

The three world of bali

Religion



The Three Worlds of Bali The " Wayang Kulit" is a unique combination of ritual, lesson, and entertainment. The function of the shadow play is to educate as well as entertain, by portraying good and evil. The " Wayang Kulit" is present to teach as well as amuse, by portraying good and evil. In Hindu thinking, good and evil are necessary parts of the whole and must exist in balance. The instruments used in this performance, gamelan, are placed on a platform to one side, which allows the sound to echo. Lacy shadow imagery is projected on a linen screen with an oil lamp. The Dalang, shadow artist manipulates carved leather figures between the lamp and the screen to bring the shadows to life. These midnight-to-dawn performances can be viewed from either side of the screen and also from behind the puppeteer.

The Hindu priests living in these cultures are not tied by love. They believe that if they detach from their loved ones, the path to paradise for that loved one will be free.

The ancient literary texts, collected in the old Javanese language of Kawi and Sanskrit (The Balinese Digital Library), are captured on Lontar leaves. These leaves come from Lontar trees that belong to the family of palm trees. The Lontar manuscripts are placed in boxes or bags for proper protection.

The older women dancing in Gambuh dance and other performances are seen to be dancing closer to the ancestral shrines in temples. They do so as to honor their ancestors in this endless cycle of rebirth.

For Balinese, the idea of time differs from ours. Flowers are seen to have a short time cycle, a rock to be have a much longer cycle while humans are somewhere in between. For them, there is never an end, but a continuous cycle.

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The young woman, whose husband died in a motorcycle accident, that we see practicing with the shadow puppet: Sarasvatī, is the Hindu goddess of wisdom.

Balinese Hindus call their religion " Agama Tirtha" because water plays a very important role in their life. Water, represented by a circle in the Hindu tradition, symbolizes completeness and the un-manifest. The Balinese carefully plan out and stagger the use of Balis water supply. Water temple rituals promote a peaceful relationship between people and their environment. When changing the system, many problems were faced with problems such as of water, mice and other pests.

The Balinese are devoted to beatification of temple offerings to the extent that even pig fat can be made to look beautiful, by careful slicing and placement on sticks as to look ornamental.

Eka Dasa Rudra, in Bali, is held every one-hundred years. In 1963, upon the urging of then President Sukarno, Balinese priests organized to hold the ritual before the exact date it was supposed to be held on. Preparations were met with the first eruption in recorded history of Balis great volcano. This terrible disaster was seen as a confirmation of the gods and demons powers and the necessity of honoring the traditional calendar. The central temple was miraculously spared when the volcano erupted. The Balinese people saw this as a grand miracle, solidifying Besakih as a very holy place.

For 2 years, during the Dutch invasion, the Balinese fought back. Bedong and Klungkung, both, chose death instead of surrender. The puputan, meaning the ' finishing' refers to the slaughter and ritual surrender of the Klungkung royal family.

The priests and worshippers are seen to have rice grains glued to the

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forehead and temples. This is to signify a particular occurrence of prayer at the temple where blessings are received through a priest.

According to Balinese, Eka Dasa Rudra is performed for people of the world to tell them that they will not let their civilization die. They say it is held for not only themselves, but for us all.