

## RELATIONSHIP OF KNOWLEDGE POWER TO THE CAR SHAPED THRONE IN PALUANG TEMPLE, NUSA PENIDA, KLUNGKUNG BALI

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### ABSTRACT

The design of throne cars shaped is a new phenomenon in the architecture of Balinese worship. This unique phenomenon can be seen in Paluang Temple Nusa Penida. Two car shaped shrines Beatle VW and Jimny Jeep, dedicated to worship *Ida Betara Ratu Gede Sakti Hyang Mami* and his retinue. This study aims to reveal the power of knowledge relation on the design of the car shaped shrine. This study uses qualitative method with analytical descriptive approach. Data collection with observation and documentation. Informant determination was done by purposive sampling. Data analysis is based on power of knowledge relation, and power of discipline theory. The findings of this study reveal the strong power of knowledge relation in the myths developed by organic intellectuals (spiritual and indigenous leaders). The knowledge behind the myth is captured and developed as a power through media car shaped throne. The power relations discipline, work to discipline the body of Karang Dawa village community in the practice of worship in both shrines and other shrines in Paluang Temple, as the fulfillment of desire and expectation. The car shaped throne is a religious sign. In this millennial era, the globalization of media information has a lerated and expanded the consumption of the sign, not only limited in the area of Nusa Penida Bali, but has expanded throughout the world, through the role of capitalist actors who capture the knowledge behind the existence of the two cars shaped shrine to be a power in commercial realm.

Keywords: car shaped throne, myth, power of knowledge

### INTRODUCTION

One unique phenomenon in the practice of Hindu *parhyangan* architecture in Bali is the construction of altar shaped cars. *Pelinggih* 'altar' shaped car is a new phenomenon in the architecture of the Balinese worship. *Pelinggih* shaped car is located in Pura Paluang, Dusun Karang Dawa, Bunga Mekar Village, south side of Nusa Penida island, Klungkung regency. Paluang temple is located in Karang Dawa, so it is also known as Pura Karang Dawa, even now better known as Pura Mobil because of the altar shaped car.

The existence of Paluang Temple with altar shaped car backed by stories from mouth to mouth for generations. Oral traditions that exist in this community, then developed into a myth that is strongly believed local people in Hamlet Karang Dawa. Myth becomes a container to insert religious values in the life of Balinese people, in addition to the aesthetic, ethical, and mentality of the supporting community that is influenced by the surrounding natural culture. The myths that live in Bali include stories of gods, demon, and supernatural man, as well as stories about natural phenomena, originally told only by word of mouth by speakers. Similarly, growing stories relating to car *pelinggih* Paluang Temple.

There is no written history in the form of lontar or inscription that mentions exactly the existence of the two *pelinggih* cars, but there is a fascinating story that passed down from generation to generation which is the background of Paluang Temple. Told the people of Karang Dawa wishing to open a new plantation land where Paluang Temple is now located, at the time of the process, there is a large rock clump and need to be moved to another place. After the rock was removed, strangely the next day the stone moved back to its original place, and it did not happen just once, but every time it moved the stone back to its original place. From the strangeness is then asked for clues on smart people, and the result gets a hint of 'unseen' *niskala* to establish a sacred building in the area.

Initially *pelinggih* established on a cliff adjacent to the cliffs (resemble the trough) according to the instructions in question, then the place is named Paluang Temple. The people are deeply convinced that the "manifestation of God" manifestation in Paluang Temple is *Ida Bhatara Ratu Gede Sakti Hyang Mami*. According to the *sekala* 'real' and *niskala* 'supernatural' instructions, *Ida Bhatara* who worship at Paluang Temple has a four-wheeled vehicle resembling a car, and every *piodalan* 'periodic ceremony' there are often people who possessed and requested that a holy car-shaped building be built so that both the *pelinggih*. Initially there were only two *pelinggih* car shaped, then after many people pray, can be built other throne and develop into like this (Jro Mangku Suar, interview 2018).

Construction of myths related to the existence of altar shaped cars growing in the midst of society, there are a number of unique events experienced by residents related to the existence of Pura Paluang, such as at night residents often hear the sound of car horn with bright light and high speed toward the temple. According to Jero Mangku I Wayan Suar, Pemangku Pura Paluang, the "car" is driven directly by the *istadewa* in the temple, with *kenek* one of the local villagers (now dead). Before he died he had time to tell the experience himself became *kenek*. He felt as if riding a regular car, namely the lights sein, brakes, clutches, horns and so seen directly by him while following where the driver directs the steering wheel. Similarly Jro Mangku Suar recounted the story of his citizens who became *kenek*, when he was doing a magical journey with *Istadewata* worshiped on the altar of the car. The *kenek* had met some Nusa Penida residents who he knew were working as laborers in Denpasar. He sees the man, but the person doesn't see him. Though already called-call. Residents here believe at that time *Ida Bhatara* was *malelungan* 'traveling' (Jero Mangku Suar, interview 2018).

The knowledge constructed through the mystical story, was simply accepted as a *habitus* by the individual villagers. Such knowledge continues to be produced by traditional (organic) intellectual actors, such as 'religious leaders' stakeholders, hamlet head (neighborhood), other traditional leaders in daily interactions, as well as on occasions of religious ceremonies. These organic intellectual actors maintain the myth's survival not only for the internal village community, but also have reproduced extensively to the people present to worship, or tourists visiting this Paluang Temple.

The architectural design of this car-shaped altar, of course, does not use the foundation of the Balinese traditional architecture design guidelines, as is commonly practiced in Hindu society. Hindus

in building worship architecture are based on traditional design guides. This Balinese Traditional Architecture Guide is contained in the manuscript form of which are *Asta Kosala Kosali*, *Dewa Tattwa*, *Kusumadewa*, *Ithi Prakerti*, *Padmabhuwana*, and others (Ida Pandita Dukuh Samiaga, interview 2018).

The phenomenon is more interesting to be studied with a critical approach Cultural Studies, with the aim of revealing the strong power relations that lie behind the altar shaped car. A number of questions can be formulated into the problems of research, namely: (1) How is the throne car shaped at Paluang Temple, Nusa Penida Bali is constructed? (2) How is the discovery in religious symbols in Paluang Temple, captured and developed to become a power in this millennial era?

## DISCUSSION

The attempt to trace the construction process of a wearing object, in the form of a vehicle of transportation (car) that is profane to be an inspiration to be a sacred object, or realist objects used as altar worship, ie as a spiritual object - religious symbol/symbol, to answer expectations, very interesting to do. However, to equate the perception in this writing, previously will be explained in advance about the meaning of *pelinggih* 'throne' car shaped at Paluang Temple or Car Temple.

### Definition of *Pelinggih* 'Throne' Car Shaped

The phrase consists of the word *pelinggih* and car. **First**, the word "*pelinggih*" according to Zoetmulder (1995: 602) in Ancient Java Dictionary-Indoensia, derived from the word *linggih* which means sitting, seating, residence, position, rank, occupation. The word *linggih* got prefix *pa* be *palinggih* interpreted seating. The word *palinggih* in Bali is called *pelinggih* which also means seats or *stana* related to the context of the shrine of worship. *Pelinggih* is a throne "sacred building" of worship Balinese Hindu.

The existence of *pelinggih* can be seen in several manuscript like: *Asta Kosala Kosali* (Compiler Team, 2009), *Dewa Tattwa*, *Kusuma Dewa*, *Ithi Prakerti* (Soebandi, 2000). Traditional Balinese Architecture Books that allude to the existence of *pelinggih*, such as the Book of Bali Traditional Architecture (Gelebet, 2002), Architecture of Hindu Sacred Building Based *Asta Kosala-Kosali* (Dwijendra, 2008) and others.

The types and forms vary, as are the functions and the naming. The placement, the direction of dealing, and the types of ceremonies presented also vary. Materials and colors are also designed to suit the conditions of geography or potential localization. Likewise, the size, the 'shaping parts', and ornament or decoration that may be applied are differentiated according to the hierarchy of function. There are some of *pelinggih* shapeds like *gedong*, *meru*, *prasada*, *padma*, and *bale*. There are permanent building used wood, sand stone, mountain stone, bricks, concrete, and some semi-permanent or temporary, usually made of boards, plywood, bamboo and so on.

**Second**, the word "car" is a ground vehicle powered by a four-wheeled or more engine power, usually using fuel oil (gasoline or diesel) to start the engine (Anonymous, 2018). Cars are one tool that

helps humans in moving places (means of transportation). With the car life becomes easier and more practical in moving places, compared with walking that takes more time and energy. The types of cars available vary widely, ranging from the shape or model, the facilities are comfortable, efficient, and practical use. Increasingly, more and more cars are being offered by manufacturers to manufacturers by tailoring the needs of each customer.

So the phrase of the sacred building architecture shaped like a car in this study, is intended as a parhyangan architecture of the 'holy place' in the form of a sacred shrine of Balinese Hindus shaped like a 'vehicle' or a land transportation vehicle, with smaller sizes and different materials from cars indeed. In the context of this research location in Paluang Temple, Karang Dawa, Nusa Penida, the shape resembles a car VW Beetle and Jeep Jimny.

### Overview of Paluang Temple

Paluang Temple is a temple located in Dusun Karang Dawa, Bunga Mekar Village, Nusa Penida, Klungkung Bali. The journey to the temple can be with a motor vehicle, on the way will be witnessed hills with natural backgrounds of the sea, chalky cliffs, through a simple residential population, and dried shrubs. The location is far from the residential area, so the atmosphere is quiet and comfortable for a place of worship. Inside the "main mandala" viscera area there are currently 13 traditional Balinese Architecture style *pelinggih* mostly made from local white rock of Nusa Penida. There are two different sacred buildings, the *pelinggih* that resembles the shape of the car. One car is similar to Jimmy's car and the other is a VW Beetle.

*Pelinggih* Jimny car shaped is painted in red, with two doors on the left and right, on the front side there is a pair of dragon green and gold. In the car there are two statues or statues as a symbol of driver and passenger, who is also a symbol of *Istadewata* or *Ida Bhatara* who dedicated in the car. This throne is believed to be a *pelinggih Ida Bhatara Ratu Gede Sakti Hyang Mami*, while the two statues male and female, as a symbol of the embodiment of *Ida Bhatara Ratu Gede Ngurah* and *Hyang Mami*.



**Figure 1 Pelinggih Car Shaped at Paluang Temple**

Source: <https://www.thenusapenida.com/pura-mobil-nusa-penida>

Another holy car building is a Beetle Volk Wagen (VW). This Beetle VW car is on top of a 'quadrilateral' stage setting, complete with carvings on the sides. The Beetle VW car is painted with yellowish brownish paint, and the hood is gold, there are three box-shaped holes on the car's *pelinggih*,

two on the left-right side, and one on the front. This car plate made KD 013, which means Karang Dawa, while the number listed is the restoration date on January 1<sup>st</sup>, 2013. VW car *pelinggih* is dedicated to the worship of followers and children *Ida Bhatara Ratu Gede Sakti Hyang Mami*.

*Pelinggih* car shaped at Paluang Temple formerly of wood, and since the restoration, wood car is replaced with materials from cement so that more durable. Type of vehicle was made to adjust to the present, including also car plate Jimny police number DK 28703 GL. The number is a refurbishment date, which is July 28<sup>th</sup>, 2003. The DK is code for vehicle plate in Bali, and GL means “*Gunung-Lebah*” ‘Mountain-Canyon’, because it is built on a hill with a very steep ravine (Jro Mangku Suar, interview 2018).

### **Strong Relation of Power in Ideological Construction**

The myth behind the establishment of Pura Paluang or Pura Mobil is captured as knowledge by religious figures (*pemangku*) and traditional / village leaders to be a power in hegemonizing “symbolic hardness” the community in Dusun Karang Dawa. Hegemony is increasingly established with strong patron-client relationships between stakeholders, village chief, customary figures with the community. This is what Kuntowijoyo understands as a trigger for the strengthening of mystical symbolic processes in traditional patrimonial society like this (Kuntowijoyo, 2006: 6-7). Moreover, people's minds have been hegemonized by the knowledge in myths mixed with individual expectations, then the chance of ceremonial rites in the Temple becomes the arena of disclosure of emotional struggle and fantasy of society, the phenomenon of *kerauhan* 'possession of spirit' becomes empirical evidence. The phenomenon of *kerauhan* is a common thing every ceremony in Pura Paluang (Jro Mangku Suar, 2018).

The strong power of knowledge relation in myth developed by traditional organic intellectuals (religious figures and adat leaders). The knowledge behind the myth is captured and developed as a power through the media of the sacred building in the form of a car. Then the power relations discipline work to discipline the body of the people of Dusun Karang Dawa in the practice of worship in both the sacred buildings and other sacred buildings that exist in Pura Paluang, not only as a form of fulfillment of desire and expectations, binder social relations, but has become an ideology.

Thompson (2003: 18) reveals, the function of ideology as a binder of social relations that binder members of the community together by applying the values and norms are collectively agreed. The strength and relations of domination are reflected in the power of words and discourse. Social meaning of ideology was constructed in the discourse, so that solidarity and even solidity awake, and unity of steps maintained also thanks to ideology.

In general, the Balinese are now entering the postmodern era. In the postmodern era, consciously or not, like it or not, must be influenced by the wave of schizophrenia. Piliang (2003: 151) describes schizophrenia as a world in which the passion and manifestation of products, signs, forces, flows at high speed and with increasing intensity, fluctuates, moves from one state to another in an

increasingly high tempo, leads people into a state of egolessness, no identity, no territoriality, no meaning.

These desires contain a number of expectations of 'hope'. According to Lacan (2003) man is always in a state of lack (lacking), and only desire that can meet the lack (lackness) is. Desire is essentially a desire for identity ownership. Man, for Lacan, is in between feelings of loss and inaccessibility; from where desire arises and through the symbol one of the desires is felt. While the symbol itself is built from the myth.

Passion of car ownership as a symbol of wealth can be fulfilled through the possession of a sacred building shaped car. This is what causes expectations in the subconscious of individuals who seem to be a "request" *niskala 'occult'* to make a cult symbol shaped car *pelelingih* get the space, time, and situation conditions right in this postmodern era.

The postmodern era that also influenced the field of architecture is characterized by the appearance of architectural works based on the concept of follow-fun form of 'following the fun', emphasizing the "playful" design of the serious, building-oriented fulfillment or answering people's needs ordinary people, with semiotic codes they can catch and enjoy (Putranto, 2009: 235-236).

The car as a "symbol" of wealth in the underprivileged society is considered sufficiently fulfilled through the manifestation of the desire into the form of a sacred building, a place of calling on God and his heaven to meet lacks. If traced, the word symbol is derived from the Greek language, means a sign or feature that tells everything things to someone (*simbolos*). The word *simbolos* then becomes a *symbollein* verb which means to match, while the matching parts are called *symbola* (Dillstones, 2002: 21).

The symbol in the context of his trichotomy Charles S. Peirce, mentions "a symbol is a sign which refers to the object that it denotes by virtue of a law, the usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to the object" (Lucy, 1995: 23). Symbols are a kind of sign that contains a specific purpose, because the symbol is an object, event, speech or written forms that are given meaning by humans. Dhika (2015) reveals humans can give meaning to any event, or object related to the idea of mind and emotion.

Symbols in the context of society are closely related to social cohesion and social transformation. Symbols associated with a communication system refer to a signal system in an attempt to meet practical needs or face a practical emergency and use symbolic tools, either to commemorate past experiences, whether to forecast the realization of relationships with spirits, animals and others man in the future. Symbols remain related to the activities of everyday human relationships, but have the added function of celebrating and devoting the life cycle of the natural, orderly world and strengthening the congruence of that cycle (Dillstone, 2002: 23).

Religious symbols are strongly associated with the use of various symbols as signs or certain religious attributes. Specifically in this context refers to the formation of symbols or signs associated with the architecture *parhyangan* 'temple'. The sacred building 'altar' or throne, as a symbolic sacred

worship of spirits and god manifestations in Hindu religious practice in Bali. The sacred symbolic in this research location is in the car shaped.

Car-shaped throne architecture as became a religious symbol in the Paluang Temple, Nusa Penida, can't be separated from the process of transforming the myth into ideology. Roland Barthes states that myth is a traditional people's ideology (Piliang, 2018: 118). Its ideology becomes the background of a social behavior, a symbolic form of religion, or a religious practice. Ideology is also materialized into an architectural form. This whole cultural practice underlies the formation of a car-shaped architecture in the temple. This is a contemporary phenomenon of Balinese temple architecture. Religious symbolic practices are more likely to be artificial (car-like) signs that are constructed in such a way as to be part of religious discourse.

The myth construction of the throne car-shaped shows above, establishment the existence of power and knowledge relationship, and also the power of discipline in Michel Foucault's thinking. Myth in this regard is seen as a discourse in traditional societies, as a system of ideas or thoughts that contain knowledge (Lubis, 2014: 83). This inherited obedience and discipline are inseparable from the role of organic intellectual actors in society, i.e. community leaders, such as stakeholders, indigenous and other informal leaders, who continue to articulate the power of knowledge discourse subtly "hegemonic" through mystical stories and supported by trance practices, so as to get consensus legitimacy. Barker and Foucault see the productivity of this power as forming capillaries embedded in the fibers of social order, distributed power in social relations (Barker, 2005: 108; Foucault, 2002: 175).

### **Sign Consumption of Car Shaped Throne**

Car shaped *pelinggih* 'throne' in semiotic is a sign or a religious symbol. This religious sign is built from a myth discouraged by the traditional intellectual actors in Karang Dawa village, Nusa Penida. Foucault says discourse is a way of constructing his knowledge and social practice. For Foucault discourse has the power to construct knowledge and power. Discourse is a social practice that will always form power relations (Foucault, 1990 in Piliang, 2018: 149).

In this millennial era, the globalization of media information has accelerated and expanded the sign consumption, not only limited to the Nusa Penida, Bali area, but has expanded throughout the world. This can't be separated from the role of capitalist actors who capture the knowledge behind the existence of the two thrones car shaped, to be discourse into power in the commercial sphere.

Car throne which was originally only a means of family-owned worship, packaged as a commodity in the package *tirtayatra* 'spiritual journey' in the area of Nusa Penida Island. The car throne shape becomes an unique and exciting commodity for production as a package of spiritual tourism destinations. Capitalist actors utilize both manual and digital media advertising media to distribute information and poke consumers to make a religious visit or just go to the temple of the car. The high level of consumption of Balinese and non-Balinese people who merely visit or worship in this temple has increased the welfare level of not only capitalist actors, but also the family of temple owners, and

the village as a whole. Renovations in 2013 and the addition of eleven new Balinese traditional throne in the *utama mandala* 'main yard' of this temple, witnessed such a large consumption of religious symbols.

On the other hand, Danesi explains that the building can be "read" as a narrative text with a specific meaning (Danesi, 2012: 265). Thus, architecturally, the design of car throne influenced by a particular car manufacturer (VW and Jeep). The design of cars (industrial products) is transformed into religious symbols or religious sign. The design is out of the traditional grip. The traditional system establishes certain provisions in building cultic altars (forms, materials and ethics of development) of high taste, of high value and of a high cultural nature. Thus car shape throne can be a popular culture category. This is in line with Piliang's idea of understanding religion in popular culture evolving along with industrialization, mass production and mass media. Religion is displayed, executed, understood, and carried out as an integral part of the process of industrialization, mass production and mass media. Religion (symbol religious) is presented and run as a fulfillment of mass desire (Piliang, 2018: 236-237).

## CONCLUSION

Throne architecture car-shaped that became a religious symbol in the Paluang Temple Nusa Penida, can not be separated from the process of transforming the myth into ideology. The myth construction of the throne car, establishment by the organic intellectual actors of society, i.e. community leaders, such as *pemangku* 'priest assistant', indigenous leaders, and other informal leaders, who continue to articulate the knowledge power discourse hegemonically through mystical stories and supported by ritual practices religious, so to get legitimacy by consensus. Furthermore, in the millennial era, information globalization is exploited by capitalist actors who capture the knowledge behind the existence of the two throne car-shaped to be discourse into power in the commercial sphere. This is a manifestation of schizophrenia. Excessive forms of worship of matter, the consumption of signs, symbols or identities outweigh their function, so that material symbols easily transform into religious symbols in the religious practices of Nusa Penida or Balinese society in general.

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