

Traditional Dress Ethics to The Temple from the Perspective of Balinese Hinduism

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ARTICLE HISTORY	ABSTRACT
Accepted: October 24 th , 2018 Revised: October 31 st , 2018 Published: November 5 th , 2018	Traditional dress worn especially to the temple is an expression of obedience and has a noble value. So that in traditional dress there are ethics that must be obeyed. A human with all their creativity has the instinct to modify and develop, as well as traditional dress used to Temple also shift. Studied with the Social Behavior Theory of Max Weber, with literature study and interviews, revealed that Hinduism did not neglect the limits of traditional dress that were ethically appropriate. The findings of the study are four elements of social behaviour related to ethics of traditional dress to Temple in the perspective of Balinese Hinduism. Includes rationally directed traditional dress behaviour, dress oriented behaviours that are value-oriented, dressed behaviours that receive an orientation from feelings or emotions or effective and dress behaviours according to tradition.
KEYWORDS	
Ethics, Fashion, Social behaviour	

INTRODUCTION

The most significant change is happening today, of course, is a change in culture. Fashion trends affect almost all of the world community, including the Balinese people. In 1908 men as well as Balinese Female carried out various religious activities by bare-chested and only wearing cloth to the navel limit (Picard, 2001: 3). Then along with the times and the inclusion of western culture that continues to penetrate indigenous culture, the Balinese people wear upper body cover clothing with national rules. Reflections from the people are now changing the flow from agriculture to industry. The real example is regarding making offerings (*banten*), not infrequently the community.

Balinese people replace agricultural products which are made into snacks which are sold in supermarkets. Then not only help, but traditional clothes to Temple also underwent a model change. changes in traditional dress methods to the temple, such as how to wear *kebaya* / brocade clothes for Female's clothing, are more transparent, fashionable, also wear *kebaya* with short-sleeved models, as well as the use of *kamben* for Female's clothing a little higher or above the knee, excessive accessories. The use of *udeng* for men is not true; there is no binding on the *udeng* facing upwards, the use of *kamben* for men's clothing that does not have *kancut* (the tip is sharp and touches the ground). This also does not escape the advances in technology and social media so that various modes and styles of clothing continue to experience change and development. Clothing not only has use value but a social symbol so that it can provide a cultural identity to an individual (Jayanti, 2008: 48). Changes in traditional clothing to temples change from their original purpose, in essence a human and natural phenomenon.

But getting dressed in custom to the temple is increasingly shifting, more towards intimacy and lifestyle, now more material aspects are also a way to elevate identity and class to the personality in society. When going to Sembhyang to Temple, then the appearance of an artist such as excessive use of accessories or jewellery and the use of traditional clothes to a temple that is too open shows the beauty of the body where this is done to get pleasure, for himself and other people as "connoisseurs" of beauty.

RESEARCH METHOD

Studied with the Social Behavior Theory of Max Weber, with literature study and interviews, revealed that Hinduism did not neglect the limits of traditional dress that were ethically appropriate. Max Weber was very interested in broad sociological issues concerning social structure and society. Therefore he defines sociology as a science which seeks to obtain an interpretive understanding of social action so that it can thus arrive at a causal explanation of its direction and consequences (Lassman, 2017: 515).

Or it can be interpreted as sociology as the science of social behaviour. The word "behaviour" used by Weber for actions which for the offender has a subjective meaning. Where the actors want to achieve a goal or motivated. That is, what is at the core of Weber's social philosophy is not the substantial forms of people's lives and the objective values of actions, but solely the real meaning of individual actions arising

from subjective reasons. It is this possible to understand one's actions that distinguish sociology from natural science, which explains events but does not understand the effects of objects.

Weber also gives four ideal types of social actions in his sociology, namely:

- a. Instrumental rationality (Zweck rationality) is a social action that bases itself on rational human considerations when facing the environment
- b. Value-oriented rationality (Wert rationality) is a sensible social action, but one that relies on specific absolute values.
- c. Traditional activities are social actions that are driven and oriented towards the past.
- d. The practical response is a social action that arises because of an emotional drive or motivation.

RESULT AND DISCUSSION

The basic concept of traditional Balinese clothing is the *Tri Angga* concept which consists of:

- a. *Dewa Angga* is a dress worn from the neck to the head, such as *during*, *kept*, *ketu*, or other headbands.
- b. *Manusa Angga*, is clothing that is used from the top of the navel to the neck, namely clothes, *kebaya*, *angkin*, *umpal*, and *senteng / slempot*.
- c. *Butha Angga* which is a dress that is used starting from the bottom of the navel to the bottom, namely *kamen* or *saput*.

At this time, clothes are purchased no longer by the need for functions and meanings contained in these clothes, but rather on the desire to achieve a particular position, get recognition and social status in the community (Rasmanto, 2004: 4). This condition also occurs in traditional clothing to temples in Bali. Causes of Change in Traditional Dress Style to Temples in Bali:

1. Mass Media

Changes to traditional clothing to temples. The difference in traditional clothing to Temple is indeed unavoidable because the development of trends and fashion is now so fast and almost every month shopping centres and boutique outlets. The effect of the spread is through media, such as television, fashion magazines, banners, banners, newspapers, and also through social media. Therefore, it is not surprising that the

phenomenon of changing the style of traditional dress to this temple reaches the school domain.

2. Lifestyle

Modern, practical and sometimes unrealistic lifestyles occur among Balinese Hindu teenagers today; even mothers experience extreme lifestyle changes.

3. Socio-Economic

The more capable and high the purchasing power of the people, the more the number of models and styles of traditional clothing to the Temple owned.

4. Environment

The influence of changes in the form of traditional dress to temple among adolescents and adult Female is also influenced by association in everyday life, such as in the neighbourhood where they live, associations at school, at work or in the family environment.

5. Fashion trends

The traditional Balinese dress code, in this case, is one form of culture that has been passed down through generations by the ancestors of previous Balinese societies and still exists today and will continue to grow along with the times that continue to create various types of trend and fashion models.

6. Lack of Socialization of Procedures for Customary Dressing to Temples

In Bali Governor Regulation No. 79 Tahun 2018 concerning Bali Traditional dress Day and Bali Governor Regulation No. 80 Tahun 2018 concerning Protection and Use of Language, Literature, Balinese Literature and Implementation of Balinese Language Simultaneously throughout Bali the use of Balinese language and traditional dress is regulated This must be done every Thursday, Full Day, Tilem Day, and Provincial and Regency / City Anniversary. But the socialisation of the regulation is still minimal, especially about function and meaning. The lack of attention from the government and related parties to the socialisation of the procedures for a custom dress to a right and correct temple. This is also due to the absence of an explicit agreement from the government to regulate the system for a custom dress to the temple when it carries out prayer activities in the temple and in the school environment.

7. Parents

In changing the style of traditional dress to the Temple, there is also the role of parents. Parents or families are the primary educators and the first place to study. In this

case, parenting in life significantly affects the behaviour patterns in the child. Therefore, the upbringing of parents who let their children follow every development that occurs will cause a shift and deviation in the changes in the style of traditional dress to the temple which is increasingly deviated from ethical norms and courtesy norms.

Modernisation is the process of changing from traditional ways to more advanced new ways to improve the quality of life of the community. As a form of social change, modernisation is usually a form of directed and planned social change. Today's social planning is a common feature for people or countries that are developing. A social plan must be based on a deep understanding of how a culture can extend from a lower level to a more advanced or modern level.

Mantra (1996: 1-2) argues, Modernization is a symptom that cannot be avoided, but at the same time also opens up vast opportunities. Modernisation has brought significant progress, and fundamental changes in the lives of Balinese people, especially Hindus, but the occurrence of a clash of cultures has caused the pressure of modernisation to be the biggest challenge now that a solution must be sought. Synnott (2002: 11-14), also argues that "our bodies with their parts are loaded with cultural, public and private symbolism, positive and negative, political and economic, sexual, moral and often controversial". Clothing is one of the characteristics of a person in appearing and showing the identity of a person and community group.

In using traditional Balinese attire begins with using cloth / *kamen*, with folds for the son of *kamen* / *wastra* circular from the left right because it is the holder of the Dharma. The height of the male *kamen* is about an inch from the sole because the son as the person in charge of the Dharma must go a long way, but must still see the place that is standing is Dharma. In sons using *kancut* (lelancingan) with a pointed tip and should touch the ground (*menyapuh jagat*), the lower end as a symbol of respect for the motherland. *Kancut* is also a symbol of masculinity. For worship, it is not permissible to show virility which means control, but when it is feeling masculine, it may be indicated. To cover the virility, it is covered with shingles (hips). *Saput* circular counterclockwise (*prasawya*).

Then proceed with using a small scarf (*umpal*) which means we have controlled the wrong things. At this time the human body has been divided into two, namely *Bhuta Angga* and *Manusa Angga*. The use of *umpal* is tied using a living node on the right as a

symbol of emotional control. Then proceed with the clothes (*kwaca*) which emphasises cleanliness, neatness and courtesy.

Then continue using *udeng* (*destar*). *Udeng* is generally divided into three, namely:

1. *Udeng jejateran* (*udeng* for worship) uses a living knot in front, between the eyes, as a symbol of the *cundamani* or third eye. Also as a symbol of the concentration of mind, with the tip facing up as a symbol of respect for Sang Hyang Aji Akasa.
2. *Udeng dara kepak* (used by the king), there are still pieces, but there is additional headgear which means a symbol of a leader who always protects his community and concentrates intelligence.
3. *Udeng beblatukan* (used by stakeholders) is not available; there is only a head covering and a knot at the back with a tie down as a symbol prioritising the public interest rather than personal interest and symbolised as being able to subdue the senses.



Picture 1.

Traditional dress to Temple for Female

1. Traditional clothing to the temple for Female begins with wearing *kamen*, but the folds of *kamen* are circular from right to left according to the magic concept. As *sakti* is responsible for keeping the man from deviating from the Dharma teachings.

2. The height of the female's knee is about one hand because the daughter's work is magic so that her steps are shorter and show elegance. After using *kamen* for the daughter using *blulang* which serves to keep the uterus, to control emotions. In Female using a shawl / *senteng* tied using a life knot on the left which means as magic and celebrity. The princess wears a scarf outside, not covered by clothes so that she is always ready to fix the son if he deviates from the teachings of the Dharma, followed by wearing clothes (*kebaya*).



Picture 2.

IV. CONCLUSION

If we trace *tattwa* and ethics in dressing to the Temple, People dressed in traditional clothing are good for going to temples that are covered in a pleasing sight. Not too much like short clothes, thin and transparent *kebaya*, using *kamben* that is above the knee. Even though all of that is a trend or fashion, we must also know what the meaning of traditional clothing is to the Temple. So dressing to the temple is

expected to be clothes that can foster a sense of comfort both those who wear and those who see, promote an understanding of holiness, and contain simplicity, the colour will be better, the colour does not shine so that clothes can foster purity of mind. It does not mean that Hinduism refuses modernisation or rejects modifications in the use of traditional clothing to the Temple, but we as adherents must be able to place where modernisation and modification should be placed so that no deviations occur. In the end, it returned to the wearer what his conscience (*atmanasthuti*) said. Deserving a fashion trend is used to perform *yadnya* or worship.

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