

# Balinese Traditions in North Sulawesi Cultural Diversity

Meike Imbar<sup>1\*</sup>, Aksilas Dasfordate<sup>2</sup>, Dandi Langi<sup>3</sup>

<sup>1,2,3</sup>History Education Department Faculty of Social Science Universitas Negeri Manado

**Abstract.** One of the ethnic Balinese religious traditions that is carried out regularly and interestingly for Balinese and other people is the "Ogoh - Ogoh" Ceremony tradition which is a religious ceremony held the day before Nyepi Day. The religious tradition in the Ogoh-ogoh Ceremony is not only carried out in Bali; but also continue to be carried out and implemented wherever Balinese people build their communities; including in North Sulawesi Province. This study aims to describe the efforts of the Balinese people to maintain the authenticity/purity of the Ogoh-ogoh Traditional Ceremony in the midst of cultural diversity in North Sulawesi, to analyze the actualization of the understanding of the Ogoh-ogoh tradition associated with today's modern dynamics, and to describe the cultural communication built by the Balinese people. to non-Balinese citizens. This study used qualitative research methods. the results of the study reveal Stages of Implementation of the Ogoh-ogoh Parade: Initial stage of deliberation, Preparing Tools and Materials, Process of Making Ogoh-ogoh Statues, Ogoh-ogoh Parade. The uniqueness of the Ogoh-ogoh Parade: The creation of an Ogoh-ogoh statue that unites the community, the Ogoh-ogoh Parade that attracts public interest.

**Keywords:** Balinese Tradition, North Sulawesi Cultural Diversity

## 1 Introduction

Indonesia is one of the countries in the world that has ethnic diversity with their respective cultures that enrich the treasures of human civilization. This cultural diversity has given its own identity as a nation in the midst of international cultural interactions. Of the many cultures in Indonesia, the Balinese ethnicity with its culture and religious traditions is one of the many ethnicities with its culture in Indonesia that has specificities and peculiarities. The Balinese religious cultural tradition has long attracted the attention of cultural experts in the world due to its ability to exist in the midst of modern cultural diversity. The existence of culture, including Balinese religious traditions, seems to take place without experiencing "shaking" due to the massive modern culture.

Religious tradition is one aspect of culture. Culture itself according to Ki Hajar Dewantara [1] According to Koentjaraningrat, it is the fruit of human mind in social life and is continued according to Koentjaraningrat as the whole system, ideas, actions and results of human work in the context of community life which is made the property of humans. Elsewhere Larry A. Samovar and Richard E. Porter quoted by Liliweri [2] Culture can mean the cumulative store of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, time choices, roles, spatial relations, broad concepts, and material objects or possessions that are

owned and maintained by a group of people or generations.

It is known that the existence of a culture or tradition depends on the supporters of that culture/tradition. And the supporters of culture / tradition are those who have the culture in question. Balinese people are the main supporters of Balinese culture / traditions. And the citizens of this society live with and among other societies that influence each other. One of the ethnic Balinese religious traditions that is carried out regularly and interestingly for Balinese and other people is the "Ogoh - Ogoh" Ceremony tradition which is a religious ceremony held the day before Nyepi Day.

The Ogoh-Ogoh Parade Tradition according to Nyoman S. Pendit (2001) as quoted by Ni Luh Putu Metasari [3] began to be held specifically in Bali, since the 1980s, pengrupukan is usually enlivened with an ogoh-ogoh parade. Ogoh-ogoh is a statue made of bamboo, paper, and cloth in the form of a giant made as a symbol of the embodiment of Bhutakala. These ogoh-ogoh are carried and paraded around the neighborhood, then burned. This burning is a symbol of neutralizing Bhutakala from the surrounding environment.

Furthermore, according to Widnyani (2012:36) quoted by Ni Made Purnami Sukaesih et al[4] In each ogoh-ogoh statue there are many symbols that must be translated so that the message conveyed by the ogoh-ogoh maker reaches the community. Through the Ogoh-ogoh tradition cultural communication occurs, and this cultural communication according to Stewart (1974) as

\* Corresponding author : [meikeimbar@unima.ac.id](mailto:meikeimbar@unima.ac.id)

quoted by Suranto Aw [1] is communication that occurs in a condition that shows cultural differences such as language, values, customs, habits. Elsewhere Larry A. Samovar and Richard E. Porter in the quote Liliweri, Alo [2] argues that intercultural communication is communication between people of different cultures, for example between ethnic groups, ethnicities, races, and social classes.

The tradition of the religious ceremony "Ogoh – Ogoh" by the Balinese in North Sulawesi Province is interesting to study considering that the Balinese are in a diverse cultural area and tend to be open to all cultures. However, the tradition of Balinese Religious Ceremonies in North Sulawesi Province is still carried out from generation to generation since they settled in this province. It should be noted that the Balinese community in North Sulawesi Province has existed since 1963 due to the eruption of Mount Agung in Bali as a government effort in terms of transmigration. And in a period of almost 60 (sixty) years in North Sulawesi Province; Balinese religious cultural traditions are still carried out, especially the Ogoh-ogoh Ceremony every year. During this period, the existence of Balinese culture and traditions was maintained. This means that the Balinese people in North Sulawesi continue to carry out the Ogoh-ogoh Ceremony even though they are far from the Land of Bali

Based on these problems, the researchers are interested in conducting research about Balinese Traditions in North Sulawesi Cultural Diversity.

## 2 Research Method

This research is descriptive research which is research to provide a description of the phenomena or social phenomena being studied by describing and not making comparisons or connecting between the variables studied. Descriptive method emphasizes the description of the object under investigation in its current state [5] In the implementation of this research, qualitative descriptive research methods were used by outlining the opinions, views of respondents according to the interview guidelines and an analysis of the respondents' descriptions was carried out, as well as reduction, triangulation and verification.

Research that is relevant to this research like the article written by Veronika E. T. Salem [6] Based on the above research conclusions, the researcher can submit a number of suggestions according to the needs in the field, which are as follows: There needs to be a role for the government in the preservation of regional language culture in the Village of Toundanouw Atas, Toulagai District, Southeast Minahasa Regency.

Then it is relevant to article written by Siti Fathimah [7] Based on the research conducted by the author in Luhak Lima Puluh Kota, it shows that the existence of socio-cultural elements, government policies, and the mentality of the Minangkabau people are able to support the creation of social solidarity in the Minangkabau community.

Then it is also relevant to article written by Kezia [8] The results of research in the field show that behind

the traditions of Chinese New Year celebrations carried out by the Chinese ethnic community there are meanings contained in these traditions both from a cultural and religious perspective.

## 3 Result and Discussion

Based on the results of observations and interviews that researchers have conducted regarding Balinese Traditions in North Sulawesi Cultural Diversity as follows:

### 3.1 Stages of Implementation of the Ogoh-ogoh Parade

#### 3.1.1 Initial stage of deliberation

The implementation of the Ogoh-ogoh Parade in Kembang Mertha village has several stages in its implementation. These stages have a very strong relationship. As an initial step, before carrying out the Ogoh-ogoh parade, the Hindu religious leaders as well as the government and community leaders of the Kembang Mertha village will first hold a deliberation. This meeting was held to discuss the implementation of the Ogoh-ogoh parade itself.

This deliberation or meeting is a very important condition that will determine the holding of the Ogoh-ogoh Parade in the village of Kembang Mertha. The Hindu religious leaders and the village government of Kembang Mertha will consider and consider the conditions that must be met in the implementation of the Ogoh-ogoh Parade. In this stage, if various obstacles or problems are encountered that cannot support the procurement of the Ogoh-ogoh parade, then the Ogoh-ogoh parade cannot be carried out. And vice versa if all the factors have been fulfilled in the implementation of the Ogoh-ogoh parade, then the Ogoh-ogoh parade can be held in the village of Kembang Mertha before Nyepi. According to Wibawa and Riyanto [9], A meeting is a mutual communication by means of language between two or more people to deepen a problem, in order to reach an understanding and decide on certain steps in the framework of permanent cooperation.

In this deliberation process, Hindu religious leaders as well as the community and government will discuss any budgets needed in the process of implementing the Ogoh-ogoh parade activities that will be carried out. Because the making of the Ogoh-ogoh statue requires a fee to make it, we will also discuss the mechanism for collecting funds to be used in the Ogoh-ogoh activities themselves.

The deliberation that will be held will also discuss what themes will be used in the implementation of the Ogoh-ogoh parade in the future. Hindu religious leaders and the government will also discuss and consider everything and every detail that will be used in the implementation of the Ogoh-ogoh parade later.

After all the deliberation processes are completed and various factors are found that support the procurement of the Ogoh-ogoh parade, the Ogoh-ogoh parade will be held.

### 3.1.2 Preparing Tools and Materials

The making of the Ogoh-ogoh statue which requires various kinds of details in the process, requires every tool and supporting material in making the Ogoh-ogoh statue. Each region and region where there are Balinese Hindus in Indonesia has various differences, although in general, the tools and materials used in making Ogoh-ogoh statues tend to be the same as in other areas. In the next stage, the community of Bunga Mertha village will prepare the tools and materials that will be used in making the Ogoh-ogoh statue. There are various kinds of tools and materials used in making Ogoh-ogoh statues. The tools and materials are easy to find and most of them are located in the Kembang Mertha village community.

The tools needed are knives, saws, scissors, hammers and various other tools that can be used for cutting. There is also an iron welding tool, if you make the framework of the Ogoh-ogoh statue using iron. Enter the materials that must be prepared to be used in making the Ogoh-ogoh statue, such as bamboo, wood, straw, iron, paper, rope, glue, styrofoam, to old newspapers. There are also various kinds of other materials that can be found in nature around the village of Kembang Mertha.

Over time and modernization, the use of tools and materials used in making the Ogoh-ogoh statue itself continues to grow from time to time. The creativity of the Ogoh-ogoh sculpture makers becomes more beautiful and very interesting every year.

### 3.1.3 The Process of Making Ogoh-ogoh patung statues

Making Ogoh-ogoh statues requires special abilities and high creativity that must be possessed by each maker. The process of making it is also quite time consuming in the process, according to the level of difficulty of each Ogoh-ogoh statue that is made.

Next, enter the stages of making the Ogoh-ogoh statue. The making of this Ogoh-ogoh statue is very important. In the process of making it, it is usually divided into each banjar in Kembang Mertha village. The village of Kembang Mertha, which has been divided into four villages, will prepare the best possible Ogoh-ogoh statue to work on. Each banjar will compete to make the best Ogoh-ogoh statue possible.

Not only by each banjar, but junior high school (SMP) and high school (SMA) students in Kembang Mertha village also participated in making their Ogoh-ogoh statues, to be displayed at the Ogoh parade. -ogoh later the day before Nyepi is held. The involvement of these students is also a tangible manifestation of efforts to preserve existing cultural values, so that they can continue to live and develop.

According to C.H. Cooley [10], Cultural inheritance is a process of transferring values and norms that are carried out and given through learning by the younger generation.

These students are expected to be the successors or heirs of the Ogoh-ogoh culture in the village of Kembang Mertha. This is because the younger

generation is a generation that has the ability, high enthusiasm and has broader insight to develop and advance the country, in this case in terms of cultural values.

In the manufacture of Ogoh-ogoh, first the people of the village of Kembang Mertha will make the skeleton of the Ogoh-ogoh statue first. The framework made here, can be made of wood or iron, depending on the wishes of the people of the village of Kembang Mertha themselves, to make it from what material. After the skeleton is finished, it will enter the process of decorating or forming an Ogoh-ogoh statue covered with paper, cloth, or styrofoam. After that, it will enter the final stage, namely coloring the Ogoh-ogoh statue. In coloring, the people of Kembang Mertha village usually use paint or pilox according to the creations and works desired by the community themselves.

After all these processes have been successfully carried out, the Ogoh-ogoh statue is ready to be displayed at the Ogoh-ogoh parade the day before Nyepi.



**Fig 1.** The process of making the Ogoh-ogoh statue in the village of Kembang Mertha

### 3.1.4 Ogoh-ogoh Parade

The last stage is the most important part in the implementation of the Ogoh-ogoh parade. Because in this section, is the culmination of these activities. The Ogoh-ogoh parade is a cultural tradition activity that is very popular among Hindus.

To begin with, the Hindus of Kembang Mertha village will carry out the Ngerupuk ceremony by praying in the middle of the village or known as the Great Crossroads. The purpose of the Pengrupukan ceremony was carried out, because the Hindu community of Kembang Mertha village believed that the ceremony could purify the surrounding nature, especially the village of Kembang Mertha from all negative energies before carrying out the Ogoh-ogoh parade on Tilem or the dead moon Sasih was impressed during Sandya Kala.

The Ogoh-ogoh statue will then be prayed for and purified before entering the Ogoh-ogoh parade later in the afternoon.



**Fig. 2.** Hindus from Kembang Mertha village carry out the Pengrupukan Ceremony at the grand intersection before starting the Ogoh-ogoh parade

After completing the Pengrupukan ceremony, then the Ogoh-ogoh parade will be opened at 16:00 WITA by the Parisade Chair. At this opening, also attended by the Head of the Sector Police and the government and the community in the villages around Kembang Mertha.



**Fig. 3.** The opening of the Ogoh-ogoh parade which was attended by the Kapolsek of Dumoga Timur

After opening, the Ogoh-ogoh statue will then be lifted and paraded around by the youths of Kembang Mertha village, surrounding the village of Kembang Mertha.



**Fig. 4.** The Ogoh-ogoh Parade held by the youth of Kembang Mertha village

The statue of Ogoh-ogoh who incarnates the figure of Bhuta Kalla is paraded with the aim that when he surrounds the village of Kembang Mertha, all negative auras in the form of Jin, seta, demons and various other creatures can enter the Ogoh-ogoh statue that has been made that way. scary. This is because Jin, devils, demons, or other astral beings are believed to regard the Ogoh-ogoh statue as a place or place where they can live.

Along with its development, the incarnation of the figure of Bhuta Kala is also often depicted through the illustration of the current Ogoh-ogoh statue with the embodiment of crimes and various bad behaviors or characters from every human being that occurs these days such as corruption, drunkenness, divorce, infidelity., fights, killings, splits and so on according to the wishes of the makers to make Ogoh-ogoh statues with the embodiment of the characters they choose.

After the Hindu community of Bunga Mertha village has finished parading the Ogoh-ogoh statue around the village, then the Ogoh-ogoh statue will be brought to each banjara or village in Kembang Mertha to be burned. The burning of the Ogoh-ogoh statue is carried out between 18:00 and finished. The purpose of burning the Ogoh-ogoh statue is to kill any auras or spirits of astral beings that have inhabited the statue Ogoh-ogoh when paraded around the village.



**Fig. 5.** The process of burning the Ogoh-ogoh statue to be destroyed along with all the negative energy spirits that are in it

### 3.2 Uniqueness of the Ogoh-ogoh Parade

#### 3.2.1 Making Ogoh-ogoh statues that unite people

The Ogoh-ogoh statue is a statue that is difficult and not easy to make. In the manufacturing process itself, it requires special abilities and expertise from the makers to work on the Ogoh-ogoh statue so that it looks beautiful according to what they expect.

The making of the Ogoh-ogoh statue made in the village of Kembang Mertha takes a long time, and requires many people in the process to work on the Ogoh-ogoh statue. The making of the Ogoh-ogoh statue which is carried out in each banjar or village certainly requires the cooperation and solidarity of every Hindu community in the existing Kembang Mertha village. The participation and involvement of the Hindu community of Kembang Mertha village is also a determining factor for success in making the Ogoh-ogoh statue until the Ogoh-ogoh parade is held.

Through this, of course, there are various benefits and very good impacts for the social life of the Kembang Mertha village community. Hinduism was originally known for having caste divisions such as Brahmins (priests/religious leaders), Ksatria (nobles, kings, employees, government), Vaisya (traders, farmers,

fishermen), Sudra (general public), Pariya (slaves/helpers) which although at this time the caste division no longer exists in Hinduism, especially Hindus in Indonesia itself, but indirectly the caste can still be found in the life of the existing Hindu community.

According to Sakjoyo and Pujiwati Sakjoyo [11] gotong royong is a tradition of mutual assistance between residents in various fields of social activity, both based on practical neighbor-kinship relationships and other cooperative activities.

Through the process of making Ogoh-ogoh which is carried out together, this is considered one of the very good things, which is indirectly done by the Hindu community of Kembang Mertha village. Through the process of mutual cooperation in the manufacture that is carried out, starting from preparing tools and materials to making them, of course there will be interaction from fellow Hindu communities in the village of Kembang Mertha itself, which is a very good positive impact.

The occurrence of a social interaction is a dynamic social relation involving the relationship between individuals, between human groups, as well as between individuals and human groups.

Good social interaction through mutual cooperation in the work of the Ogoh-ogoh statue, makes the cohesiveness and sense of unity of the Hindu community of Kembang Mertha village stronger from day to day.

### *3.2.2 The Ogoh-ogoh parade that attracts the public*

Salah One of the other unique features of Ogoh-ogoh itself is that when the Ogoh-ogoh parade is held, many people from villages around the village of Kembang Mertha go to see the Ogoh-ogoh parade in the afternoon in the village of Kembang Mertha. The people from the village around Kembang Mertha who went to see the Ogoh-ogoh parade included people from Dumoga village, Imandi village, Tambun village, Modomang village, Siniung village, Mogoyunggung village and other surrounding villages. The uniqueness of the large and scary statue of Ogoh-ogoh is a special value for the surrounding village community to see the implementation of the existing Ogoh-ogoh parade.

This is certainly a positive impact on the social life of the existing Dumoga Timur sub-district, because through the presence of the surrounding village communities who were also present in watching the Ogoh-ogoh parade, it will create an interaction in every existing community, and increase the value of tolerance that exists. well in the life of the existing East Dumoga sub-district community.

According to the Joint Regulation of the Minister of Religion and the Minister of Home Affairs Numbers 9 and 8 of 2006 [12], Religious harmony is a condition of relations between religious communities based on tolerance, mutual understanding, mutual respect, respect for equality, in practicing their religious teachings, and cooperation in social, national and state life within the Unitary State of the Republic of Indonesia based on the Constitution of the Republic of Indonesia. 1945.

The local people who were present also took part in capturing the moments when the Ogoh-ogoh parade took place. They took photos with the existing Ogoh-ogoh statue, well before the Ogoh-ogoh statue was set to be burned.

Kotler and Keller [13], Interest in visiting is basically a feeling of wanting to visit an interesting place to visit. Mint visiting is an act of consumers in choosing or deciding to visit a tourist attraction based on experience in traveling.

Indirectly, the Ogoh-ogoh parade has become a religious tourism destination for the surrounding community outside the village of Kembang Mertha. Through this, of course, build the values of brotherhood between religious communities in the East Dumoga sub-district. People outside the village of Kembang Mertha who want to see the Ogoh-ogoh parade take place, usually start arriving in the afternoon. The occurrence of social interaction between the Hindu community of Kembang Mertha village and people of other religions who come from the villages around Kembang Mertha is a beautiful and interesting sight, and as an embodiment of Bhinneka Tunggal Ika.

Bhinneka Tunggal Ika is a statement of the soul and spirit of the Indonesian nation which recognizes the reality of a pluralistic nation, but still upholds unity. Bhineka Tunggal Ika is a reflection of the balance between the elements of difference that characterize diversity and the elements of similarity that characterize this unity which is what happened in the East Dumoga sub-district.



**Fig. 6.** The implementation of the Ogoh-ogoh Parade which attracted the interest of the outside community

## **4 Conclusion**

Based on the above research conclusions, the researcher can submit a number of suggestions according to the needs in the field, which are as follows: Stages of Implementation of the Ogoh-ogoh Parade: Initial stage of deliberation, Preparing Tools and Materials, Process of Making Ogoh-ogoh Statues, Ogoh-ogoh Parade. The uniqueness of the Ogoh-ogoh Parade: The creation of an Ogoh-ogoh statue that unites the community, the Ogoh-ogoh Parade that attracts public interest.

## **Acknowledgments**

I especially thanks to my family who have supported me during the writing of this article, then to all of my colleagues who have helped me in completing this article, especially to the writing team, namely Aksilas Dasfordate, Dandi Langi. Hopefully this article can contribute to the development of science, especially with regard to the disciplines of Social Sciences and other sciences and be useful for academics, researchers, and people who pay attention to the topics in this article. Thank you.

## References

- [1]. Suranto Aw, *Komunikasi Sosial Budaya*. Yogyakarta: Graha Ilmu, (2010).
- [2]. A. Liliweri, *Makna Budaya Dalam Komunikasi Antar Budaya*. Yogyakarta: LKiS, (2003).
- [3]. N. L. P. Metasari, "Perubahan Dan Kontinyuitas Tradisi Budaya Bali Oleh Komunitas Orang-Orang Bali Yang Tinggal Di Surakarta," *J. Rural Dev.*, vol. **IV**, no. 1, p. 83.
- [4]. D. Ni Made Purnami Sukaesih, "Nilai Kearifan Lokal Tradisi Ogoh-Ogoh Di Desa Ruos Kabupaten Oku Selatan Sebagai Sumber Pembelajaran Sejarah Di Pasraman Widya Dharma," *. Kalpataru*, vol. **6**, no. 1, p. (30-38), (2020).
- [5]. T. Imam Suprayogo, *Metodologi Penelitian Sosial-Agama*. Bandung: Remaja, 2001.
- [6]. V. E. T. Salem and R. Mesra, "Preservation of Local Language Culture in Toundanouw Village District Southeast Minahasa Regency," in *International Conference on Social Sciences (ICSS 2020)*, (2020), vol. **473**, no. IcSS, pp. 175–177. doi: 10.2991/assehr.k.201014.039.
- [7]. S. Fathimah, E. Y. Rahman, and R. Mesra, "Social Solidarity of Luhak Community Lima Puluh Kota," in *International Joined Conference on Social Science (ICSS 2021)*, (2021), vol. **603**, no. I, pp. 303–308.
- [8]. K. Joicelinda Wauran, M. Lamadirisi, and Z. Henki Singal, "Tradisi Perayaan Imlek Pada Masyarakat Etnis Tionghoa Di Kota Manado," *J. Paradig. J. Sociol. Res. Educ.*, vol. **1**, no. 2, pp. 42–45, (2021), doi: 10.53682/jpjsre.v1i2.740.
- [9]. R. Bambang, *Dasar-dasar Pembelanjaan Perusahaan*, Edisi Keem. Yogyakarta: Yayasan Penerbit Gajah Mada., (2008).
- [10]. C. H. Cooley, *Human Nature and Social Order*. Glencoe: Free Press.
- [11]. Sakjoyo dan Pujiwati Sakjoyo, *Sosiologi Pedesaan*. Yogyakarta: Gajahmada Universitas, (2002).
- [12]. H. MOH. MA'RUF, "Peraturan Bersama Menteri Agama Dan Menteri Dalam Negeri." Menteri Dalam Negeri, Jakarta, (2006).
- [13]. Kotler dan Keller, *Buku Prinsip Prinsip Pemasaran By Philip Kotler Gary. Armstrong Edisi 12 Jilid I&2. Edisi Ke 13*. Jakarta: Erlangga, (2014).