



## Maintenance of the Bali Language in the *Permas* Oral Tradition in *Mundeh* Traditional Village Nyambu Village, Kediri District, Tabanan Regency

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### Abstract\*

*The Permas oral tradition is the oral tradition of the Mundeh village community, Kediri sub-district, Tabanan district, Bali Province. This tradition is very unique, which only takes place during piodalan jelih at Pura Pesamuan, the traditional village of Mundeh. The Permas tradition was present as a conflict resolution, when Ratu Gede Disconnected returned to Mundeh. The Oral Permas tradition has become a medium for maintaining Balinese culture and language, for the Mundeh traditional village community, especially for children who become Jero Permas.*

*This study uses qualitative methods to find phenomena, circumstances and data about the Permas oral tradition. The primary data source is the Permas oral tradition, while the secondary data is a literature review related to the Permas oral tradition. The theory used is the theory of discourse, according to Van Dijk, this is in line with the opinion that every unit of discourse, both large and small, has a form as a certain structure. Discourse is created with a specific purpose, positive or negative as a function of maintaining a culture, especially the Balinese language. The results of this study are the verbal form of the Permas oral tradition and aspects of maintaining the Balinese language in the Permas Oral Tradition.*

## 1. Introduction

The Oral *Permas* tradition is an old tradition in the traditional village of Mundeh which has been passed down from generation to generation. *Permas* in the Balinese Language Dictionary means a lover in a temple, a servant in a temple or a temple servant (Warna, 1990: 144). *Permas* also comes from the word *mas*, which is glorified or '*geg mas*', namely '*geg*' which means '*jegeg*' (a beautiful woman who is loved or beloved). *Permas* is a tradition that is carried out every year as a series of *piodalan* ceremonies at the Pesamuan Temple, Banjar Kebayan, Mundeh Traditional Village, Nyambu Village, Kediri District, Tabanan Regency, which consists of children who have not yet entered their menstrual period and are the guardians of Pesamuan Temple. Traditions that are born in an area must have a relationship with history related to the culture of the local community. Likewise with the presence of oral traditions at the Pesamuan temple, the traditional village of Mundeh.

This *Permas* since ancient times at the peak of the *piodalan* at Pesamuan Temple, dancing a dance called the Rejang Lilit Dance is a dance that is danced by 7 girls who are still holy or have not entered their period of menstruation. This *Permas* stay or *ngayah* in the temple

for approximately 17 days. The Rejang Lilit dancers during *ngayah* at the temple are usually called *jero Permas*. *Permas* or *Jero Permas* were chosen from three *banjars* which are the founders of Pura Pesamuan. During the *ngayah*, *Jero Permas* is glorified, respected, or purified by the bearers of Pura Pesamuan even though in his real life he did not come from the *soroh* of Brahmins.

*Permas*, which consists of 7 girls, in terms of positions, also have their respective names. *Permas* in the first order is called *Pangarep*, *Permas* in the second to sixth order is called *Pamade*, and *Permas* in the last order is called *Pakitut*. *Permas* is also led by a special *mangku* called *Mekel*. *Mekel*, in this case, apart from being the leader at the beginning of *Permas* performing the dance, but also as a special companion during the *Jero Permas ngayah* or stay at Pesamuan Temple. The choice of children who have not reached puberty or have not menstruated is not without reason. Girls who have not yet reached puberty are believed to be still holy and because this *Permas* activity does not take place in one or two days, but for 17 days to be exact, they must be in Pesamuan Temple which means in a sacred area, it is not allowed for girls who are menstruating girls who have not menstruated in order to maintain the sanctity of the temple concerned.

During the ritual at Pura Pesamuan, *Jero Permas* was educated well by *mekel Permas*. This continuous education is able to shape the character of *Permas*' innards for the better. In accordance with the main purpose of education is to educate individuals in society. This is done to prepare children from an early age by instilling moral values through oral traditions that are useful in society. The formation of good individuals is what causes the *Permas* oral tradition to be maintained by maintaining a sustainable inheritance.

## 2. Research Method

This research is a qualitative research. This research uses a historical approach. Thus, the modern approach is more holistic, meaning that when studying oral traditions, researchers will relate these oral traditions to the historical background or cultural context of the oral tradition so that the results of the study are emic. The theory used is the Discourse theory proposed by Van Dijk. Van Dijk (1985) said, "Discourse is an abstract theoretical construct". According to Van Dijk, the discourse structure consists of 3 parts, consists of macro structure, super structure, and micro structure. The macro structure is the global/general meaning of a text that, can be observed by looking at the topics or themes that are put forward in a news story. Super Structure is a discourse structure related to the framework of a text, how the parts of the text are arranged into the news as a whole. Micro structure is the meaning of discourse that can be observed from a small part of a text, namely: words, sentences, propositions, clauses, paraphrases, and pictures.

Each unit of discourse, both large and small, has a form as a certain structure. Discourse is created with a specific purpose, positive or negative as a function. Discourse displays meaning as a result that has been achieved by form and function. Therefore, the narrative structure includes oral and written, literary and non-literary (Ratna, 2010: 244).

## 3. Results and Discussion

### A. The Mythology of Ratu Gede Putus in the Oral Tradition of *Permas*

Through an interview with *Jero Mangku Ribeng* about the history of the emergence of the *Permas* tradition, the *Permas* tradition is a tradition that belongs to the category of sacred traditions. The story about the origin of the *Permas* tradition is a hereditary story that is told to the descendants of the stakeholders concerned. The *Permas* tradition is thought to have emerged in the 11th century. It is said that the ancestors at Pesamuan Temple (Ratu Gede Putus) were asked for help by Ratu Gede Nyoman who resided at Jagatamu Temple to go to Mount Agung to

find a daughter who would be the wife of *Tabeng Wijan* or *Mahapatih*, the guardian of the Mundeh Traditional Village.

Finally, Ratu Gede Putus, who was in the Pesamuan Temple, went to look for the princess. When Ratu Gede arrive at Giri Tohlangkir, the princess named Ratu Dewa Ayu said that she did not want to marry someone she did not know. If Ratu Gede Nyoman wants to marry her, then she should come herself, hear the commitment made by the princess. Ratu Gede Putus was afraid to return to Mundeh Village and conveyed this to Ratu Gede Nyoman. Finally, Ratu Gede broke up with the Pesamuan Temple and the princess liked each other. This incident made Ratu Gede Nyoman disappointed and Bhatara Puseh Temple was angry.

Afraid of the anger of Bhatara Puseh Temple, then Ratu Gede Putus Pesamuan Temple did not dare to go home, then he went to the south, namely to the northwest He settled in Batu Ngaus Temple, in Cemagi Traditional Village. This is evidenced by the presence of red shells found in the shrine of Ratu Gede Putus at Pesamuan Temple.

After a while, finally the anger of bhatara Puseh's temple subsided and said, "Ratu Gede Putus will not be killed as long as he is willing to return to Mundeh". This is because Ratu Gede Putus is the favorite of Ratu Betara Puseh and he is also Tabeng Wijan or the guardian of the Mundeh Traditional Village with Ratu Gede Nyoman at Bayuh Temple. If one of them does not exist, then Mundeh Village will not be safe and there will be an imbalance in sharing things in the village.

Hearing the words of Ratu Bhatara Puseh, Ratu Gede Putus went home, which was finally greeted by Ratu Gede Bayuh Temple. They met at the crossroads which is now being built by the Kangin Crossing Temple. Feeling that it is not good for him to talk about important things on the streets, Ratu Gede Pura Bayuh invites Ratu Gede Putus Pesamuan Temple to talk at the pamarajan called Bayuh Temple. The thing that strengthened his meeting was the presence of *pelelingih* facing each other in the exhibition area. In the meeting, Ratu Gede Pura Bayuh conveyed the results of the *paroman* or assembly at Pura Puseh and Ida Bhatara Puseh Temple would forgive him on the condition that Ratu Gede Putus was ordered to remain in Pesamuan Temple to maintain the balance of Mundeh Village and carry out *piodalan* or *wewangian abulan pitung dina* (42 days) at the Pesamuan Temple. During those 42 days, dances performed by 7 girls who have not come of age (not menstruating yet) are presented. The dance is called the Rejang Lilit Dance. After the Rejang Lilit Dance is danced, as a closing dance, the Leko Dance is performed by arranging ceremony facilities in the form of suckling roasted pig.

The mythology of Ratu Gede Putus is conveyed implicitly. Indirectly, the offerings of the Rejang Lilit Dance and the Leko Dance danced by *Jero Permas* were a "Conflict Resolution" that occurred at that time in Mundeh Village. In the Big Indonesian Dictionary, 'resolution' is a decision or unanimity of opinion in the form of a request or demand determined by a meeting (assembly), a written statement, usually containing a claim about something.

## **B. Maintaining Balinese in the *Permas* Oral Tradition**

Orality in ancient times led to the formation of fairy tales, myths, and legends which became epics for the community, which formed the belief of the people of the Mundeh Traditional Village about the existence of their rituals. It is through this *Permas* oral tradition that they are able to maintain what is considered sacred. Mythology Ratu Gede Disconnecting the existence of ritual culture is the first important oral (primarily orality) for the people of the Mundeh Traditional Village. From these myths, the *Permas* oral tradition was created which was able to serve as a forum for defending the Balinese language as a real concept of preserving tradition.

Walter J. Ong in his book *Orality and Literacy, The Technologizing Ward* (1982, Routledge) says that sound as the power of action is what causes the preservation of the Balinese language through the *Permas* oral tradition inherent in society which causes people to feel they have to do the Rejang Lilit Dance and the Leko Dance which danced by Jero Permas and became an important part. In the piodalan ritual at the temple congregation, there are also spells that deliver each of each ritual procession.

Memory is the main key in the form of mythological writings that gave birth to the *Permas* oral tradition. The readjusted thoughts are mnemonic. This form of balance of mind is able to build memory for the recipient of the message which is then forwarded to the recipient of the next message. The verbal form of maintaining the Balinese language in the *Permas* oral tradition is found in the entire series of activities carried out by *Jero Permas*. For example, the use of personal pronouns, names of rituals, facilities, places, communication while at Pesamuan Temple and during *Nguup*. Everything was said by the stakeholders and *Mekel Permas* in front of the most powerful Ratu Gede Putus and Ratu Dewa Ayu Alit.

The pronouns used in the *Permas* oral tradition are divided into three, namely: first person pronouns, second person pronouns and third person pronouns. The first person pronoun commonly used is *tiang*, *tititang* (I). The second person pronouns used to refer to the person being spoken to are *Ida* (for the deity worshiped at Pesamuan Temple), *Jero* (pronoun for temple regent), *gek mas* (pronoun for children who become *Jero Permas*), *Mekel* (pronoun for someone who becomes *Mekel Permas*). The third person pronouns are used, such as *Ida* (he is a god who is worshiped at Pesamuan Temple), *pangempon* (people who have an obligation to guard the temple). The people of the Mundeh Traditional Village still use Balinese sor singgih basa well, including the personal pronouns used to refer to the Balinese sor singgih basa.

The use of good Balinese language is also required in the rituals that must be followed by *Jero Permas*. This can be seen from the beginning of the ritual, namely *ngewilang* (looking for) *Jero Permas*. *Mekel Permas* had to go around the village going into every house to look for children who were willing to become *Jero Permas*. When communicating, *Mekel Permas* uses Balinese to express the purpose of his arrival, until the last ritual, namely *panyineban*, still uses Balinese as the language of instruction. The preservation of the Balinese language in this scheme can be seen from the names of the rituals carried out such as *ngewilang Jero Permas*, *sedurung piodalan*, *lunga ka beji*, *piodalan jelih*, *nguup*, *nutug solas*, and *panyineban*. Of the seven series of ritual plots, the sequence should not be exchanged considering the different functions and meanings. The plot must be structured in such a way that it forms a meaning that supports a particular topic. If analyzed based on the preservation of the Balinese language, these plots form different meanings.

The *Permas* oral tradition has implicit details consisting of elements of culture, speech, time and place. A detailed example of cultural elements is the existence of sor singgih in Balinese, namely the use of good and correct Balinese according to the level of the language. While at Pesamuan Temple, apart from learning to dance, *Jero Permas* carried out other activities such as cleaning the temple area and making ceremonial facilities. This can be seen in the following quote.

*Nini Mangku* : ‘suba telah neked kauh gek mas?’

*Jero Permas* : ‘sampun nika’.

*Nini Mangku* : ‘dija buin timpale? Kaongkon nyaup luune di pura’

*Jero Permas* : ‘kari dijaba’

Translate:

*Nini Mangku*: 'Have you swept all the way to the west?'

Jero Permas: 'yes, it's done'.

Nini Mangku : 'Where are the rest of your friends? Can I ask for help to pick up the garbage in the temple'

Jero Permas : 'yes, my friends are still in front of the temple

The conversation that took place between *Jero Permas* and the *mangku* Pesamuan temple implied that cultural factors were implicitly spoken orally. This makes the younger generation still maintain the use of proud Balinese language in communicating. The coherence in the Permas oral tradition can be found in the conversations between *Jero Permas* and the community when carrying out the *Nguup* tradition.

*Jero Permas* : *Om Swastyastu*

*Ibu Putu* : *Swastyastu, yeh wenten Jero Permas rauh, mriki! wenten napi nggih?*

*Jero Permas* : *tiang jagi nguup*

*Ibu Putu* : *niki Jero titian medue beras kidik.*

*Jero Permas* : *niki jinahe*

*Ibu Putu* : *ten , baas niki jagi aturin tiang.*

*Jero Permas* : *Suksma nggih, tiang pamit.*

Translate:

*Jero Permas* : Om Swastyastu

*Mrs. Putu* : Swastyastu, *Jero Permas* has arrived! (welcome into the house) Is there anything I can help you with?

*Jero Permas* : I will sleep

*Mrs. Putu* : this is *jero*, I have some rice (while pouring rice into the container that *Jero Permas* brought)

*Jero Permas*: this is the money, ma'am

*Mrs. Putu* : no need (refused the money given) I offer this rice

*Jero Permas* : thank you, goodbye.

The passages in the discourse above are related in a meaningful way. The dialogue above explains in detail how the process of *Jero Permas* learning to be independent by buying local people's crops to be used as traditional snacks, then the results are distributed fairly after the ceremony at Pesamuan Temple is over.



Photo 5.1 *Jero Permas* communicates using

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Balinese Language during the *Nguup* Tradition  
Source: Gek Diah Desi Sentana's Personal Document, 2018

The photo above shows a verbal form, namely the maintenance of the Balinese language that is carried out by *Jero Permas* every time he communicates with residents. If there are people who do not understand the meaning of this *nguup* tradition, they will think that this is exploitation of minors, especially seeing them carrying heavy burdens around the village. So, cultural understanding is to see the existence of a discourse of coherence that must be prioritized. The next verbal form of maintaining the Balinese language is the *saa* branded by Mangku Pesamuan Temple and *Mekel Permas*, which essentially is asking for permission and protection so that the entire *piodalan* series runs smoothly. The following is the time spoken at the time of *ngawilang Jero Permas*, which is the day the *piodalan* series at Pesamuan temple.

#### 4. Novelty

*Permas* oral tradition consists of: verbal forms, motion forms, and rituals, which are interrelated with one another. The verbal form of the *Permas* oral tradition consists of the mythological form of Ratu Gede Putus which became the forerunner to the creation of the *Permas* oral tradition and the form of maintaining the Balinese language which is carried out in every aspect of the *Permas* oral tradition.

#### 5. Conclusion

*Permas* Oral Tradition is one of the language defense media. Traditions carried out from generation to generation have gone through a process of cultural enculturation that causes children to become individuals with character. The preservation of the Balinese language in the *Permas* oral tradition has made the Balinese language in the Mundeh traditional village a mother tongue that has survived in the modern era. The existence of *mekel permas* during *piodalan jelih* activities in the traditional village of Mundeh is very important, because it is he who teaches *jero permas* many things, especially about language and culture. So that when *Jero Permas* is able to communicate well with the community.

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