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Religious Values in Bali Calligraphy

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Abstract--Balinese calligraphy or prevalently called Bali Aksara Calligraphy was born in the midst of the Bali language marginality and script conditions due to the presence of two main factors, namely internal factors, and external factors. Internal factors came from Balinese speakers who partly considered that Balinese was considered no longer economically promising. Meanwhile, external factors are caused by the nativist insistence on Indonesian as a national language and foreign language. As it is known, Bali's script calligraphy and calligraphy generally use script or letter as their basic medium. The script or letter is an emblem or symbol of the language representing the vowel sound and consonant sound that builds segments or segments in a language. A segment is built by a single vowel or a single vowel with multiple consonants. The consonant inside a segment can be in front of a vowel, behind a vowel, or flanking a vowel. The features and characters of the Balinese script differ from those of other languages in that the Balinese script is not only as a crest or symbol of sound but at once as a certain emblem.

Keywords--Balinese calligraphy, certain emblem, multiple consonants, religious value, sacred script.

Introduction

The Affordance of Calligraphy known during this time was calligraphy that used the Arabic script because this calligraphy was widely found in syraqs. In fact, calligraphy that uses other scripts, such as Palawa script, Chinese script, and other language scripts also exists. However, his existence is not as vibrant as Arabic script calligraphy. That is why, calligraphy is always identified with Arabic calligraphy. The Advancing of the term Bali or Baligraphic Acara Calligraphy feels

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still alien in the ears of society. In fact, Bali society is really very familiar with the utilization of akasara in its life. From birth, to death the Balinese people always use the script. For example, when inaugurating a building is used a magician using a Balinese script is painted on a white piece of cloth. Similarly, at the time of veneer used the bedchain, that is, the sacred script painted on a few sheets of white cloth (Yudiantini & Jones, 2015; Kraljic & Samuel, 2007).

Bali or Bali scripted calligraphy was born and drowned in a shark with Bali society (Hindu Bali) because Balinese society was very familiar with the script. The script is used in every order of life of Balinese society represented in every religious ritual. All religious rituals, manusa yadnya, pitra yadnya, buttha yadnya, and his yad god always use the script as one of his pyro. Bali's scripted calligraphy was also born amidst the swelling of the issue of Bali language marginality and script caused by internal factors and external factors. Internally, the Bali language is urged by its own speakers because there are some speakers who consider that the Balinese language is economically no longer self-serving. Therefore, the preservation and development of Balinese language and script is no longer required. On the other hand, insistence also comes from the outside, namely hegemony from Indonesian and foreign languages. It is more for Bali who leans on the tourism sector, that studying and mastering foreign languages is considered a must because it is more economically promising than learning the Balinese language (Engineer et al., 2015; Willard et al., 2016).

In addition to being made a preservation of the Bali language and script, Bali's script calligraphy is also laden with the values of the registry. This, resulted from the calligraphy of the Balinese script reflected with sacred script and mantram quotations (Amori, 2021; Suwija et al., 2019). Balinese script calligraphy is usually sculpted, painted, and or sculpted on canvas/cloth, paper, wood, and metal with or without a combination of colors. The admiral's affiliation Religiousness and Bali's scripted calligraphy landscape are critically reviewed deeper to corroborate its potential in the world of creative industry. This, contrary to the fact that religious values are a distinguishing feature of Balinese script calligraphy with other types of artwork, such as sculpture, beads, fabrics, and other spoons. Therefore, it is very important that research be conducted to track the role of calligraphy in decimating values in different realms of life (Yuchtman-Yaar & Alkalay, 2007; Terzidou et al., 2018).

Based on exposure within the background, it can be formulated that this writing is focused on two major studies, namely (a) the values of religiosity decimated by Balinese akasara calligraphy, and (b) the role of Balinese script calligraphy in disintegrating the values of the registry. However, before the subject matter was further reviewed, it was first exposed to the view of the development of studies relating to the Balinese script (Herrmann et al., 2013; Babaii & Moghaddam, 2006).

Study on balinese acaras and calligraphy

Arraignment has been exposed that the Balinese script is very different from the script of other languages. This, caused because the Bali script is not solely an emblem or symbol of a particular vowel and consonant sound only, but rather

there are other things represented through that script. For example, the script is also considered a God stana, the script as a symbol of masgis power, and the script of the bala repellent's peerage (Montalvo & Reynal-Querol, 2003; Bellah, 1970).

The hesique of Bali's script in the realm of Balinese society life has evocatively attracted the interests of researchers. For example, Bagus (1980), reviewed "Bali's script in Balinese Culture: An Anthropological Review. The writing reviewed much of the functions, roles, and utilization of the Balinese script in the life of Balinese society. Later, Mertha (1992), wrote "The Balinese Actual Classification", which contained types of Balinese scripts, such as self-services, wreastra scripts, and modre scripts. Furthermore, Sudiarta (2000), researches "Embits; Ceremonial Discourses of Hindu Society in Bali. The inscription, specifically reviews the use of wizardry, that is, a type of Balinese script calligraphy made or painted on pieces of kavan/white fabric. Typically, it is used at the time of plaspas or cleaning ceremony (initiation) of sacred buildings or ordinary buildings (Sudipa et al., 2021; Werdistira & Purnama, 2020).

Which when he was carefully noticed, the Balinese script calligraphy study has begun since Sudiarta (2000), research, although the study has put more emphasis on discourse. However, being taken from form, means, and manner of presentation is a calligraphy in simple form because it is small in size and made without color composition. Suweta (2011), conducted research with the header "Accara on Kajang in the Ngaben Ceremony of Hindu Society in Bali; A Study on Cultural Linguistics. The study examined the use of scripted or painted on a sheet of white/kavan fabric. When scrutinized, the script on the bed includes the modre script commonly used for special interests that are sacred. The profanity of the public's concern for Balinese script calligraphy arose when held calligraphic festivals at the Meseum Gunarsa. The pestival gave birth to no less than fifty calligraphies. Some in his atara that were considered good were on display at the Meseum Gunarsa to date. In the year (2018) Simpen et al. conducting research with the header "Bali Acara Calligraphy as a Balinese Actara-based Creative Industry". The research specifically reviewed calligraphy as one of the Balinese script-based creative industries. That is, Bali's script can be made a commodity in the world of tourism in the form of a spndramata because calligraphy can be aligned with painting. Next, Simpen (2020), researched "Bali Acara Calligraphy as a Hacker of Literacy Literacy of Balinese Society". The study focused on the role of Balinese akasara calligraphy as a means of overcoming the gap of Balinese society in the world of literacy. Last, Simpen (2021) researched "Decimination of Balinese Acara Relegiusity in Balinese Acara Calligraphy: Semiotic Studies" Contrary to phonological theory and semiotic theory the study examined the role of Balinese script calligraphy in veiling religious/relegal values (Artawan, 2017; Netra, 2015).

Relegius values in Balinese literacy calligraphy

Previously's here has been explained that the relegiusity of Bali's scripted calligraphy is distinguished into two types, namely the relegiality of the sacred script, and the relegiality of the spell-worship. These two relegiusity strands, are presented in detail below.

- Relegiusity of Holy Essence

The sacred script's arguably is a misconduct of traits displayed in the calligraphy of the Balinese script. There are several sacred scripts commonly used in making Balinese script calligraphy, as below:

- The sacred script of Ongkara In the hands of creative artists, this sacred script is painted on fabric and canvas or sculpted and sculpted on a metal or wood slab, symmetrically arranged, and blended with color. born the art of charming calligraphy. The Aksara Ongkara is considered sacred because it is commonly used for things of a sacred nature. Below is a mis example of calligraphy using the holy scripture of Ongkara. The sacred script of Ongkara exclaims the symbol of Shiva.
- The sacred script of Rwabhineda This sacred script became a source of inspiration of highly creative calligraphic artists. The sacred script of rwabhineda constitutes a confluence of two energies, namely feminine energy and masculine or purusa and predatory energy. This sacred script is denoted by Ang and Ah.
- The sacred script Tri Aksara, namely Ang, Ung, and Mang. This holy script describes the three powers of God in its manifestation as creators, preservers, and pulpists.
- The sacred script Dasa aksara, namely Sang, bang, tang, ang, ing, mang, sing, wang, and yang. This sacred script symbolizes the glory of Lord Shiva.
- The sacred script of Dasa Bayu, namely: ong, i, ha, ksa, ma, ra, la, wa, ya, and ung. This sacred script symbolizes ten airs in the human body consisting of: prana, apana, samana, udana, wyana, nagra, crekara, dewadatta, kuma, and dan dan dananjaya.

- Religious mantra

The Inquiry of Relegiusity in the calligraphy of the Balinese script is in the form of a number of spells as follows. (a) In fact the opening spell is Om Swastyastu, meaningful; hopefully ever in a state of survivors. (b) In fact the application to get a good mind from all directions. The spell read: om ano bhadrah kratawa yantu wiswatah. That is, May a good mind come from all directions. (c) the inner arraignment of a spell devoted to the worship of the god Gana. This spell reads: Om gham ghanapatayaya namah. This spell is addressed to the God Gana as a god of science, intelligence, and calculation in Hinduism.

The role of calligraphy in deciding relegiusity

- Balinese script calligraphy in decimating relegiusity in Balinese culture, as follows. the arrogance Deceives relegiusity in Hindu Religion through the use of sacred scripts such as ong kara, rwa bhineda, triaksara, dhasaaksara, and dasa bayu.
- Advances Take a spell, like om swastyastu, om ano bhadrah kratawa yantu wiswatah, and om gham ghana pataya ya namah.
- Advances The Bali scripted calligraphy also has the chance to adorn the sanctuaries.

- Advance Bali's scripted calligraphy can also be made into a creative industry that has a wide market share as it can penetrate the social domain and sacred realm.

Conclusion

The result of reviews proved that Balinese script calligraphy had a very important function and role in Bali culture. As an artwork, Bali's script calligraphy is not only a product of the creative industry, but simultaneously decimates the religiosity present in Hindu Religion. This, happens because Bali's script calligraphy makes use of sacred scripts and the exclamation of spells present in Hinduism.

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