

TRI HITA KARANA A CONCEPTION IN CONDUCTING BALINESE ARTS

By: I Made Marjaya

Abstract: Art is one from seven culture elements that show the identity of a nation because it has special characteristic which is bringing an unique experience that improve by its own and stay save inside the artist that create it. The prominent power in conducting art thing is beauty. Every creation of art is always base on ethics (act value), logic (truth value), and aesthetics (beauty value). Also in creating an art thing must fulfill three elements which are *satwam* (truth), *siwam* (greatness) and *sundaram* (beauty).

Tri Hita Karana is three basic elements that can bring happiness (peace). Those three elements are *parhyangan* that contain meaning the relationship between human with the God (Ida Sang Hyang Widhi), *pawongan* which is the relationship between human with fellows, and the third is *palemahan* which has meaning the relationship between human with the surroundings. Those relationships must be equal integrally in Hindu cosmology. The world divided into three which are upper world called *suarga* as the place of Gods, middle world called *bhuwah* or *bhuwah loka* as the place for human, and under world called *bhur loka* as the place of evil spirits known as *bhuta kala*.

The implementation of Tri Hita Karana concept in conducting Balinese arts can be seen from the variety of art elements which the object and the inspiration taken from the universe such as art of dancing, art of karawitan, art of puppetry and fine art. All the art things always performed in religious ceremony of offering (relationship between human and God), humanity activity (relationship between human with fellows) and preserving the universe (relationship between human and the surroundings)

Key word: Tri Hita Karana, Art

1. Introducing

Art is one of seven culture elements that show the identity of a nation because it has special characteristic which is bringing an unique experience that improve by its own and stay save inside the artist that create it (Soedarso, 1990:63)

An art is also the ancestor's idea, sense and intention results which are inherited from generation to generation since the human civilization exist. Balinese art that inspired by Hindu always improves in accordance to the development of the society that supports it. An art is created to keep the balance of live based on Hindu, and also convinced has power to attract every one to enjoy it. The basic power in conducting art thing is beauty or known as ethics. Every creation of art is always base on ethics (act value), logic (truth value), and aesthetics (beauty value). Also in creating an art thing must fulfill three elements which are *satwam* (truth), *siwam* (greatness) and *sundaram* (beauty).

Art is the expression of human soul which implemented in art form which are classified into four main groups which are art of performing, fine art, art of media recording and art of literature. The art of performing has meaning an art that the expression conducted by performing acts because the art moves on space and time. That is way it called only temporary art, an art that is not durable and gone when the art has already been performed. An art of performing covers art of dancing, art of music, martial art and art of drama. Fine art has meaning an art that the expression fall into two or three dimensions, and the art form has a visualization and static characteristic. Fine art included art of painting, sculpture, art of graphic, artistic skill, advertisement art, architecture art and decoration art. Art of media recording is audio-visual art and the realization is the existence of recording art. Media recording art covered film, video and audio computer art. Art of literature is writing work, if compared to other writing work, has various characteristics of superiority like authenticity, artistic, transferred in contents and the expression. Art of literature covers novel, short story, epic, lyrics and also recitation art (Bandem, 1996:1)

An art also has wide and limited meaning. In wide meaning it is an art that related to the human skill such as writing a poem, making shoes, or predict the incoming of sun eclipse. Further more the art in limited meaning is used in a special class of skill includes

the product called the fine arts such as art of painting, art of music, art of dancing, shadow play puppetry art, architecture art etc (Marajaya, 2004:11)

For Balinese society, performing an art is a tribute (*yadnya*), which can be offered to the God (Ida Sanghyang Widi), and for the physical needs, so that through an art a person can be prosperous. Therefore wherever they are and whatever they do, the balance of live concept will always become the main basic. According to the philosophy and logical in *prakempa* manuscript, the human balance of live concept can be materialized into several dimensions such are:

(1) The human balance of live in single dimension, is the balance of live based on *mokshartam jagaddhitaya ca iti dharma* philosophy; (2) The human balance of live in dualistic dimension, which is believe of two massive powers like bad and good, night and noon, man and woman, north and south, real and illusion etc; (3) The human balance of live in third dimension, which is believe to the existence of three elements of life such as *tri murti, tri loka, tri aksara, tri sakti* etc; (4) The human balance of live in fourth dimension, which is believes to the four powers of life such as *catur lokapala, catur asrama, catur purusa arta* etc; (5) The human balance of live in fifth dimension, which is believes to the existence of five powers of life, *panca mahabhuta, panca sradha, panca yadnya* etc; (6) The human balance of live in sixth dimension such as *sadripu, sad rasa* etc; (7) The human balance of live in seventh dimension, which is the human balance of live that believed to the seven conceptions, such as *sapta wara, sapta loka* etc; (8) The human balance of live in eighth dimension, which is the human's believe to the eight powers such as *asta iswarya*; (9) The human balance of live in ninth dimension, is that human must believe with the existence of nine elements in balance such as *dewata nawa sanga*; (10) The human balance of live in tenth dimension, which is believe to the existence of ten elements in balance such as *dasa aksara* (Bandem, 1986:11).

From the above ten human balance of live, beside the *rwa bhineda* concept that often used by an artist in his art work such as Mahabharata tale with the existence of Pandawa as goodness symbol, and Korawa as badness symbol, same with the Balinese traditional music compatibility of *ngumbang-ngisep* term and also *polos* and

sangsih hit (Rai 2001:149), there is also a balance of live concept known as *Tri Hita Karana* conception.

As we know the balance value is one condition to create the human sustain of live in society relationship, have a nation, and have a country. *Tri Hita Karana* means three basic elements that can bring us happiness (peace). Those three elements are *parhyangan* that contain meaning the relationship between human with the God (Ida Sang Hyang Widhi), *pawongan* that is the relationship between human with fellows, and the third is *palemahan* which has meaning the relationship between human with the surroundings. Those relationships must be equal integrally (Rata, 1996: 227)

Based on basic philosophy that base space structuring on which is macro-cosmos, and orientation of yard structuring *Kaja-Kelod* and *Kangin Kauh*, and the existence of worship to Gods of world (God of mount, God of lake, God of the ocean etc, therefore a *parhyangan* contain meaning the human adaptation pattern toward surroundings especially perceptual sphere that put effect to the behavior sphere. In this term the human that actually actualize macro-cosmos (universe) into *parhyangan* space structuring structure (micro-cosmos) to create balance, compatibility and the harmony of live. As Robert Heine Geldern (1982):2) stated before, the important meaning of balance and harmony in life of human in the micro world (earth) with macro world (universe) is backed by a belief that human always there under the influence of universe powers (macro-cosmos). The powers can produce prosperity or welfare or destruction. The human adaption is conducted to preserve the balance, compatibility, and the harmony of live between human and the God, human with fellows, and human with the surroundings.

Based on the above phenomena, *Tri Hita Karana* Conception is very interesting to discuss related to the life of conducting arts in Bali. Therefore this writing will try to define how the *Tri Hita Karana* conception implemented into Balinese art activities especially art of dancing, Karawitan art, shadow play puppetry art and fine art.

II. The Understanding of Tri Hita Karana Conception

Tri Hita Karana contains meaning of human adaptation pattern toward perceptual surroundings that put effect to the behavior sphere. The surroundings adaptation strategy is to preserve the

balance; compatibility and the harmony live between human with fellows, human with the surroundings and human with the God (Wardi, 2001:73)

From terminology point of view “Tri” means three, “Hita” means prosperous or happiness and “Karana” means motives. So tri Hita Karana means three elements cause the appearance of happiness or three factors to create physical and spiritual prosperity or happiness. In Hindu society sphere in Bali, there are three elements or factors covers *parhyangan* (element sphere and spiritual value), *pawongan* (socio-cultural element /sphere), and *palemahan* (physical sphere). Those elements and values can also be identified as energy/ power soul and physical (Bapedalda, 2003:4)

Parhyangan aspect connects with the harmony of live between human and the God. In daily life a human is expected to keep harmonic interaction with the spiritual elements expressed in shape and ritual system will be reflected in human activity or behavior toward Hyang Maha Kuasa (the almighty God). The actualization reflected form the partnership principal in life. *Palemahan* aspect is the harmony between human and natural surroundings (ecology). For the first time the culture ecology approach was conducted by Julian H Steward (1950). He use the term of *cultural ecology*, has meaning a science that study how human as living creature adaptive themselves in a certain geographic sphere (Poerwanto, 2000:68)

Harmonic relationship between human and natural sphere expected to follow the Tri Mandala concept, which are prime area (*utama mandala*) to conduct worship, middle space (*madya mandala*) used for house building, and backyard of the house (*madya mandala*) designed as an open area.

Based on the regulation no.23 year 1997, the natural sphere is the unity of space with all the things, energy, condition, and living creatures included human and his behaviors that put effect to the continuity of life and human’s prosperity with other living creatures (1997:1)

III. Tri Hita Karana in Balinese Performing Art

In Hindu cosmology, the world is divided into three which are upper world called *suarga* as the place for the Gods; middle world called *bhuwah* or *bhuwah loka* as the place for human, and under

world called *bhur loka* as the place for evil spirits or *bhuta kala*. In order to maintain the peace in middle world, the human must keep the balance between the occupants in the three worlds. That is why several offerings or religious ceremonies must be conducted for the occupants in the three worlds, such as *dewa yadnya* and *fitra yadnya* for the upper world occupants like Gods and ancestor spirits, *resi yadnya* and *manusa yadnya* for middle world occupant, like human and *resi* (spiritual leader), and the last *bhuta yadnya* for under world occupants like evil spirits (Soedarsono, 1999:31)

In conducting the ceremony beside *sesaji* (offering) as prominent media, it also must be completed with *Panca Suara* that consist of five sounds which are ; (1) spell/weda ; (2) *gamelan* sound ; (3) *kidung* ; (4) *badjra/genta* sound ; and (5) *kukul* sound. Among those sounds two of them are *gamelan* and *kidung* sound that become part of the art performance. Beside, to complete the the ceremony process it need several sacred dances such as Pendet dance, Rejang Dewa dance, Baris Gede dance to call for the Gods. In the ceremony process there is also Wayang Lemah and Topeng Dance performance included Topeng Panca and Topeng Pajegan. Topeng Panca dance is performed by five dancers; meanwhile Topeng Pajegan dance is performed by one dancer appropriate with the character in the play which is performed. To add the shine of the ceremony, for the three next days known as *Ida Bhatara Nyejer*, several kind arts such as *Wayang Kulit*, *Arja*, *Topeng Prembon*, *Lepas Dance*, *Gong Lelambatan*, *Pesantian* and many more were performed. Beside those art activities have a purpose of *ngayah* (voluntary activity), it is also to entertain the society and *pemedek* that come (*tangkil*) to the temple where the ceremony conducted.

On May 17th, 2008, ISI Denpasar has conducted a religious ceremony (*piodalan*) in Ardha Nareswari Temple, coincided with *Tumpek Wayang* day on *Saniscara Kliwon*, *Wuku Wayang*. During the ceremony process several art performances were conducted by its students and lecturers such as *Wayang Lemah*, *Gamelan*, *Pesantian*, *Gambuh Art*, Rejang dance, Baris Gede dance, Telek dance, *Barong* and *Topeng Sidakarya*. The Gambuh dance performance beside had a purpose to *ngayah*, it also one effort to preserve it existence (Kusuma Arini, Bali Post Sunday, June 1st, 2008 page. 1)

The next day on Sunday night, May 28th, 2008, Calonarang was performed that special displayed Calonarang classical musics

which are seldom to perform in Bali. And also the election of “Ayu Pelung” theme for the first time performed a story off Calonarang story that usually appoint Walu nateng Dirah story from Java.

According to ISI Denpasar rector, I Wayan Rai (Bali Post, Saturday May 24th, 2008 page. 6), the celebration of *Tumpek Wayang* is the application of *Tri Hita Karana* concept which are the relationship among fellows (*pawongan*) that can be seen from the involment of all ISI Denpasar academic staffs in the ceremony process from the beginning until it end. The relationship with the surroundings (*palemahan*) can be seen from the partnership relation between ISI Denpasar with the surroundings reflected from the participation of *Sekaa Gong Banjar Lebah* that make the ceremony (*piodalan*) in ISI Denpasar successful. It also proofed strong relationship of ISI Denpasar with surroundings. Meanwhile the relationship with the *parhyangan* (The relationship between human with Tuhan Yang Maha Esa) can be seen from the activity of the ceremony (*piodalan*) itself, proofed that ISI Denpasar keep participating in preserve the *taksu* of Bali, did not forget to worship God, as grateful attitude for God’s generosity with all his blessing to arts.

3.1 Tri Hita Karana in Art of Dancing

Art of dancing that based on movement is an expression of human soul, so appears rhythmic and meaningful movements. Art of dancing is ancestor legacy that keep to develop appropriate with the century improvement. The art of dancing in the beginning was created to worship the Gods which are believed can give happiness in matters of the inner self and the outer world. So that every religious ceremony in Bali art of dancing always becomes part of the ceremony itself. Such *piodalan* ceremony for the example, several dances were performed like Rejang dance, Pendet dance, Baris Gede dance, Baris *punia* dance performed in *nyekah/ memukur*) etc. The function of those dances is as an offering to the God which usually conducts in holy places like Temple, Merajan Agung, Balai Banjar, Balai Desa etc. The dance movements based on the Gods like *mudra* movement which is created in Siwa Nata Raja dance, Rejang dance, Snaghyang dance and others. If it connected to *Tri Hita Karana*, the dances become the sign of human adaptation to the God (*parhyangan*).

Besides that, art of dancing also takes movements of human activities, for example, inspired of fishermen, was created Nelayan Dance, from weave activity, was created Tenun Dance, in the war square, was created Yudapati Dance, from farm activity, was created Tani Dance, for welcoming guest, was created Gabor Dance, Panyembrama Dance, Puspawresti Dance, Puspanjali Dance, and etc. These dances have function to humanitarianism activity, so that those dances are classified into skuler dance that more accentuates aesthetical. The dances are usually performed on important events like anniversary, exhibition, national day, and as performing art to support tourism development (*seni pertunjukan wisata*) (Ruastiti, 2005:1), (Soedarsono, 1999:95). This relationship gets horizontal character to prevent harmony, congruity, and balance between human with fellows. In *Tri Hita Karana* is called *pawongan* terminology.

Besides art of dancing has function for offering and humanitarianism activity, also the importance thing to preserve environment. Some types of dances which are created by taking movements from animal and plant movements. Kijang Kencana Dance is inspired by deer movements, Manukrawa Dance is inspired by Manukrawa bird movements, Belibis Dance is inspired by Belibis movements, Cendrawasih Dance is inspiration of Cendrawasih bird movements, Merak Dance is inspired by Merak bird, Barong Dance is inspired by tiger movements, and etc. In Balinese dance there are some movements that are taken from animal movements such as *lelasan megat yeh. gelatik nuut papah* (Legong Keraton Dance), *ngrajasinga* (palegongan), *kidang rebut muring* (Jauk Dance), *kipekan capung* (Barong Dance) and etc. While the movements that are taken from plant movements are *selayar-seloyor* (Sanghyang Dance), *ngurat daun* (Baris Dance) and movements that taken from the world are *ngombak segara* (Perempuan Dance), *ngelangkar gunung* (Baris Dance), and etc. All type of dances that take movements of environments in *Tri Hita Karana* conception is called *palemahan* concept, a balance and harmony relationship between human with surroundings.

3.2 Tri Hita Karana in Art of Karawitan s

Karawitan is art that its media can be through sound that is produced by tools in a *gamelan* ensembles. Those are Gong Kebyar Gamelan (made by bronze), Angklung (made by bronze and

bamboo), Gender Wayang (made by bronze), Jogged Bumbung (made by bamboo), Slonding (made by iron), and etc. Besides the resulting sound from tools or usually called instrumental music, also can be produced by human's vocal, that called by vocal voice art or vocal music. The ritual ceremony for Balinese gamelan artistry is usually done each six-month (210 days) that is on *Tumpek Krulut* day, on *Saniscara Kliwon*, *Wuku Krulut*, so that at the Puputan Square had been performed a variety gamelan in format of *Ngider Bhuwana* to celebrate *Tumpek Krulut* day as form *bhakti* homage to The God (The God of gamelan).

In art of karawitan, according to the faction, song (*gending-gending*) or Balinese music instruments (*tabuh*) can be divided into two parts, those are; (1) *Tabuh Petegak* (concert); and (2) accompaniment *Tabuh*. *Tabuh Petegak* is usually performed in the beginning of the performance like dances, dance drama (sendratari), Drama Gong, Arja, Janger, Joged Bumbung, etc. *Tabuh Petegak* consist of three parts, those are *pengawit*, *pengawak*, and *pengecet*. The sample songs (*gending gending*) or *tabuh petegak* are; Tabuh Pisan, Tabuh Telu, Tabuh Pat (Semarandana, Bandasura, Ginanti, Sekar Layu, Gari, Jagul, Banda Sura, etc.), Tabuh kutus etc. Generally *Tabuh Petegak* is palyed to accompany ritual ceremony as *Piodalan*, *Ngenteg Linggih*, *Bhatara Turun Kabeh*, ceremony of *Pancawalikrama* (five year once), ceremony of *Ekadasaludra* (centenary once), and etc. While accompaniment *tabuh* is Balinese music instruments (*tabuh*) or song (*gending*) that is played to accompany performance of the dances such as Rejang Dance, Baris Gede Dance, Topeng Sidakarya Dance, etc. Thus *tabuh petegak* and accompaniment *tabuh* above is subject for offering to The God, so will be happened the harmonious relationship between human with God (Ida SanghyangWidhi). In *Tri Hita Karana* conception is called *parhyangan*.

Besides that, there is *tabuh petegak* or creation like; Tabuh Gari, Kosala Arini, Kebyar Ding etc., while accompaniment *tabuh* like Sekar Jagad Dance, Oleg Tamulilingan Dance, Truna Jaya Dance, Dance Drama (sendratari), Drama, Arja, Janger, Joged Bumbung, and etc, that is performed on festival, competition, parade, and for tourism performance, therefore this *tabuh* is clasified as *balih-balihan* that more show aesthetic aspects. So that it has function as education, explanation, and entertainment. Therefore art

of karawitan has function to prevent the balance between human with fellows, in *Tri Hita Karana* conception is called *pawongan*.

In spite of *tabuh or gending gending* creation that is inspired of universe voices, like voice of rain, is composed Hujan Teduh creation *tabuh*, bird's voice in the morning so is composed Manuk Anguci *tabuh*, Goak Macok by *sekaa* Gong Pinda, from Gianyar regency that was popular on 70an year decade. Beside that, there is Tabuh Telu Buaya Mangap, Tabuh Telu Gajah Nongklang, Tabuh Telu Sekar Gadung, and another that is inspired by animal and plant movements that popular was played by *sekaa* Gong Gladang, from Badung regency (now Denpasar) on 70an year era, and that *tabuh* is still eksis till now. Bleganjur gamelan that is played to accompany *Mecaru* ceremony (Bhuta Yadnya), that is ceremony to clean up the environment from (evil) *Bhuta* and *Kala*, and ogoh-ogoh parade on *pengerupukan* day (one day before Nyepi day) is to drive out *Bhuta* and *Kala*, as indication that there is balance and harmony relationship between human with the surroundings through art of karawitan. In *Tri Hita Karana* conception is called *palemahan*.

3.3 Tri Hita Karana in Puppetry

Wayang performance has theatre character totally, because consist of some art elements like art of dance, art of *tabuh*, art of literature, art of voice, fine arts, and art of drama. Someone who plays *wayang* is called *dalang*, and if its ability exceeds a dalang or can lead the ritual ceremony, he/she called Ki Mangku Dalang. Among all of the artistries, art of puppetry is included the most complex of art and hard to be studied, so more male than female be a *dalang*. The difficulty of the *dalang* is language ability, differentiating voices of *wayang* performance, palying *gender*, sounding *cepala* and moving shadow puppet (*tetikesan*).

The *wayang* performance in Bali is more concerned by ritual ceremony. Those are *Wayang Sapuh Leger* (to *ngruwat* a person that was born on wuku wayang with story of Bhatara Kala runs Sang Rare Kumara), *Wayang Sudamala* (to *pengruwatan* with the story of Kunti Seraya), *Wayang Lemah* (the shadows puppet that is played in the afternoon), and *Wayang Peteng* (the shadows puppet that is played in the enening).

According to its function, therefore *wayang* performance has function as *wali, bebali, and balih balihan*. The *wayang* performance

as *wali* is like *Wayang Lemah* in generally as a part of the ceremony, so *Wayang Lemah* is played at the moment of ceremony process. The acts (*lakon*) that are used in *Wayang Lemah* as *Kunti Yadnya*, *Bima Suarga*, *Tualen ke Suarga*, and etc. So that the function of this *wayang* is for tribute to the God, therefore in *Tri Hita Karana* conception is called *parhyangan* to prevent the relationship between human with The God.

Beside *wayang* is performed for need's ritual ceremony, *wayang* is also performed for the politics purpose, promotion a company product like performance of *wayang* Cenk Blonk at all regencies in Bali in order to Kimco's vehicle shine (on June 1st-29th 2008), performance in order to HARDIKNAS day (on May 2nd 2008 in Puputan Badung), performance in Pasar Oleh-Oleh, performance in Hotel and Restaurant, performance in PKB, performance on the company anniversary, the final examination etc. This artistry activity has function for education, explanation and entertainment to society. In its connection with *Tri Hita Karana* conception, therefore is called *pawongan*, which is the harmony relationship between human with fellows. The story of the performance usually take the main story of Mahabharata and Ramayana.

Beside that, *wayang* is also played in the ritual ceremony which is Meceru (*Bhuta yadnya*) with story of *Bima Dadi Caru* (*Detya Baka*), *Merdah Dadi Caru*, etc. which aims to clean up the environment from *Bhuta* and *Kala* that stay in the bottom the earth (*Bhur loka*). The other activity that is connection with environments is *wayang* performance every month on the year of 2006 in Jembrana regency in order to environmental safari that aims to prevent environment and forest. The function of this performance is giving information to society for jointly prevent environment continuity.

The dalang of I Made Sidia had performed the contemporary *wayang* performance about the Bombs Bali in 2002, at the Grand Zero Legian, Kuta, Bali that aims to revive and comforts society that experiences stress and trauma on blasting happening gigantic on that time that cause environmental damage. All performances if connected by *Tri Hita Karana* conception, therefore is called *palemahan*, to prevent the balance and harmony relationship, between human with surroundings through art of puppetry on macro level (universe) and micro (earth).

3.4 Tri Hita Karana in Art of Voice

Art of voice has a meaning as art of vocal, in Bali is well known as *matembang* or *makidung*. *Matembang* or *makidung* activities can be done by male and also female, be different to art of karawitan and art of dance. Art of karawitan is dominated by male, meanwhile art of dance is dominated by female. The activity of voice art it doesn't know room and time, so can be done whereabouts and any time, as a habitual someone singing in bathroom, river, rice field, or anyplace there is chance to practice it. Art of voice that accompanied by a popular band is called Balinese pop song, meanwhile art of voice that accompanied by *Geguntangan* ensemble is called *Pesantian*.

Balinese *pesantian* during two decades since 1990an experiences developing quickly. Evenless there are many local TV stations that has special *pesantian* program. Beside existence of TVRI Bali (previously TVRI Denpasar), Bali Tv (2002), Dewata TV (2007), Jimbarwana TV (2007), existence of radio also has important media as electronics media. In Bali there are a lot of radio station which broadcast *pesantian* art activity, one of the famous radio is RRI Denpasar with the program “ *Canang Gantalya* ” that is broadcasted since 1991, meanwhile TVRI Denpasar is since 1990an (Darma Putra, 1998: 19). So that electronic media has important share in dig up, keep up, and develops art of voice in the form of *Pesantian* and also Balinese pop song.

The function *Tembang* or *Kidung* in Bali is very close with the ritual ceremony that is spelled out by *Panca Yadnya* those are; *Dewa Yadnya* , *Manusa Yadnya*, *Fitra Yadnya*, *Rsi Yadnya* , and *Buta Yadnya* . In *Dewa Yadnya* activity or *piodalan* is often been sing *Kidung* *Wargasari*, *pupuh* *Sadpada* *Ngisep* *Sekar*, *wirama* *Mredukomala*, *wirama* *Totaka*, and etc (Repet, 2003:7) its aim to accompany the ceremony processes. The words and lyrics of *Kidung* is adjusted by ceremony procession for example while *metirta* there is lyrics *turun tirta* and etc. It is done as homage reveals to The God / Ida Hyang Widhi, it is a characteristic that there is harmonious relationship between human with The God, in *Tri Hita Karana* conception is called *parhyangan*.

Beside that, art of voice activity in form of *pupuh*, *wirawa*, *kidung*, etc. is also often sing by a mother to sleep her baby as sign of affection felling like *gending* “Putri Cening Ayu” etc. The art of

voice activity in electronic media besides to comfort society, also give information about philosophy, *tatwa*, manner, and etc. This activity to establish the harmony relationship among humanity, so will be happened an interactive between singer (someone who sing *tembang*) in the studio with audience in the home. In *Tri Hita Karana* conception, the balance and harmony relationship is called *pawongan*. Such too *gaguritan* that take a theme of environments like *geguritan Cangak*, *Angsa teken Empas*, etc. is a expression relationship between human with environments. *Pupuh Jerum* and *Alis-Alis Ijo* that are performed on *mecaru* ceremony (*Buta Yadnya*) is a manifestation of human relationship with its surroundings. In *Tri Hita Karana* conception is called *palemahan*.

3.5 Tri Hita Karana in Fine Arts

A fine art is art that its expression decanted into two and three dimensionals and this art has form (visual). The simplest form in painting is “dot” if all dots are flock straightly we get “line” form, then lines are flock becomes “ rooms” form. So that “form” is basic elements of all realizations in fine arts, pretending to constitute its build materials (Djelantik,1990: 18).

In art of painting, we often see painting that its object is taken from God, human, *wayang*, animal, plants, etc. A painting that has *pepatran* form, *wayang*, dragon, as an ornament on *langse*, *ulon*, *pedapa*, and *saput saka* that are used to decorate pura's building included *pelinggih*, that is art which devoted to create the balance with The God. The painting of Sanghyang Acintya (a symbol of Sanghyang Widhi) on a cloth is called “Ulap Ulap” is usually used on *pemelaspas* ceremony of new building, tample, and also house. A painting on *umbul umbul*, *kober*, *tedung* (umbrella) in *Tri Hita Karana* conception is called *parhyangan* which is balance relationship between human with The God via painting.

Variably of painting that its object of God, human, nature landscape, animal etc. which are exhibited in a gallery, art shop, art market that accentuates aesthetical for satisfaction to divide its beneficiary, can say this function to prevent harmony relationship between human with humanity, and environment, in *Tri Hita Karana* conception is called *pawongan* and *palemahan*.

In spite of statue and art of carving that we can find in any place, can be said as expression of artist in form “face”. The face can

be taken from The God which create Bhatara Wisnu statue, Bhatara Siwa statue, Bhatara Brahma statue, Sanghyang Yama statue, Garuda statue, and other which often been met in the tample or another holy places. In spite of making *arca* and *pratima* statue (in God's form, bhatara and animal) as a symbol of Ida Sanghyang Widhi, has aim to connect its self with The God. In *Tri Hita Karana* conception is called *parhyangan*.

The statues that have form of God, human, *wayang*, giant, *bhuta kala*, animal, and plants, that are exhibited in gallery, art shop, or statue on *angkul angkul* (the gate home), statue for house decoration, and art of Ogoh-Ogoh in *pengerupukan* ceremony as form of harmonization relationship between human with fellows (*pawongan*) and human relationship with its surroundings (*palemahan*).

IV. Conclusion

According to description above can be concluded that *Tri Hita Karana* conception is a concept in Balinese traditional development. *Tri Hita Karana* means three causes to reach happiness life, those are; First, *parhyangan* aspect is related to the harmony relationship between human with The God, in human life is expected everlastingly to prevent harmonious interaction with spiritual that is expressed in form and system religious that reflects human's behavior or action to The God. Second, *pawongan* aspect is related to harmony relationship between human with fellows. The actualization reflect there is collaboration principle in life. Third, *palemahan* aspect is harmony relationship between human and surroundings (ecological).

The implementation of *Tri Hita Karana* conception in Balinese artistry can be seen from variety of art elements like art of dancing, art of karawitan, art of puppetry, fine arts that allways performed in order for offering (*parhyangan*) the relationship with humanitarianism (*pawongan*), and relationship with environments (*palemahan*).

For Balinese society, art activity is *yadnya* that is devoted to The God (Ida Sanghyang Widi), and for body and soul life, so through art someone's life becomes prosperous. Therefore anyplace they are life and whatever those are built; the life balance concept will ever be the main basic.

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THE AUTHOR HISTORY

Born in Tegallantang, Padangsambian, Denpasar on 1965. Since 10 year old he studied artistries especially angklung gamelan and joged bumbung. Finish studied in SMKI, Pedalangan Departement on 1985. Then continued to study in STSI Denpasar, Pedalangan Departement, and finished on 1989, with the title of art work is "Wayang Kulit Candra Bhirawa" accompanied by Angklung Kebyar. After been worked as lecturer, on 2001, he had chance to contiue study on S2 Magister Programs of Kajian Budaya at Udayana University, and finished on 2003. Severally of his research had been accomplished, included writes at Wayang Magazine, Wertacita and Mudra Journal.

