



ARTÍCULOS

UTOPIA Y PRAXIS LATINOAMERICANA. AÑO: 25, n° EXTRA 1, 2020, pp. 109-116
REVISTA INTERNACIONAL DE FILOSOFÍA Y TEORÍA SOCIAL
CESA-FCES-UNIVERSIDAD DEL ZULIA. MARACAIBO-VENEZUELA.
ISSN 1316-5216 / ISSN-e: 2477-9555

The Sacred Ngider Bhuana Dance in Pengebek ceremony at Banyuning village, Buleleng district, Bali

Danza sagrada Ngider Bhuana de la ceremonia Pengebek en la villa Banyuning, distrito Buleleng, Bali

I Wayan SUWENDRA

suwendra99@gmail.com

STKIP Agama Hindu Singaraja, Bali, Indonesia

Este trabajo está depositado en Zenodo:
DOI: <http://doi.org/10.5281/zenodo.3766127>

ABSTRACT

Judging from the preparation, implementation and closing of the Pengebek ceremony, it seems full of the education character values for Hindus. This research was conducted to know for sure about the education character values contained both potential and actual in the process of Ngider Bhuana Dance related to Pengebek Ceremony. This type of research is qualitative, using a phenomenological approach and symbolic interaction. The data was collected by observation, in-depth interviews, documentation and triangulation. The participants were selected by purposive sampling and the data analysis used content analysis, domains, taxonomies, components, life history, and centralized group discussions.

Keywords: Ngider Bhuana Dance, Pengebek ceremony, perspective.

RESUMEN

A juzgar por la preparación, implementación y cierre de la ceremonia de Pengebek, parece estar lleno de valores de carácter educativo para los hindúes. Se realizó esta investigación para saber con certeza acerca de los valores del carácter educativo contenidos tanto potenciales como reales en el proceso de la Danza Ngider Bhuana relacionada con la Ceremonia Pengebek. Este tipo de investigación es cualitativa, utilizando un enfoque fenomenológico e interacción simbólica. Los datos fueron recolectados por observación, entrevistas en profundidad, documentación y triangulación. Los participantes fueron seleccionados por muestreo intencional y el análisis de datos utilizó análisis de contenido, dominios, taxonomía, componentes, historia de vida y discusiones grupales centralizadas.

Palabras clave: Ceremonia Pengebek, danza Ngider Bhuana, perspectiva.

Recibido: 28-02-2020 • Aceptado 12-04-2020



INTRODUCTION

There are interesting, intriguing, classic phenomena, containing local genius values that appear as traditional and conventional things. However, it may contain great eternal values, because they are preserved by indigenous Hindu supporting villages. This phenomenon is the performance of a "Penggider Bhuana Dance", which is associated with the Pujawali Ceremony, in Suci Kahyangan Tiga Temples, namely: Desa Temple, Segara Temple and Dalem Purwa Temple.

This sacred dance appears to have deep and high philosophical, aesthetic and ritual values according to Hinduism. Related to the education view today (4.0 era) and based on the preliminary research, it has the education character values that can be developed both potential and actual and can develop 16 values of national education character, such as: religiosity, hard work, discipline, responsibility, cooperation, honesty, tolerance, creative, independent, curiosity, respect for achievement, friendship, love in peace, care for social and environment, nationalism, and democratic. This is what encourages researchers to prove this, so that research is carried out in more depth.

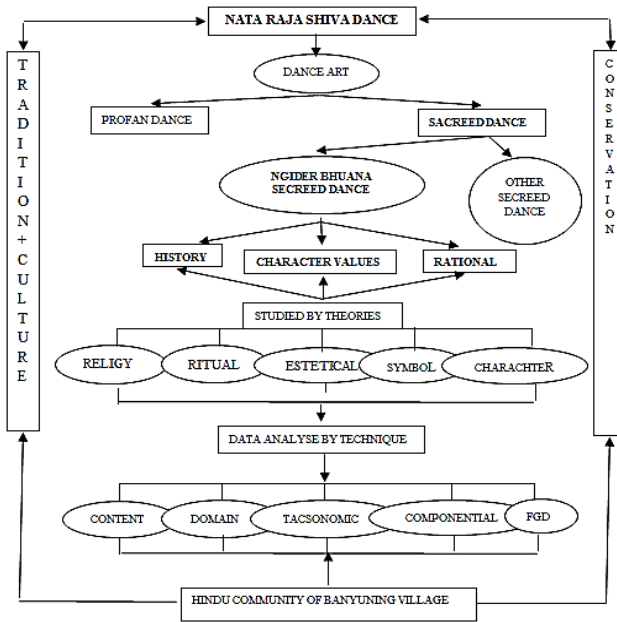
Based on the exposure of background above, the research objectives can be formulated as follows: (1) Knowing the history of Sacred Ngider Bhuana Dance, (2) Knowing the types of educational values that can be developed from the Sacred Ngider Bhuana Dance? And (3) Knowing the reason (rational) that the sacred dance contains education character values that are still preserved up to day. The benefits of this study are knowing the history, there will be an appreciation of cultural values, traditional values, customs and education. By knowing the education character values contained in a unique and classic phenomenon, it will produce an effort to preserve it. Another benefit is the increasing of philosophical knowledge, aesthetic and ritual aspects of cultural, religious and educational phenomena.

The theories used to examine this problem were: (1) Theory of Religion Evolution (Tylor, 1917), (2) Ritual System Theory (Turner, 1981), Aesthetic Theory (Allshop, (1977), Character Education Theory (RI Ministry of Education, 2014) and Symbol Theory (Geertz, 1983).

METHODOLOGY

This type of research is qualitative or naturalistic with a phenomenological approach which means understanding the meaning of a phenomenon by inserting into the conceptual world of research subjects (Arifin, 1994), and symbolic interactions, meaning that objects, people, situations and events do not have their own meaning but are symbolic by people who interact in it. (Muhadjir, 2009). The data was collected through participant observation, in-depth interviews, documentation and triangulation. (Lincoln and Guba, 1985). The participants were selected by purposive snow ball sampling meaning determining the sample members in a rolling manner according to the research objectives to the saturation stage. (Sugiono, 2012). The data analysis used content, domain, taxonomy, compounding, life history, and focus group discussion (FGD). (Bungin, 2003).

The Qualitative Research Model of Sacred Ngider Bhuana Dance in Pengebek Ceremony at Traditional Banyuning Village.



DISCUSSION

Pasek participants, et al (2019) explained that the history of Sacred Ngider Bhuana Dance performance was inspired by Adi Parwa in Mahabharata Book (Subramaniam, 2004), Kurma Purana and Matsya Purana (Bebek and Dipavali Debroy, 2001) which told the gods and Asura (the giants) must cooperate in stirring the vast sea of milk (ksirarnava) to obtain the holy life water(amertha) using Mount Mandara as a stirring stick. The two Naga brothers were Naga Ananta Bhoga breaks the base of Mount Mandara which brought to the middle of the sea, and to rotate the Mount Mandara Naga, Basuki was used as a rope to turn it around.

The Naga Basuki is an accessory of the Deva Shiva which is wrapped around His neck. To erect the mountain, Deva Vishnu was manifested to be a cosmic giant turtle (Bhadawang Nala / Kurma avatara) as the base of Mount Mandara. Other personifications of deva Vishnu sit on top of the mountain, so that the mountain stayed upright when rotated to the right or left. A group of Asuras (giants) held the head part of Naga Basuki and the Devas held parts of His tail. When the Mount Mandara rotation in the sea of milk, it was witnessed by the Main Deva in Hinduism namely: Deva Brahma, Deva Vishnu and Deva Shiva (Mahadeva).

The first rotation of Mount Mandara produced poison, which could kill all living things. On the omission of the Deva Shiva, he swallowed the poison, but Devi Parvati quickly held back by the affection so that the poison was not swallowed, and it was only in the neck of the Deva Shiva which caused her neck to be blackish blue called Nila Kantha. From this story, he held Shiva Nila Kantha. The rotation of mount Mandara to stir up the vast and deep sea of milk then finally released weapons for the Devas. Tri Sula's weapon was for Shiva Deva, Chakra weapon was for Deva Vishnu, Gada weapon was for Brahma Deva and weapons were for other devas. Furthermore, he scooted again, took out the vehicles of devas, such as the bull vehicle belonged to Deva Shiva, the Garuda bird vehicle was the Deva Vishnu, the Swan bird vehicle was the Brahma Deva, Gajah Airavata was the Deva Indra, and so on were for the other Devas.

The next mountain rotation issued the Kalpavriksha or Kalpataru Tree, a tree that can fulfill all kinds of desires of living things. In addition, it was also issued Sura (God of wine makers), Apasara (angels),

Uccaishrava (rides of the gods), Kostuba (the most precious gem in the world), Kamadenu (mother of all mothers of cows that are sources of milk), Maha Laksmi (Deva Vishnu Magic), Danvantari (Queen of the treatment of the universe) etc. Finally a "Amertha" jug came out of the stirring of the sea of milk and was first obtained by a giant kaun. The gods were jealous of it, so there was a war between the Asuras and the devas.

Thus, the wise of Vishnu transformed himself into a dancer woman who was very charming, beautiful, charming and willing to mediate conflicts between the two named Dewi Mohoni, Dewi Mohini was finally believed to hold the amertha to share fairly. If the Asura was given amertha, they would be immortal and would be misused to destroy the Gods and the universe with all its contents. Thus, by the wisdom of Deva Vishnu, he transformed himself into Goddess Mohini. Then, the false amertha was given to the Asuras and the original amertha was given to the Gods. There was an asura called Sang Kala Rawu which was transformed into a god, however, he was finally known by Chandra god and reported to Dewi Mohini so that she did not get amertha. The Kala Rahu finally remained hostile until now with Dewa Chandra. The philosophical values inspiration, aesthetics and rituals about the story of Mount Mandara rotation above was finally created a sacred Ngider Bhuana dance to welcome the coming of the holy life water (amertha) down to the world.

No one knows about the time this sacred dance was created because its age is too old, a hereditary tradition, culture and custom inheritance which is full of local genius values. Dance movements, dance formations and instruments that accompany this dance are adjusted to the spirit or soul of the story of Mount Mandara rotation to meet Amertha, which is believed by the people of Adat Banyuning village to bring peace, prosperity and happiness.

Based on the results of the analysis: content, domain, taxonomy, compounding, life history, and focus group discussion (FGD) which starting from preparing, carrying out and the influence toward dancers, musicians, traditional village residents who organize and spectators, there is a forming education character values process, such as: (1) Religiosity: forming attitudes and behaviors that obey religious teachings, improving the faith of people through the performance of the art of Sacred Ngider Bhuana Dance.

There are philosophical values learning, namely to maintain the life of humans must fight and compete based on truth (as done by the Gods) to pursue ideals and must be close to God to be granted Amertha. There are learning ethical and aesthetic values, that to build and create something must have rules and contain art so as not to clash with each other.

There are ritual equipment called upakara which contain religious values. These three things in Hinduism are called the Three Basic Frameworks that must exist. (2) honest: The story of this dance teaches the values of honesty or the characteristics of maturity, The honest people having the character of god will shared an Amertha by Dewi Mohini. The consistent between thoughts, words, and actions, which are the realization of the teachings of Tri Kaya Parisuddha in Hinduism. (3) Tolerance: this sacred dance performance teaches about high tolerance, because to obtain the amertha, the Asuras and the Gods have to cooperate, respect each other, so that the process of mount mandara rotation can be done well.

To get a division of Amertha, the Asuras must have the attributes of God first or must change into a God. If this can be achieved, attitudes and actions that respect differences in religion, ethnicity, opinions and actions of other people who are different from themselves are easy problems and can be formed automatically. (4) Discipline: Actions that show orderly and obedient behavior in various provisions and regulations must exist, because preparation and implementation of a dance performance that is sacred is impossible.

Discipline is part of hard work, part of tenacity, part of achieving success. Discipline is part of the attributes of Dewa (Daiwi Sampad). (5) Hard Work: struggling and practicing to create sacred dance performances involves many personalities, without showing off wages, a sincere offering is a hard work as an integral part of the character of Hindus. (6) Creative: keep thinking and doing something to produce a creation, this case is a work of art that can be offered to God, Hindus and passed down to the younger generation, is a noble creativity that needs to be motivated, appreciated and facilitated. (7) Independent: This art creation can foster attitudes and behaviors that are not easily dependent on others in completing tasks, both for dancers, art

managers, art lovers and the younger generation of Hindus as a whole can be encouraged through the examples of success performance. (8) Democratic: seen from the way of thinking, acting, and acting that assesses the rights and obligations of himself and others in the sacred Ngider bhuana dance, both in managing and evaluating their success, there are democratization values that underlie education character. (9) Curiosity: Attitudes and actions that always strive to know more deeply and extensively from what they learn that are seen and heard are very developed in this sacred Ngider Bhuana dance performance, because many young Hindus ask questions about philosophical, ethical / aesthetics and rituals. (10) Nationalism: The way of thinking, saying and acting is very concerned with Godhead, humanity, nationality and state above their personal and group interests. (11) Love of the Motherland: a way of thinking, saying and acting more concerned with the nation, country, birthplace, customary village above personal interests. (12) Appreciating Achievement: The creation and staging of successful sacred dance gives rise to attitudes and actions that encourage him to produce something useful for the community, and recognize, and respect the success of others. (13) Friendly: a strong, cohesive and mutually supportive traditional village union helps bring out friendly attitudes and behaviors which is popular among traditional villages in Bali is "as small as a whole sabayantaka" means the same boat, arms and responsibilities. Moreover, whose name is the Pujawali Pengebek ceremony, in which there is a Sacred Ngider Bhuana dance, the value of education character develops friendship and brotherhood very high. (14) Love in peace: to implement a program in a traditional village or in Pekraman Banyuning village, it is included in preserving the sacred Ngider Bhuana dance art selogan, first: "Mutual nurture and mutual care" means adapting to one another, guiding and loving one another. Second slogan: "Jele melah gumi gelah" means: Good or bad village area is a common property that must be perfected. Both of these traditional villages are very educational and characterize the young generation to love peace. (15) Loving Reading: The performance of Sacred Ngider Bhuana dance seems to display a mystical phenomenon, inviting many questions that must be answered and speakers in the Banyuning Customary Village cannot reveal the mystery behind the phenomenon and unable to give satisfactory answers, especially from their philosophical aspects. This led to the creativity of seeking as much as possible and as deeply as possible through the activities of reading various sources, both those in the Purana Village of Banyuning, the Regional Library of Bali in the Regency of Buleleng, namely Gedong Kirtya. Some young generations have finally grown their interest in reading, because they are driven by curiosity about the meaning behind the phenomenon. (16) Environmental Care: the vision and mission of the performance of the sacred Ngider Bhuana dance whose inspiration from the story of Mount Mandara rotation in the vast sea of milk is about nature conservation through the process of continual proliferation of all living things ranging from Gods, Asuras, animals, plants, weapons of the gods and equipment of transportation of ancient people. The meaning of noble education character that is also present in the dance is the process of developing and preserving nature through creative hard work that must be done together among groups of good beings (the Gods) and even evil (the Asuras) for the blessing, guidance and grace from the God of Mercy.

From this process, human creative and productive behavior emerge in the form of natural development and preservation which is very important to be realized. (17) Social Care: The activity of the Banyuning Traditional Village in carrying out the simultaneous Pujawali called Pengebek which is performed by the Sacred Ngider Bhuana dance greatly fosters social care. Attitudes and actions that always want to provide assistance for the success of the Great Religious Work in the Hindu holy place (Pujawali) are very high, accepting and giving ceremony material as an obligatory donation for Pujawali's success, also giving and receiving Balinese traditional clothes to be used to the holy place, so that all citizens can attend the ceremony. (18) Responsibilities: staging the sacred Ngider Bhuana dance, in the context of the Raider Ceremony, educates every citizen to carry out their duties and obligations in a truly, planned and systematic manner in order to achieve success. The education Character values about responsibility are very strong in it. The results

of this work will be accounted for to themselves, traditional village leadership staff, community members and to the Supreme Lord.

Based on the results of the analysis: content, domain, taxonomy, compounding, life history, and focus group discussion (FGD), there were several reasons for the performance of the Sacred Ngider Bhuana Dance that is full of education character values, including: (1) The existence of a deep belief (sraddha) from Hindus that the dance can indeed bring "amertha" (holy life water). The water is indeed miraculous, it can effectively purify people both inward and outwardly. If God wills and gives gifts to someone (not everyone is present), there will be significant changes regarding his mindset, the pattern of his words and patterns of behavior.

Thus, it means that the values of education character will be adopted, internalized and actualized in daily life that accidentally or intentionally comes from the holy life water (amertha). Mythological, the gods have good character and their lifespan is much longer than humans, because the drink is "amertha". On the contrary, Asura (a man with a giant character) has brave, arrogant, quarrelsome, selfish, intolerant, and selfish personality, because he never drinks Amertha's holy water. The Asuras also find it difficult to understand, adopt, internalize and actualize the value of education character that is upheld by virtuous gods and humans. (2) The content of high and noble philosophical values that must be followed.

First, from the results of Mount Mandari rotation in the sea of milk, which was also staged in dance, precisely the first exit was Hala-hala Poison. This describes the beginning of a job is full of obstacles, challenges, disturbances, even pros and cons. At the beginning of life, this is described as poison Hala hala, if Deva Shiva did not swallow, it will result a death risk. Thus, the worship, protection, surrender to God to be saved by God are very important. Secondly, the soul of the Sacred Ngider Bhuana Dance is the rightward turn (purwadaksina) which implies that in human life, it must rotate according to the natural law, namely: birth, life and death (Trikona law), when a baby, human is fully dependent on parents, when human life must take the initiative, try or work based on truth (dharma, right direction). At death, humans must know the way back to the Creator (God Almighty).

Third, this sacred dance is danced by a group of ugliness or giant (Asura) and a group of Goodness (Deities). If it is a currency, there are upper and lower sides, it is always side by side between the good (godly qualities) with the characteristics of selfishness or giant (Asura). These traits attract one another, influence each other, contract with each other, precisely tirtha amertha can only emerge because of the turbulence of the two traits described in the dance to be realized by Hindus.

The agreement between the two traits, witnessed by the God of the Trinity, the three Main Gods (Brahma, Vishnu and Shiva) which emerged from the One and the end were always those who were both protected and won, as in this life. Fourth, as it is danced in this sacred dance, all the necessities of life, food, shelter and transportation tools of the Gods and humans are produced from persistent work and struggle based on the cooperation of God's grace and mercy, so that everything can be realized. These are the values of education character that must be guided by Hindus from time to time through the preservation of this dance. (3) Contains the concept of high Hindu ethics, that the dance teaches how to interact harmoniously between humans and God, humans and humans, and humans with an environment called "Tri Hita Karana". The Hindu Community is taught to be obliged to pray worship God in order to be able to appreciate, be grateful and love the loving Creator.

As a manifestation of the devotion of Hindus to the Creator, each family makes a holy place for worship called "Sanggah Kemulan Taksu" To realize the harmony of human and human interaction, an association called "Desa Adat" must be created as a place to make village rules (awig-awig adat village) to regulate life between humans, so that they are socially ethical. To realize the harmonious interaction between humans and the environment, Hindus are required to hold reforestation, clean the environment, maintain medicinal plants as living dispensaries, flowers as a sari, and vegetables as living granaries. (4) Sacred Ngider Bhuana Dance contains sacred and magical values so that Hindus who believe directly or indirectly influence the level of outer and spiritual purity.

The increased level of chastity causes the ability to leave behind bad qualities to increase, such a dirt in dust which is cleaned with holy water is immediately gone. The ability to distinguish between the bad and the good also increases, like the darkness of the mind in the form of confusion and ignorance are slowly being expelled into tranquility and wisdom. The honesty is also increased, so it is very fun in association.

The ability to behave well is also increased such the strength of a invisible hurricane to change deviations, violations, laziness, opposition and sin are slowly being expelled into polite behavior, can respect and obey social rules. (5) This Sacred Ngider Bhuana Dance, complemented by rituals and ceremony containing supernatural powers, such as: banten pejati (Wiana, 2004) is the realization of a solemn request in order to be granted by the four manifestations of God as Lord Brahma, Isvara, Vishnu, and Mahadewa, banten penebus urip (Sudarsana, 2010) is ceremonial tools as a return of soul or life to a better direction. Segehan Agung (Wijayananda, 2006 and Swarsi, 2003) is a sacred sacrifice to negative bhuta / strength so as not to interfere, obstruct the achievement of goals and for natural harmony.

Tedung is an umbrella to honor the arrival of the Gods and as a protector / guardian of the universe. (<https://baliexpress.jawapos.com>, 05-06-2019), bungkah torch is symbolic as a natural processing, light source, ripens all natural elements, cooks food, illuminates the human heart and dark environment (Kekeran, 2018 in <https://fajarbali.com>), sangku or kendi is the place to accommodate the drop of tirtha amertha from the process of mount mandara giri rotation which is manifested in Ngider Bhuana Dance (informant Sumitra, et al. 2019), piping thread is a symbol of Naga Bhasuki and Ananta Bhoga that give prosperity which never stopped (Wiana, 2004).

The future fire is a symbol of God Agni as Pastor of Gods who witnessed the art title Sacred Ngider Bhuana Dance (Informant Wirata, et al., 2019), Lingga Maya is Stana God in the form of Yoni Phallus as a symbol of God Shiva and Parvati). Linga symbol of the mountain as the palace of Lord Shiva / Purusha and Maya aspects as an eternal creation of God called Prakerti (informant Karsa et al, 2019).

CONCLUSION

There are four important findings of this qualitative research, such as: (1) The historically of Sacred Ngider Bhuana Dance performance was inspired by the Mahabharata Book of the Adi Parwa Purana Dates and Matsya Purana which told the gods and Asura (the giants) must cooperate in stirring the vast sea of milk (ksiramava) to obtain the holy life water (amertha) using Mount Mandara as a stirring stick.

The two Naga brothers were Naga Ananta Bhoga breaks the base of Mount Mandara which brought to the middle of the sea, and to rotate the Mount Mandara Naga, Basuki was used as a rope to turn it around.

(2) The education character values contained in the performance of Sacred Ngider Bhuana Dance in the framework of Pujawali Pengebek were: religiosity, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, national spirit, love for the homeland, respect for achievement, friendship, love in peace, love to read, care for the environment, social care, and responsibility.

(3) There were several reasons for the performance of the Sacred Ngider Bhuana Dance why full of education character values, such as: The existence of a deep belief (sraddha) from Hindus that the dance can indeed bring "amertha" (holy life water) that is very multi-functional in human life, contains the concept of the teachings of high Hindu ethics, that the dance teaches about ways to interact harmoniously between humans and God, humans and humans, and humans with an environment called "Tri Hita Karana". Sacred Ngider Bhuana dance contains sacred and magical values so that Hindus who believe directly or indirectly influence the external and spiritual purity.

(4) The Sacred Ngider Bhuana Dance was supplemented by rituals and ceremony containing supernatural powers, such as: banten pejati, Segehan Agung, Tedung, bungkah torch, sangku or jug, pee threads, fire pasepan, and Lingga Maya.

BIBLIOGRAPHY

- ALLSHOP. (1977). Pengertian Estetika, at <https://ilmuseni.com.dasar-seni>, Access on Wenesday, June 5th, 2019.
- ARIFIN, I. (1994). Penelitian Kualitatif dalam Bidang Ilmu-ilmu Sosial dan Keagamaan, Malang: Kalimasada Press.
- BEBEK AND DIPAVALI DEBROY. (2001). Kurma Purana dan Matya Purana, Surabaya: Penerbit Paramita.
- BUNGIN, BURHAN. (2003). Analisis Data Penelitian Kualitatif, Pemahaman Filosofis dan Metodologis ke Arah Penguasaan Model Aplikasi, Jakarta: PT Raja Grafiika Persada.
- GEERTZ, C. (1983). Local Knowledge: Further Essays in Interpretative Anthropology, New York: Basic Books.
- LINCOLN, YS. AND GUBA, EG. (1985). Naturalistic Inquiry, Beverly Hill: Sage Publication Inc.
- MUHADJIR, N. (2009). Metodologi Penelitian Kualitatif, Yogyakarta: Raka Sarasin.
- SUBRAMANIAM, KAMALA. (2004). Mahabharata Bagian Adi Parwa, Surabaya: Penerbit Paramita
- SUDARSANA, IB PUTU. (2010). Ajaran Agama Hindu (Upacara Manusa Yadnya), Denpasar: Yayasan Dharma Acarya.
- SUGIYONO. (2011). Metode Penelitian Kuantitatif, Kualitatif, dan R&D. Bandung: Alfabeta
- SURAGATANA, PINANDITA IB. (2017). Makna dan Pemasangan Tedung, <https://baliexpress.jawapos.com>, Accessed: 05-06-2019
- TUNNER. (1990). Sociological Explanation as Translation, New York: Cambridge University.
- TYLOR, EB. (1917). Teori Evolusi Religiy, at <https://blog.ub.ac.id>, Access on Wenesday, June 5th, 2019.
- WIANA, I KETUT. (2004). Makna Upacara Yadnya dalam Agama Hindu II, Surabaya: Penerbit Paramita.
- WIJAYANANDHA, PANDITA MPU JAYA. (2006). Dudonan Karya: Memungkah, Ngenteg Linggih, Mapadudusan Agung Manawa Ratna, Surabaya: Penerbit Paramita.

BIODATA

I Wayan SUWENDRA: Born on September 6, 1960. Bachelor of Guidance and Counseling Education FKIP UNUD Singaraja Branch in 1983. Bachelor of English Language Education STKIP Singaraja Hindu Religion in 2003, Master of Education in Research and Evaluation of Postgraduate Education in Singaraja State Teachers' Training Program in 2005. Doctoral in Hinduism Education Postgraduate Program at UNHI Denpasar with the predicate of graduation: CUMLAUDE, with IPK: 3.79, being awarded as the best graduate, and getting an award from John Robert Powerl in 2013. The structural positions experience, starting from the lower level, he was appointed as PNS Kopertis Region VIII lecturer employed (DPK) at Singaraja Hindu Religion STKIP in 1986, as head of the BAAK (Academic Administration Agency) in 1988, as the 1992 Head of Hinduism Education (S1), as Assistant Head of II in 1996, as Assistant Chairperson of I in 2000, as Assistant Head II again (twice tenure) from 2004-2012) and now as Chair of LPM (Institute of Quality Assurance). All positions are in the Singaraja Hindu Religion STKIP.