

ELEPHANT CAVE ARTIFACTS ARE A FORM OF DEVOTION TO "KAWULE", THE ANCIENT BALINESE PERIOD IN INDONESIA

I Nyoman Lodra, I Made Kenak Dwi Adnyana, Kadek Agus Ardika, Dewe Putu Eka Putrawan, Ni Luh Sara Oktaviyanti, Ni Putu Prapti Budasari K, Putu Ryan Widyataguna.

Politeknik Bali Maha Werdhi

Abstrac:

This research aims to analyze the artefacts of Goa Gajah as a form of "kawule" devotion in the Ancient Balinese era. The location of the cave is on the edge of "Tukad" Petanu, Bedulu Village, Blahbatuh, Gianyar, Bali. This cave is a mythology of the face of a giant, with an open mouth, eyes twisted, fangs, and inside the cave there are statues of ganesa and buda. The cave wall on the right and left is carved with ornamental motifs of flora and fauna. Focus: 1) What was the shape of the sculpture elephant cave artifact "kawule" in the Ancient Balinese period?. 2). What is the meaning of the statue of Ganesa and Buddha in the elephant cave? (3) What was the role of the Ancient Greeks in the Middle Ages? Objectives: 1) To find out the form of "kawule" devotion in the Ancient Balinese era. 2) Identify the statues of ganesa and buda in the elephant cave. (3) Understanding the Meaning of Self-Sacrifice in the Ancient Times. Benefits: 1) The current generation can know the form of "kawule" devotion in the Ancient Balinese era. 2). Understanding the statue of ganesa, buda in an elephant cave example of tolerance, harmony in religious diversity in the Ancient Bali era. 3) Elephant cave as a marker of "kawula" devotion in the Ancient Balinese era. Methods: qualitative descriptive, through observation, interviews, and documentation. Research results: The elephant cave in Bedulu village as a manifestation of "kawule" devotion was transient in the Ancient Bali era.

Keywords: Elephant Cave, Kawule, Devotion. Spiritual, transidental.

1.INTRODUCTION

Caves are cultural heritage estimated to have existed since the era of animism and dynamism was used for residence, asceticism, and ritual activities. As a result of observation, the study of several caves in Bali was found to be of natural types, such as: cave lawah (Kelungkung), elephant cave (gianyar), cave putri (nusa Penide) used for hermitage places, rituals, worship. Man-made such as: A cave on the edge of the highway leading to Klungkung, Kintamani is thought to have been made during the Japanese colonial period. This cave is used to store produce, a place to rest.

The elephant cave is located on the cliff of the Petanu tukad, or people call it the tukad pangkung of Bedulu Village, Blahbatuh, Gianyar, Bali. This cave is estimated to have existed in the 11th century since the reign of King Anak Wungsu as a hermitage place. In Goa there is a ganesa statue and a Buddha statue, this is symbolic of Shiva and Buddhist elements and is estimated to have been made in the 9th century AD during the Ancient Bali kingdom. Oleh Jro Mangku (80 years old) explained that the elephant cave site is equipped with a bathing place decorated with statues of gods and goddesses that function as a shower by people known to take holy water, (Agung, interview, on May 25, 2025).

" ELEPHANT CAVE ARTIFACTS ARE A FORM OF DEVOTION TO "KAWULE", THE ANCIENT BALINESE PERIOD IN INDONESIA "

In the pre-Hindu civilization, people's life was primitive, social organizations began to be organized with small "banjar" communities. "Banjar" is a social organization, governed by verbal rules called "awig" or "perareman" which they agree on the content of regulating community life. Starting from meeting the needs of life such as gardening, farming, hunting, and worshiping. During this period, there has been a cultural transformation in response to their lives by developing their thinking, skills by making tools for life and spiritual media (Nyoman Lodra, 2015). The transition period of Ancient Balinese culture with animist beliefs and dynamism that intersected with major religions encouraged the emergence of sects or schools marked by the embodiment of diagrams, magical sculptures, (sacred) this developed in various regions in Bali.

The increase of civilization continued around the 8th or 9th century AD the establishment of the Ancient Bali kingdom, marked by the establishment of the Benanti Kingdom. It is estimated that the center of government was in the Pejeng area, Gianyar, Bali, from the Warmadewa Dynasty. This dynasty is the great-grandfather of the king of Mulawarman from Kutai, Kalimantan. This marks the existence of the relationship between the Ancient Balinese period and the Kutai kingdom, and reached the peak of its glory between the 10th and 14th centuries. The community builds a more orderly life by developing an irrigation system (subak), social organizations in the community, holy places (hermitage, pure), and a belief system. And the influence of Hindu-Buddhist teachings. <https://kumparan.com/sejarah-dan-sosial/sumber-sejarah-kerajaan-bali-dan-latar-belakang-berdirinya-21x7YxdddRoo/2>

.....The first king of the Bedulu kingdom was Sri Kesari Warmadewa, who is also considered the founder of the Warmadewa dynasty in Bali. He ruled around 882-914 AD. In addition, in historical records, the last king of the Bedulu Kingdom was Sri Astasura Ratna Bumi Banten, who is also known as Dalem Bedahulu.

https://www.google.com/search?q=raja+beda+hulu+pertama&rlz=1C1UEAD_enID1079ID1079&oq=raja+beda+hulu+pertama&gs_lcrp=EgZjaHJvbWUyBggAEEUYOTIKCAEQABgIG

Elephant Cave is one of the ancient sites located around Pejeng Village which is estimated to be the center of the Ancient Balinese kingdom. The reliefs decorating the walls on the right and left of the cave door are not just for decoration, but are loaded with religious, symbolic, and social meanings. This reflects the form of devotion of the "kawule" to support the spiritual program of the kingdom of the Ancient Balinese era. The devotion is a form of honor, loyalty, to the ruler (Palace). This is corroborated by several research results by several researchers, including the following.

I Nyoman Lodra, I Wayan Swandi, 2022, Yeh Pulu Relief Artifacts: Uncovering the Civilization of the Ancient Balinese Kingdom, in Indonesia, Faculty of Languages and Arts, Postgraduate, S.2.PSB. State University of Surabaya, Indonesia, outlined the results of his research as follows.

" ELEPHANT CAVE ARTIFACTS ARE A FORM OF DEVOTION TO "KAWULE", THE ANCIENT BALINESE PERIOD IN INDONESIA "

.....The study of the structure of the sculpture of the artefak relief Yeh Pulu Bedulu. there is a sorting of stories positioned by the figure of a nobleman, kawula (people). The civilization of the Ancient Balinese era already knew the social status class, order, and the value of togetherness regulated in the inscription. sculpted certras, assisoris, clothing and human activities reflect. Social values as in color chess: brahmin, knight, waisia, sudra or pronounced "kawule" (people)

https://www.researchgate.net/publication/359622043_ARTEFAK_RELIEF_YEH_PULU_MENGUNGKAP_PERADABAN_MASYARAKAT_ZAMAN_KERAJAAN_BALI_KUNO_DI_INDONESIA

Dewa Kompiang Gede, 1999, Bronze Nekara from Ularan, North Bali: Akkhir

Technology in the Prehistoric Period, Denpasar Archaeological Center, describes the

.....A brief description of the bronze nekara from Ularan, North Bali that was found accidentally by local residents, was followed up with research activities carried out by the Denpasar Archaeological Center. The research found that the form and style as well as the function, it is known that Nekara Ularan is a Pejeng type nekara which is a local Balinese type. This Nekara Ularan depicts things that are symbolic and magical, so it can be suspected that the nekara of the Snake had a social and religious function in its time.

<https://walennae.unhas.ac.id/index.php/walennae/article/view/63>

Hagim Ginting Tiga, I Wayan Srijaya, Ni Ketut Puji Astiti Laksmi, 2021, Religious Life of the Resi Group at the Mount Kawi Tampaksiring Site, Archaeology Study Program, Faculty of Cultural Sciences, Udayana University outlined the results of his research as follows.

.....discussing the religious life of the Resi group in the past, around the end of the 10th century to the end of the 12th century, at the Mount Kawi Site, based on ancient relics and supported by written sources. The purpose of this research is to reconstruct the religious life of the Resi group in the past at the Mount Kawi Site through the material cultural heritage that they left behind. The conclusion of this study is that the Mount Kawi Site is a Mandala (kadewaguruan) or sacred place for ascetics/resi, while the religious function of the temple carvings at the Mount Kawi Site is as a yantra or a means of meditation in the practice of Tan-tra yoga. The symbolic meaning of the temple carvings at the Mount Kawi Site is multiplied. On the one hand it symbolizes the idea of Mahameru-amerta, and on the other hand it is a metaphor for the Kundalini Tantra path, and symbolizes the unity of the dualism of Shiva and Sakti as the ultimate goal of the Tantric path. Religious practices at the Mount Kawi Site in the past reached liberation as a final liberation. <https://core.ac.uk/reader/429660670>

The three studies above show that there are similarities and differences with the author's research, namely both discussing the artifacts of civilization in the Ancient Balinese era, where the artifacts show social religious values, animist beliefs, dynamism, aesthetic values. The difference from the perspective of the author's research is taking the object of elephant caves, focusing more on the form of spiritual social service "kawule" to the kingdom in the Ancient Balinese era. The contributions of the three studies provide an earlier view of the social, spiritual, cultural, and political life of the Ancient Balinese civilization. Thus the author is interested in conducting an in-depth research with the title: Elephant Cave Artifacts as a Form of "Kawule" Devotion, Ancient Balinese Period.

1.2.Methodology

The research uses a qualitative descriptive approach by exposing primary nature data, then followed by a study, analysis based on the theory of acculturation, change, cultural diffusion, primitive, and collaboration. Some sources say that before the Ancient Balinese era, there had been acculturation of two or more cultures that influenced each other so that over time there were changes in their respective cultures. Likewise, the theory of cultural diffusion has norms, values, and cultural elements, such as ideas, practices, beliefs, and innovations, spreading from one community group to another. This happened in the Ancient Balinese cultural civilization, previously known animism culture, dynamism occurred diffusion with foreign cultures, such as from India, then Hindu-Buddhist culture emerged to contemporary culture. Observation and entry into the Elephant Cave, and observing the environment, (observation), dialogue with Jro Mangku related to the activities of the penyung, shifts and changes in the function of the Elephant Cave, and literature studies sourced from books and the internet..Furthermore, sequencing and interpretive analysis was carried out to find symbolic, sepirtual, contextual meanings, as a form of community "kawule" devotion in the Balinese Kono era .

2.RESULTS OF RESEARCH AND DISCUSSION

2.1 Research Results

2.1.1 Kawule's Study in the Social Structure of Ancient Bali

"Kawule" or "panjak" (people) means servant, servant, servant or a person with low social status including the Sudra caste group, in color chess. The concept of color chess is a system of dividing Hindu society groups, based on talents, skills, and occupations, not heredity. Traditionally, the concept of chess colors brahmans, knights, waysia, Sudra for the purpose of creating social harmony but in fact every individual has the right to choose a profession according to ability and copotency.

"Kawule" or "panjak" (people) means servant, servant, servant or a person with low social status including the Sudra caste group, in color chess. The concept of color chess is a system of dividing Hindu society groups, based on talents, skills, and occupations, not heredity. Traditionally, the concept of chess colors brahmans, knights, waysia, Sudra for the purpose of creating social harmony but in fact every individual has the right to choose a profession according to ability and copotency..

https://www.google.com/search?q=apa+itu+%22kawule%22&rlz=1C1UEAD_enID1079ID1079&oq=apa+itu+%22kawule%22&g

2.1.2 Elephant Cave Artifacts

The Balinese civilization in the Ancient Balinese era no longer lived in the past, starting to live after prehistoric times. Life has settled into social activities, rituals, and farming, gardening, and livestock can be seen in the theme of the Yeh Pulu relief, where the relief with the theme of hunting, "facing the king, selling, and architectural buildings are visible. Likewise, traces of activities such as "undagi", sculpting, are evident in sculptures and statues in elephant caves. The Elephant Cave artifact is one of the royal relics of the ancient Balinese era and when this elephant cave site became a cultural tourism destination.

The Elephant Cave as an artifact that functions as a hermitage place, a ritual activity known as a hermitage place in which there are statues of ganesa and buddha. This site is a relic of the Ancient Balinese kingdom during the reign of the Warmadewa Dynasty. The results of the study say that this cave was made in the 10th century, by the ruler of the Ancient Balinese kingdom and continued around the 14th century with the addition of sacred buildings such as temples and sacred ponds with 3 statues of gods that were used for showers (baths) during the reign of King Sri Udayana Warmadewa (989 - 1011 AD)).

https://www.google.com/search?q=+gua+gajah+dibuat+tahun+berapa&sca_esv=418cdb293b325d1a&rlz=1C1UEAD_enID1079ID1079&sxsrf=AE3TifNwPCdBEf6gs

2.1.3 Relief as a Medium of Spiritual and Social Expression

The reliefs on the right and left walls are motified with flora, pauna, with moral, social, sepirtual values and as a medium of visual communication of a traditional nature. The motifs carved in elephant caves with stylized styles of plants, animals, mythology full of meaning and meaning in the Ancient Balinese era already know the beauty seen in flora and fauna motifs and spiritual social activities. The motif of the boma coral with a gaping mouth as well as a cave door is inspired by Hindu mythological stories. In the cave, there is a ganesa statue with a cross-legged attitude and a buddhist statue, which is a sign of tolerance in religion in the Ancient Balinese era.

3.2. Discussion

3.2.1 Shape of Elephant Cave Artifacts

The Elephant Cave Terrace was done by the "Kawule" who worked as "Undagi" for a long time. The "kawule" (servants) work in the form of devotion (ngayah) to the kingdom because the kawule consider the king to be equated with gods, and transcendental. The devotion of the "kawula" refers to actions or behaviors that show the loyalty, devotion, and sacrifice of a servant to the king (ruler). This service is usually carried out sincerely and selflessly, and can be in the form of thoughts, energy, or materials. This shows that kawule has an important role in the

" ELEPHANT CAVE ARTIFACTS ARE A FORM OF DEVOTION TO "KAWULE", THE ANCIENT BALINESE PERIOD IN INDONESIA "

religious system and power. Honored by the "Undagi" or sculptors appointed by a king (ruler) assigned to make reliefs, drawings, palace architects, building temples only to get food rewards and some are given to cultivate agricultural land, plantations in the territory of the kingdom. As well as the creation of the Elephant Cave for the semadi (bertap) of the kings, and ritual activities.

Aterfak Goa gajah dan ruang dalam tempat patung ganesa dan budha, seperti gambar berikut.

Gambar no1..Gua Gajah



Gambar.No 2. Bagian dalam Gua Gajah



https://www.google.com/search?q=gambar+arca+dalam+goa+gajah&sca_esv=749b9a8998c33b33&rlz=1C1UEAD_enID1079ID1079&sxsrf=AE3TifMACICv1fqeG5o8Nch3

3.2.2 Meaning of Ganesa and Buddha Statues

It is known that this cave was made in the 10th century, by the ruler of the Ancient Balinese kingdom and continued around the 14th century with the addition of sacred buildings such as temples and sacred ponds with 3 statues of gods that were used for showers (baths) during the reign of King Sri Udayana Warmadewa (989 - 1011 AD). On the inside of the elephant cave in the left-right walled position, there are 2 statues, namely ganesa and budha facing each other. If it is related that this cave is a place of asceticism, ritual activities and has received a lot of attention during the Ancient Balinese kingdom during the reign of the Warmadewa Dynasty, this shows that the government has an attitude of tolerance towards religious diversity. This means that in the Ancient Balinese era there were already two religions developing and the "kawule" was given the freedom to embrace them.

3.2.3 There is a form of "Kawule" devotion.

A reflection of the devotion of the "kaewule" in supporting the royal power of the Ancient Balinese era. Especially in the development of spiritual stabilization by making a cave that is now called an elephant cave. Existence as a form of devotion of the "kawule" to the ruler of the ataua king. This devotion is another form of showing a sense of honor, loyalty, to the palace (kingdom).

3.3.4 Elephant Cave Representation of Spiritual Social Power

"Goa Gajah", this name actually comes from the designation "Lwa Gajah" which refers to the location near the river and not to the existence of elephants. The cave is believed to have been built during the reign of King Sri Udayana Warmadewa in the 10th to 11th centuries AD and is a relic of Hindu-Buddhist culture. Goa Gajah is not directly a representation of the king's power, but this site is closely related to the history and development of the kingdom in Bali in the past, especially during the reign of the Warmadewa Dynasty and its relationship with the Majapahit Kingdom, now a cultural tourism distinction.

4. CONCLUSIONS AND SUGGESTIONS

4.1 Conclusion

The elephant cave attraction not only reflects aesthetic values, cultural symbols, religions, but also a form of "kawule" devotion, in the era of the Ancient Balinese kingdom. This site is an important evidence of the role of "kawule" in the development of gama in the spiritual age of Ancient Balinese.

4.2 Suggestions

The elephant cave artifact site is currently a cultural tourist destination and needs to develop theme dance drama attractions by raising the history of this destination's connection with the kingdom of the Ancient Bali era as a form of promotion. It is hoped that with this development concept there will be income from an increase in tourist visits. It is necessary to continue with research with a multidisciplinary approach.

REFERENCE

- Ardika, I Wayan. 1987. "Bronze Artifact and the Rise of Complex Society", Thesis Master of Arts, The Australian National University
- Ardika, I Wayan. 1995. "Awal Pengerjaan Logam di Bali", dalam Kirana: Persembahan untuk prof. Dr. Haryati Soebadio. (Ed. Hariani Santiko, dkk). Fakultas Sastra Universitas Indonesia, Jakarta. Hal. 59-67.
- Ardika, I Wayan. (1991). *Bali Pada Masa Prasejarah*. Denpasar: Upada Sastra.
- Azis, Fadhilla Arifin dan Sudiarti, 1996. "Bahan Baku Perunggu pada Awal Masehi di Bali,
- Bintarti, D.D., 1977. "Nekara Perunggu dari Waleri", *Pertemuan Ilmiah Arkeologi I*, Cibulan, hal 83-88.
- Bintarti, D.D., 1982. "Hasil Penelitian Benda Benda Perunggu dan Besi di Indonesia. Rapat Evaluasi Hasil Penelitian Arkeologi I, Cisarua, Pusat Penelitian Arkeologi Nasional, Jakarta, hal 79-98.
- Bintarti, D.D., 1985. "Analisis Fungsional Nekara Perunggu dari Lamongan, Jawa Timur", *Pertemuan Ilmiah Arkeologi III*, Pusat Penelitian Arkeologi Nasional, Jakarta. Hal 81-91.
- Bintarti, D.D., 1986. "Nekara Perunggu dari Yunan sampai Irian Jaya", *Kongres Asosiasi Prehistoris Indonesia*, Yogyakarta, Agustus 1996. (Belum Terbit).
- Goris, R. (1954). *Prasasti Bali*. Jakarta: Penerbit Djambatan..

- Gede, Kompiang I Dewa, 1995. "Fungsi Moko dalam Kehidupan Masyarakat Alor", Forum Arkeologi Edisi Khusus, no.2, Balai Arkeologi Denpasar. Hal. 72-83.
- Gede, Kompiang I Dewa, 1997. "Nekara sebagai Wadah Kubur Situs Manikliyu, Kintamani, Forum Arkeologi Edisi Khusus No. II, Balai arkeologi Denpasar. Hal. 39-53.
- Gede, Kompiang I Dewa, 1998. "Penelitian Situs Ularan Kecamatan Seririt, Kabupaten Buleleng, Bali. Berita Penelitian Arkeologi, No. I, Proyek Penelitian Purbakala Bali, Hal. 17-47.
- Haryono, Timbul. 1994. "Aspek Teknis dan Simbolis Artefak Perunggu Jawa Kuno Abad VIII-X, Disertasi. Universitas Gajah Mada. Yogyakarta.
- Ramseyer, U. (2002). *Bali: Living in Two Worlds*. Basel: Museum der Kulturen.
- Surata, I Nyoman. (2010). *Kawula dan Raja dalam Tradisi Bali*. Denpasar: Balai Arkeologi Bali
- Soejono, R.P. 1977. "Sistem Sistem Penguburan Pada Akhir Masa Prasejarah Di Bali", Disertasi. Fakultas Sastra, Universitas Indonesia. Jakarta.
- Soejono, R.P. et.al. 1984. "Jaman Prasejarah di Indonesia", Sejarah Nasional Indonesia, Jilid I (Ed. Marwati Djoned Pisponegoro, Nugroho Norosusanto), Departemen Pendidikan Dan Kebudayaan, Balai Pustaka. Jakarta.
- Suastika, I Made, 1996. "Nekara Batu Carangsari dalam Muatan Religi", Kongres Asosiasi Prehistori Indonesia, Yogyakarta, Agustus 1996 (Belum Terbit).
- Sutaba, I Made. 1980. "Prasejarah Bali", B.U. yayasan Purbakala Bali.
- Sutaba, I Made. 1995. "Tahta Batu Prasejarah Di Bali Telaah Tentang Bentuk Dan Fungsinya", Disertasi, Universitas Gajah Mada, Yogyakarta.