out the Transmigration program. In 1966 the community began to build facilities to support religious activities and community cultural activities, they began to build temples, Banjar and Subak, at that time also established the Pemaksan Panti Batur Sari temple. The temple is a place of worship for the Hindu community to worship Ida Sang Hyang Widhi Wasa.

I Nyoman Marayasa is the chairman or leader of Adat who was elected in 1967, the customary chairman himself has the task of regulating the course of Hindu activities in the village of Werdhi Agung at that time.

3. Language and Writing

Basically, people in Werdhi Agung Village still use their ancestral languages, namely Balinese and Indonesian, as the main languages in social life, but along with community mobility, they also use common languages that are often used in North Sulawesi to communicate with people outside the village. The Balinese language itself is classified into two, namely Majapahit Balinese or Bali Arya which is characterized by a more refined pronunciation and Bali Aga which is characterized by a more coarse pronunciation. Hindus and also the people of Werdhi Agung Village have a traditional literary heritage that originally developed on the island of Bali. Balinese script, also known as Hanacaraka.

4. Social Organization

Parisada Hindu Darma Indonesia is an assembly of Hindu organizations that oversees all community activities in a traditional village. The people of Werdhi Agung Village are more familiar with this organization as the Parisade of Werdhi Agung village united where this organization oversees 4 administrative villages and several banjars as indigenous groups. Parisade itself is led by the chairman of Parisade who is determined by election.

Banjar itself is a group of social units based on territorial unity, banjar generally has members or Kerama banjar numbering less than one hundred people. Social unity between Kerama banjar is strengthened by customary unity and religious ceremonies.

5. Technology

In the field of agriculture, the people of Werdhi Agung Village adopted a water management system from their home region of Bali, commonly known as Subak. Subak itself is a water management system that has been passed down by the ancestors of the Balinese people to the present day. In addition to the water treatment system, as the times develop, the community also utilizes technology in their agricultural systems such as tractors for plowing rice fields and fields, rontok as a tool for separating rice trees and grain, and mills to get the final product in the form of rice.

6. Livelihood System

Indirectly, the common livelihood of the people of Werdhi Agung Village is farmers, this is greatly influenced by natural conditions, where lowland areas have abundant water sources, not only farming the community also while raising livestock such as cows, chickens, ducks, and pigs are very important businesses to support the local economy. In addition to the general work done above, some of the people of Werdhi Agung Village also have special professions such as Carving Artists, Sculpture Artists, Bamboo Weaving Artists, and even many more professions that support religious activities.

Culture And Belief Profile of Werdhi Agung Village

The culture of Werdhi Agung Village is inseparable from the culture of Hindu society in Bali, the application of the Tri Hita Karana theory, namely human relations with God (parhyangan), human relations with others (pawongan), human

relations with the natural environment (palemahan) is always applied to maintain balance in the life of the universe. The community also still firmly believes in the law of karma pala which states about the causal law of a good deed will bring good results and vice versa. Human life in the present is determined by actions in the past/previous life, and actions in the present determine what is obtained in the future life. Like the culture of the tribes in Indonesia, the Balinese people in Werdhi Agung Village also have a culture with distinctive artistic values.

1. Dance Art

There are three types of dance that are commonly performed at every Holy day celebration or at every Spiritual activity of the community in Werdhin Agung Village, namely:

- a) *Pendet dance*, according to I Ketut Wardana (54 years old) this dance is a type of worship dance performed in the temple area during sacred Hindu rituals in Werdhi Agung Village. This dance is performed by several women wearing traditional Balinese clothing with soft movements with the beauty of the movements and the rhythm means welcome to Ida Sang Hyang Widhi Wasa or its manifestation in religious rituals.
- b) *Baris Gede dance*, This dance is also one of the sacred dances that is usually performed at sacred events in the temple area. According to I Ketut Wardana, the Baris Gede dance is a dance that tells the story of knightly valor where the movements illustrate the toughness of Balinese knights, Baris Gede dancers are also equipped with dancer costumes and spears. As the name suggests, the Baris Gede dance is usually performed with a line formation of eight to forty groups of male dancers.
- c) *Mask Dance*. There are two types of mask dances performed in Werdhi Agung village

- Barong mask dance which is usually performed at the Galungan holiday celebration, this Barong dance is depicted with Hindu mythological creatures, namely barong as a symbol of goodness / truth or Dharma. Barong dance is performed by two people using barong costumes and masks.
- Sidakarya mask dance like other sacred dances this dance is also performed at sacred events. According to I Ketut Wardana (54 years old) as one of the sidakarya mask dancers, he said that the sidakarya mask dance is performed at a large ritual as a symbol of activities that have been running properly, as the name Sidakarya means that a work or event has been achieved and can also mean that the ritual event has been completed properly. Sidakarya mask dancers usually wear costumes and masks of an old man with white hair. In the sidakarya mask performance, dancers usually give gifts in the form of money to children which symbolizes prosperity and welfare in the younger generation.

2. Fine Art

The fine arts activities of the Werdhi Agung village community are inseparably linked to the beliefs of the community itself. In the form of two-dimensional art, the application of fine art elements can be seen from symbols inscribed on flat fields such as cloth and paper which are widely used in every sacred ritual of the community. For example, ulap-ulap with rerajahan motifs that take the symbols of the creator (ongkara and swastika). In other art activities can also be seen in handicrafts that mostly take materials from nature such as, kelangsah which is woven from coconut leaves for fences, sokasi and baskets made of bamboo for storage and many other handicrafts.

Fine art in three-dimensional form can also be found in various architectures such as sculptures and various types of ornaments found also in Gelung temple which is currently the object of research.

3. Music Arts

- a) *Beleganjur* is a collection of sacred musical instruments used in spiritual activities of the Hindu community, especially in Werdhi Agung Village. Gambelan Beleganjur generally consists of musical instruments such as Gong, Kendang, Reong, Ceng-ceng, Flute, which are played by several people to accompany spiritual activities such as Ngaben / Ngeloras, Sacred dance accompaniment, Ogoh-ogoh accompaniment music, and many more.
- b) *Gerantang* or more commonly known as Rindik is a traditional Balinese musical instrument that is not as sacred as the Beleganjur gamelan. This instrument is made of bamboo which is selected and processed in such a way as to produce distinctive tones, rindik is usually played by beating using a tool called a pelvis.

4. Architecture and Ornamentation

The architecture and ornaments in Werdhi Agung village culture reflect the beauty, spirituality and rich traditions of the community, adopted from their ancestral culture on the island of Bali.

a) Architecture

Balinese architecture and ornamentation have unique characteristics, which create a distinctive artistic and cultural identity. According to (Gelebet, 1982: 1; Newmark & Thomson, 1977: 30-47). traditional Balinese architecture is one of the ethnic architectures, which is one of the architectural treasures of the archipelago. Distinctive features in traditional Balinese architecture can be found in the architecture of cult buildings or temples. Temple architecture tends to be symmetrical and based on geometric

principles. These temples often have several entrance gates with temples and shrines inside. The most common building materials used are stone and brick, with meru (tall conical shape) roofs.

b) Ornament

As explained by Ferdinand Pangkey, 2004 (125-128), ornament can be defined as something drawn, sculpted, or printed to support or enhance the quality and value of an object or work.

Ornament or relief is an important element in Balinese architecture. You will find beautiful wood and stone carvings in many buildings, both temples and traditional houses. Motifs such as leaves, flowers, animals, mythological creatures and Hindu gods and goddesses are often used in these ornaments. Ornamentation in traditional Balinese architecture is an important element in architecture which is a form that complements a field and has spiritual value, and adds artistic value to the building.

- Flora

Ornaments applied to parts of the building of the flora type are named according to their type.

- *Kekarangan*. Flora carving presents a form of decoration with a form of arrangement or design whose shape tries to approach the original flora form by emphasizing its beauty. Examples of this type of carving are Karang Simbar, Karang Bunga, and Karang Suring.
- *Keketusan*. Keketusan is a type of decorative variety that in its application takes plant species in the most important parts and is patterned repeatedly and stylized to add to its beauty value. Examples are Keketusan Wangga, Keketusan Bunga Tuwung, and Keketusan Bun-bunan.
- *Pepatraan*. Pepatraan is a type of carved ornament of foliage flora motifs (patra) with a combination of

flora motifs that are stylized and transformed into a form that adds to its beauty value. Pepatraan also in its application is usually stylized which can also be realized in a developing pattern, examples of floral pepatraan ornaments are Patra Sari, Patra wangga, Patra Bun-bunan, Patra Pidpid, Patra Punggel, Patra Samblung, Patra Pae, Patra Ganggong, Patra Batun Timun, Patra Sulus, and Patra Bun-bunan.

- Fauna

- *Kekarangan*. *Kekarangan fauna* Featuring a decoration in the form of a wreath, its appearance is expressionist, by changing it without leaving the original form of fauna expressed abstractly with a combination of aphorisms from flora so that it adds to its beauty. Most fauna carvings are depicted only in the form of a head.
- *Sculpture*. In the ornaments found in the architecture of Hindu holy buildings, there must be many statues or statues, which are often in the form of fauna in real life or fauna in Hindu mythology which has its own philosophical value and beauty. Such as the Lion statue, Ox statue, Turtle statue, Monkey statue, Garuda statue, and Dragon statue.

- Natural Forms

According to Gelebet, I Nyoman, et al, (2002): 387. Nature as decorative in the sense of natural objects as decorative material displays types of flora or fauna in a complete state as they exist in nature. Wooden trees are depicted complete with roots, trunks, branches, and leaves. In Hinduism, the elements of nature are called (Panca Maha Buta) consisting of five parts, namely, Apah, Teja, Bayu, Akasa, and Pertiwi, each as a liquid element, fire (light), air, space element (space/empty space), and solid element (land).

- Religion and Belief

The values contained in the teachings of Hindu beliefs are displayed in the forms of statues, reliefs, and rerajahan which are then applied to Hindu sacred buildings.

- Statue. In addition to adding aesthetic value to the Hindu holy building, the statue in its embodiment also contains many sacred values in its placement. Giant statues, sarwakala, with a fierce and haunted impression complete with weapons are always placed at the bottom according to their level of life. Human statues that symbolize the embodiment of the Resi, or religious priests and puppet statues are placed in the middle according to their level of life, namely the middle realm. While the statues of gods and their manifestations as awatara are depicted in a calm attitude, their placement at the top is in accordance with the main realm.
- Rerajahan. Rerajahan is a decorative ornament that has a sacred power that is considered to animate a building. Rerajahan can be in the form of wood carvings or reliefs on a flat plane that take the form of symbols of God carved on the upper Hulu wall of the padmasana or place of worship. Besides being realized in reliefs or carvings, rerajahan is also painted on cloth which is intended as a symbol of ceremonial facilities to animate a building.
- Religious Relief. The decorative variety that takes the form of carving on the wall in the form of Relief generally tells stories that contain symbolic and philosophical religious values. These reliefs usually tell stories about Mahabharata, Ramayana, Tantri and puppet stories which certainly contain values derived from religious teachings.

c) *Form*

All ornaments depicted on buildings, especially the architecture of sacred buildings/purples, are realized in forms, carvings, inlays, and lelengisan.

- Carvings, in the architecture of Hindu sacred buildings, are made in such a way as to clarify the elements of building types of carvings and sayings, flora and fauna to make them look more real and add to their aesthetic value. In contrast to the form of lelengisan ornaments which are basic forms or bases, the form of carved ornaments is more detailed and more refined.
- *Tatahan*, According to I Wayan Murti Tatahan is a type of ornament or decoration on the fields of sheet metal carved with patterns so as to cause translucent carvings, inlay is usually made with thin materials such as metal plates or zinc plates on the roofs of Hindu holy buildings that use zinc roofs. Tataham is usually made with plant patra motifs and basic fauna decoration motifs complemented by patras of plant species.
- *Lelengisan*, Gelebet, I Nyoman, et al, (2002): 337. Argues that lelengisan is a form of decoration without carving, the beauty of the forms of variations in the emergence and sinking of the fields of protrusion and sinking of certain parts. Lelengisan itself according to I Made Wita is part of a simple form of ornamentation that has not been improved or in the form of a raw material that has not been developed into further carvings.

Candi Gelung At Pemaksan Panti Batur Sari Temple

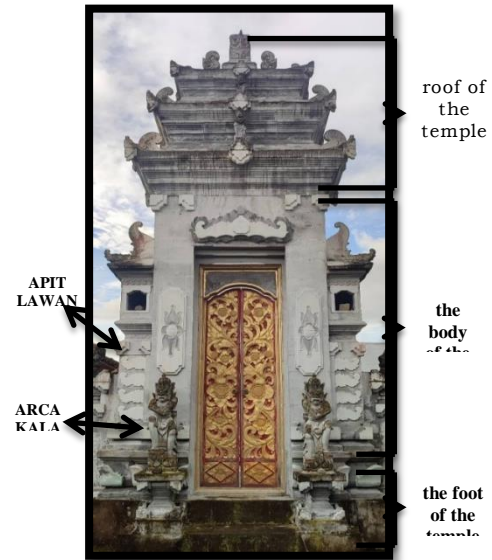
Candi Gelung is an architectural building in the form of a monument or gate that has a three-story roof decreasing upwards and at the top there is a crown-shaped Gelung or mudra that has four square sides. In Pemaksan Panti Batur Sari Temple, Gelung Temple is located in the temple area where this temple is the main

access to enter the Jeroan area from the Central Jaba area. This Gelung Temple has two sides facing north and south where the one facing south is the entrance from the Central Jaba with two guardian statues and the one facing north to the Jeroan area.

Pemaksan Panti Batur Sari Temple is a Hindu holy place that functions as a worship to God in its manifestation as the guardian of the water source on Mount Batur as a source of life. Judging from its history, the Pemaksan Panti Batur Sari Temple in Werdhi Agung village is inseparable from community transmigration in 63, based on the explanation of I Nengah Bandem, the Panti temple was built in early 1966 with 12 heads of families. In the beginning, the Panti temple stood on an area of 30 x 25 meters with the Pelinggih building or the temple building using makalaung wood.

1. Shape Of Gelung Candi At Pemaksan Panti Batur Sari Temple

I Made Wita (69 years old) also explained that the shape of the Gelung Temple takes the form of Mount Batur, where the mountain in Hindu belief is a sacred place as the abode of Ida Sang Hyang Widhi Wasa. In the belief of Balinese Hindus, the temple building is divided into three parts: the foot of the temple (Tepas or Bhurloka), the body of the temple (Batur or Bhuvaloka), and the roof of the temple (Sari or svarloka).



Picture 1. Candi Gelung At Pemaksan Panti Batur Sari Temple (Photo by I Komang Riski Jaya, 2023).

2. Temple Foot

In Hindu cosmology, the foot of the temple is called Bhurloka which can be interpreted as the underworld. In an interview with I Wayan Murti (48 years old) he said that in the structure of sacred buildings the temple foot can also be interpreted as Tepas or the bottom, as a support in a building. I Nyoman Yasa (54 years old) in his interview explained that what is meant by the foot of Gelung Temple starts from the foundation.

- a. *Landasan*, This part of the foundation is the foundation on which the temple building stands, this foundation is expected to be able to support, therefore this foundation is designed in such a way as to ensure its strength. When viewed from above, the foundation is rectangular in shape with the size of length × width × height (350 cm × 80 cm × 90 cm), the foundation also has three steps with each step 30 cm high.



Picture 2. Foundation or foundation at the foot Gelung Temple at Pemaksan Panti Batur Sari Temple(Photo by I Komang Riski Jaya, 2023).

- b. Karang Asti, or more familiarly known as elephant carving is one of the ornaments located at the foot of the temple at Gelung Temple. The selection of this coral asti according to I Nengah Wage Adnyana (47 years old), is the application of the form of Fauna ornaments, namely elephants where the head of the Elephant is abstracted in accordance with the decorative arts expressed with the form of grinning. Karang asti itself according to I Wayan Murti (48 years old), is an elephant coral, he believes that the placement of elephant coral should be at the base of the building, this is because the elephant is seen as an animal that has a large, muscular, and strong posture. In the puppet story, elephant is described as a god who is intelligent, wise and considerate in all his endeavors.








Picture 3. Karang Asti's lelengisan ornament on the the foot of Gelung Temple in Pemaksan Panti Batur Sari Temple (Photo by I Komang Riski Jaya, 2023).

3. Temple Body or Pengawak

In the structure of sacred buildings, Pengawak also means Batur, when viewed from the function of the gelung temple as a separator as well as connecting the central jaba area with the innards in the temple area in this pengawak there is a door or Kori. Results of an interview with I Wayan Murti (48 years old). In Hindu cosmology, the body of the temple or the caretaker is called Bhuvaloka, which means that the

middle world is a symbol of the middle world where humans are purified but still bound by worldliness. There are several ornaments found on the body of Gelung Temple that have their own shapes, meanings and functions.

Table 1. Ornaments on the Body of Gelung Temple Image source: Documentation of I Komang Riski Jaya. April 2023

No.	Ornaments on the Temple Body	Image
1.	Karang Tapel lelengisan ornament looks at the angle on the body of the Gelung Temple of Pemaksan Panti Batur Sari Temple. (photo I Komang Riski Jaya, 2023).	
2.	Front view of Karang Tapel lelengisan ornament on the body of Gelung Temple of Pemaksan Panti Batur Sari Temple. (photo I Komang Riski Jaya, 2023).	
3.	Lamak ornament on the body of Gelung Temple of Pemaksan Panti Batur Sari Temple (photo I Komang Riski Jaya, 2023).	
4.	Karang Boma on the body of the temple, above the door of the Gelung Temple of Pura Pemaksan Panti Batur Sari (photo I Komang Riski Jaya, 2023).	
5.	Combination of Mas-masan and Bun-bunan Patra on the Gelung Temple Door of Pemaksan Panti Batur Sari Temple (photo I Komang Riski Jaya, 2023).	

- a. *Karang Tapel*, is placed as a transition to the body of the temple. The form of Karang Tapel is the result of processing the decorative form of human thought, where Tapel according to I Ketut Wardana (54 years old), in Indonesian tapel means mask or face cover, where the shape of this face is stylized or stylized in such a way as to become the shape of the Tapel coral. Tapel coral ornaments are generally in the form of carvings having a form similar to Boma corals having a scary but smaller form with only the upper lip having four flat incisors and flanked by longer canines, bulging round eyes with a large but snub nose. I Nyoman Yasa (54 years old), explained that in addition to Karang Tapel ornaments in the form of carvings, Karang Tapel can also be made in the form of Lelengisan, this is what is applied to the gelung temple located in the area of the pemaksan panti batur sari temple.
- b. *Lamak*, According to I Nyoman Yasa (54 years old), lamak is not only used in Hindu ceremonies, but can also be used as decoration on the clothes of baris gede dancers. In addition, in temple buildings lamak is also often applied to ornaments as decoration to beautify, as found in the gelung pemaksan panti batur sari temple. In the gelung lamak temple, it is applied to the body of the temple which is found on the left and right flanking the door, the shape itself is rectangular with stylized corners and in the middle there is a flower motif. According to I Wayan Samiyasa in his thesis Study of the Function and Meaning of Lamak in Galungan and Kuningan Celebrations, lamak flower motifs in Hindu beliefs are interpreted as sincerity, purity, beauty and silence of conscience (2021: 57).
- c. *Karang Boma*, According to I Nengah Wage Adnyana (47 years old),

explained that if you pay attention to the Karang Boma, it has a shape resembling a giant head complete with decorations, with a scary face. Karang boma is made there are those who have hands and do not have hands, have long fangs and bulging eyeballs as if they want to come out of their eyes. He also said that Karang Boma has a thick philosophical meaning. Karang Boma can be symbolized as a means of cleansing (cleansing), from negative traits in the self which in Hinduism is called Sad Ripu (6 enemies in humans). The placement of this karang boma at the top of the entrance to the offal area is expected so that everyone who will carry out praying activities has been cleansed of thoughts and behaviors that are imperial in nature. Based on an interview with I Nyoman Yasa (54 years old), the making of this coral boma ornament was made simply following other ornaments on the gelung temple. This karang boma ornament is made without hands by combining patra Punggul or floral ornament carvings that take the basic form of liking paku, a type of plant with curved young leaves of ferns.


- d. *Pintu*, I Wayan Murti as the artist said that this door or kori has a slim shape with the frame at the top modeled to add a beautiful impression. The size of this door is 230 cm × 65 cm, of course this door or kori does not escape the touch of motifs that decorate it. On this door there are two patras that decorate it, namely:
 - Patra Mas-masan, is a type of patra that takes the form of gold flower pieces that are processed in such a way as to fill a square field, patra mas-masan itself has the meaning of prosperity, or welfare where everyone who passes through this door is expected to get positive energy or welfare.
 - Patra Bun-bunan, is a type of proverb that can vary in various types of flora




classified as bun-bunan or in Indonesian (stem type plants that generally creep). It is repeatedly patterned between flowers and leaves and strung on creeping stems. This bun-bunan patra is applied to the entrance of the gelung temple almost 80% of the door ornament composition.

4. Temple Roof

In gelung temples, the roof is in the form of three parts arranged conical upwards and at the top there is a crown (mudra or gelung). I Nengah Bandem (77 years old), explained that the making of the temple roof which has a three-cornered shape has a meaning as a place where God or the embodiment of Ida Sang Hyang Widhi Wasa resides in three embodiments, namely as Trimurti (Brahma, Vishnu, Shiva). In Hindu cosmology, the roof of the temple is called svarloka, which can be interpreted as the upper world. This is the abode of the Trimurti gods and the spirits of ancestors who have been purified and are no longer bound by the influence of worldly ties. I Nyoman Yasa (54 years old), also said that the shape of the roof of the temple which is three stacked and conical to the top is described as a high mountain, where in Hindu belief a high place is the abode of Ida Sang Hyang Widhi Wasa.

Table 2. Ornaments on the Temple Roof. Image source: I Komang Riski Jaya documentation. April 2023

No.	Ornaments on the Temple Roof	Image
1.	Karang Simbar Ornament on the Front Roof of Gelung Temple of Pemaksan Panti Batur Sari Temple, (photo I Komang Riski Jaya, 2023).	

2.	Karang Simbar Ornament on the Roof corner of Gelung Temple of Pemaksan Panti Batur Sari Temple, (photo I Komang Riski Jaya, 2023).	
3.	Batun Timun ornament on the connecting part of the roof level of Gelung Temple of Pemaksan Panti Batur Sari, (photo I Komang Riski Jaya, 2023).	
4.	Murdha and Gelung on the topmost part of the roof of the Gelung Temple of Pura Pemaksan Panti Batur Sari, (photo I Komang Riski Jaya, 2023).	

a. *Karang simbar*; adopts the shape of a plant or type of flora in the form of leaves. According to I Nengah Bandem (77 years old), karang simbar is an ornament that resembles the shape of an apah plant or andong, a type of foliage plant that is usually used as a hedge. In karang simbar ornaments are usually depicted with leaf petals arranged in such a way and placed in the upper corner so as to create the impression of leaves unraveling downward which adds to its beauty value. I Nyoman Yasa said that the karang simbar on this gelung temple is located on the roof of the temple and in the connecting area of the roof and body of the temple, on the roof of the temple there are 6 karang simbar at each level of the roof and in the connecting area of the karang simbar there are four at the front and four at the back. *Batun Timun*, Menurut I Wayan Murti ornamen ini memadukan antara bentuk ornamen geometris belah ketupat dan lingkaran yang dipolakan

berulang-ulang sehingga menyatu dan membentuk seperti hiasan kalung.

- b. The term *murdha* itself comes from the Sanskrit "*mūrdhā*" which means 'head' (Mardiwarsito, 1981: 357). This definition of *mūrdhā* will be easier to understand if we see *murdha* as an ornament at the top that resembles a crown on the head. The basic form of the *murdha* ornament on *candi gelung* is square in plan with a curved decoration at the top that resembles a crown and has a tapered or conical part on the head, when viewed the *murdha* has the same appearance on all four sides. I Made Wita explained that *murdha* means holy which must be placed above which is described as a crown on the head, in addition to describing beauty and luxury, *murdha* is also symbolized as the embodiment of the god Shiva the god of the universe in Trimurti.

5. Apit Lawang

Apit lawang is a *peinggih* or building that is the place where *Bhatara Kalla* or Lord *Ganapati* resides with *Bhiseka* who serves as *Pecalang* (Andayani, 2015: 45). *Pelinggih apit lawang* found in the *Pemaksan Panti Batur Sari* temple is located on the left and right attached to the *gelung* temple. In the *apit lawang* building there are also some of the same ornaments on the *gelung* temple such as *karang tapel*, and *karang simbar*. In addition to these two ornaments, there are also other ornaments, namely *Patra Punggel*.

According to I Wayan Murti, the *patra punggel* found on the *apit lawang* of *gelung* temple takes the basic form of flora, namely the shape of a fern or fern leaf that curves upwards. The *patra punggel* on this *apit lawang* is arranged vertically as many as four petals of fern leaves. At the top of the *apit lawang* there is a square-shaped *gedeng* that has a building-like space with a roof that functions as a place for the guardian or *pecalang* of *Bhatara Kalla* or Lord *Ganapati* with *Bhiseka*.



Picture 4. Apit Lawang on the Gelung Temple of Pemaksan Panti Batur Sari Temple (Photo by I Komang Riski Jaya, 2023).

6. Statues

When viewed from the realization of this *gelung* temple, there are two types of statues or statues that have their own forms and purposes, among others:

- a. *God Statues*, On the roof of the *gelung* temple there are four statues or statues of gods. These statues are found on the first and second levels, on the roof of the first level of the *gelung* temple the statue or statue of this god is located in the middle above the coral symbols on the front and back of the temple. It has the form of a god with his right hand in front of his chest complete with Balinese clothing ornaments with a height of 30 centimeters. Likewise, on the second level, the roof of the *gelung* temple has the same statue as the first level, but the meaning is different on the first level, the statue is interpreted as the embodiment of the god *Brahma* as the creator, while on the second level it is interpreted as the god *Vishnu* as the caretaker of the universe (Interview with I Made Wita, May 10, 2023).
- b. *Kala statue*, According to I Made Wita this *kala* statue is depicted as a guard named *Dorakala Mahakala* or also called *dwarapala* where *Nandiswara* or

Dorakala is on the right (left of the gate) and Mahakala is on the left (right of the gate). Dwarapala has a giant form with a scary face with bulging eyes and long canines with a sturdy posture with a vigilant attitude, besides that it has a meaning as a guard. According to I Nyoman Yasa (54 years old) dwarapala is a reflection of humans who want to enter the temple area. From the look on his face, humans are reminded to always introspect themselves before entering the temple area. He is always reminded to clean himself, thoughts, words, and deeds, which also means that humans who enter the temple area must let go of all the vices.



Picture 5. God Statue on the Front Roof of Gelung Candi Pemaksan Panti Batur Sari Temple (Photo by I Komang Riski Jaya, 2023).



Picture 6. Two Kala Statues on the Front Gelung Candi Door of Pemaksan Panti Batur Sari Temple (Photo by I Komang Riski Jaya, 2023).

CONCLUSION

Based on the results of the discussion that has been carried out, the Gelung

Temple located in the Pemaksan Panti Batur Sari Temple area is a Hindu architectural work in the Werdhi Agung village community, with a temple shape that takes the form of symbolizing a high mountain and has a conical roof. This is a reflection of the close relationship between humans and nature, human relationships with others, and human relationships with the Creator.

Gelung Temple has three parts to the temple building, namely the temple foot (Bhurloka), temple body (Bhuvaloka), and temple roof (svarloka), with ornaments that characterize Balinese architecture in each part. The ornaments on Gelung Temple are mostly realized in the form of lelengisan ornaments.

Hindu religious leaders, particularly in Werdhi Agung village, are encouraged to enhance community understanding, especially among the younger generation, about Hindu-inspired architectural buildings. Conducting lectures such as Dharma discourse or Dharma tula would be an effective means to disseminate knowledge about the significance of architectural structures like the Gelung Temple at Pemaksan Panti Batur Sari. This educational initiative can contribute to cultural enrichment and foster a deeper appreciation for the religious and aesthetic aspects associated with these structures.

The findings of this study should be made accessible and beneficial to a broader audience. Researchers, educators, and individuals seeking literature on Hindu-inspired architectural buildings, specifically the Gelung Temple, can benefit from the insights presented in this research. The dissemination of this knowledge can contribute to academic pursuits, cultural preservation, and further research endeavors in related fields.

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