

Cultural Landscape of Sacred Forest in Baha Village, Mengwi, Badung, Bali

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Abstract The sacred forest located in the Baha Village area is a sacred place whose existence is not widely known by the general public. In fact, this forest, which was still in the territory of the Mengwi Kingdom in the past, was a forest that was highly sought after by the Aryans who came from Majapahit. Because this place is believed to give gifts to anyone related to supernatural powers. The sacredness of the forest is caused by the role of a Maharsi who comes from Puncak Mundi Temple in Nusa Penida Island. His name was Ida Ratu Sakti. However, since Japanese colonization, this sacred forest has been damaged so that the remains of the past have been destroyed or even lost. This article will explore what cultural landscapes exist in this sacred forest, and what is the relationship between Pura Dalem Alas Arum and the existing cultural landscape. The purpose of this article is to highlight the cultural landscape and the relationships between its findings, as a form of cultural preservation owned by Badung Regency and Bali Province. This research is considered qualitative research that is exploratory in nature.

Index Terms—Dalem Alas Arum Baha, Sacred Forest, Alas Baha, Puncak Mundi, Badung Regency.

I. INTRODUCTION

Mengwi, which was known as a great kingdom in the 17th century in Bali, apparently had a sacred forest located upstream from Taman Ayun Temple. This forest is called Alas Baha. The sacred forest is attached to Alas Baha because in ancient times it was a place where the Aryans from Majapahit asked for grace to become kings in Bali. This story has even become the history of the village around the forest, whose existence began with a request for grace from the king in Alas Baha [1].

The research that has been carried out shows that Alas Baha actually had a civilization that existed long before the heyday of the Mengwi Kingdom, namely the period before the Majapahit invention in Bali. This is known from the manuscript (*titi pesuaran*) belonging to Pura Dalem Alas Arum, where this forest was the hermitage of a Maharsi

who came from Puncak Mundi Temple (Nusa Penida), who had the title Ida Ratu Sakti. The location of his hermitage is believed to be at Pura Dalem Alas Arum Baha.

Apart from that, Alas Baha in the past was a nest of crows. This is proven by the existence of cultural remains in the form of *barong mebulu goak* scattered in several areas in Bali. According to Penyarikan Dalem (2022), the number of *Barong Mebulu Goak* is recorded at 6, including (1) Dalem Kutuh Temple, Gulingan Village, Badung Regency; (2) Dalem Arum Temple Nyelati, Kuwum Village, Tabanan Regency; (3) Maspahit Temple Banjar Singgi, Sanur Village, Denpasar City; (4) Windu Sari Bekul Temple, Penatih Village, Denpasar City; (5) Family Temple of Tegal Tamu Palace, Batubulan Village, Gianyar Regency; and (6) Telangu Temple in Banjar Pekandelan, Bedulu Village, Gianyar Regency.

In general, the existence of *Barong Mebulu Goak* is related to the tradition of Balinese society, namely *nunas taksu* which is realized in the form of *tapakan barong*. Taksu energy is born from holiness and purity [2]. *Taksu*

itself can be interpreted as a gift given by the God as a creator to carry out tasks in this life, especially based on the profession one is undertaking. Barong Bulu Goak with the crow's black feathers actually displays a Siwaistic aspect in which Lord Wisnu, who is Bhatara Siwa, gives fertility and prosperity, so it is only natural that *Krama Panyungsung* believes that *Ida Sasuwunan* is the bestower of fertility [3].

According to Ida Dalem Grombong Gni (2022), at one time, precisely during the *piodalan* at Dalem Alas Arum Temple, namely the *Anggara Kliwon Wuku Prangbakat* (Balinese calendar), all the barong mebulu goak were invited to *tangkil* (attend) to the temple as a form of procession of children facing to his mother. In this procession the *tapakan barong mebulu goak* will be accompanied by the entire community, so that the people who crowd the temple can number in the hundreds or even thousands at the same time. These conditions show that Alas Baha, especially Dalem Alas Arum Temple is a place to ask for blessings for the Balinese people. Because of this, Alas Baha is called a sacred forest.

However, the limited existing records such as articles and books regarding the existence of this sacred forest have raised concerns about the sustainability of Alas Baha in the future. Moreover, the tradition of speaking (*tutur*) to the next generation is starting to decline due to technological developments that are not properly filtered. Based on this description, two problems can be formulated, including (1) what are the remains of the cultural landscape in Alas Baha? and (2) what is the relationship between Dalem Alas Arum Temple and the cultural landscape in Alas Baha? This article aims to explore and reveal a picture of the cultural landscape and the relationships between its remains, as a form of cultural preservation owned by Baha Village and Mengwi District in particular as well as Badung Regency and Bali Province in general.

II. METHOD

This article is qualitative research, applying an exploratory approach. Because exploratory research is approach for understanding new phenomena or problems [4]. Data collection was carried out in three ways, namely literature studies regarding the existence of the cultural landscape in Alas Baha, direct observation of the remains of the cultural landscape in Alas Baha, interviews with sources who know the cultural landscape in Alas Baha such as *Pengempon* Dalem Alas Arum Temple, community leaders in Baha Village and parties who know the history of Alas Baha's existence. Next, several approaches are explained, including other architectural approaches, toponyms approaches originating from ancient transcripts and other written sources, as well as inter-space relationship approaches to obtain results which then become conclusions. The toponyms approach is used to study places based on names and local wisdom found in the area in a specific and in-depth way [5].

The location of this research is Baha Village, Mengwi District, Badung Regency, Bali Province, Indonesia.

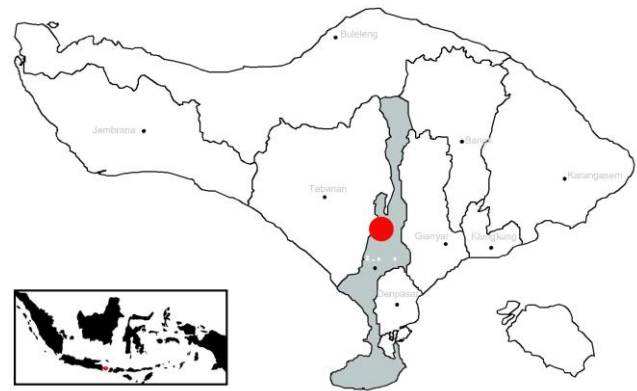


Fig. 1. The Location of Baha Village, Badung Regency, Bali-Indonesia

III. LITERATURE REVIEW

In exploring the cultural landscape in this sacred forest, there are two aspects that can be used as a reference, namely the intangible aspect and the tangible aspect. In the intangible aspect, the approach that can be used is the ethnographic approach. Because the model research is a written description of the symbolic, social organisation, and interpretive practice typical of particular group of people [6]. Furthermore, the symbols obtained can be interpreted based on the toponyms of the locations mentioned.

In the tangible aspect, the characteristics of the cultural landscape can be measured based on spatial organization, land use, cultural traditions, vegetation, buildings and structures, and archaeological sites [7].

IV. RESULT AND DISCUSSION

A. General description

Spatially, the location of this sacred forest is in the *karang bengang* area between Baha Village, Gulungan Village and Werdhi Bhuana Village. *Karang bengang* is a green open space located on the boundary between traditional villages in Bali [8].

According to information circulating in the Baha community, the destruction of Alas Baha occurred during the Japanese colonial period. Because Alas Baha was used as a military barrack by the Japanese [9], as well as being a mass grave area for Balinese people who rebelled against the Japanese. The existence of the Japanese military barracks caused the endemic animal, namely the crow, to also experience a tragic situation where many of them were hunted by Japanese soldiers until they disappeared from this area. Therefore, what remains today is only an area that has been converted into plantations and agriculture owned by community.

B. History of Dalem Alas Arum Temple

Based on teks in *Titi Pesuaran* (manuscript) and interviews with the Pemangku and Prajuru Dalem Alas Arum Temple in Baha (2022), the existence of Alas Pingit began with the results of an inner search carried out by Maharsi at Puncak Mundi Temple, Nusa Penida Island.

Maharsi saw the colored light *Putih Mesawang Gadang* (greenish white light) falling in the middle of Bali Island. Out of curiosity, he rushed to Bali Island and found the light falling on Alas Baha. Finally, he did meditation asking for guidance from the Creator in that place. After completing his meditation, he issued a *bhisama* (curse) that this holy place would become a place of worship for *Sang Hyang Ungkara*, with the *pelelingih* named *Sang Hyang Giri Wadhu*.

Maharsi, who was planning to go on a holy journey around the island of Bali, then ordered her servants to guard the holy place. Since then, this sacred forest has also been referred to as Penataran Puncak Mundi and is known as Alas Pingit (sacred forest). After that, Maharsi continued his holy journey to the Angsri area, Beratan, Puncak Sangkur, Jati Temple (Batur), Goa Lawah and returned to Nusa Penida.

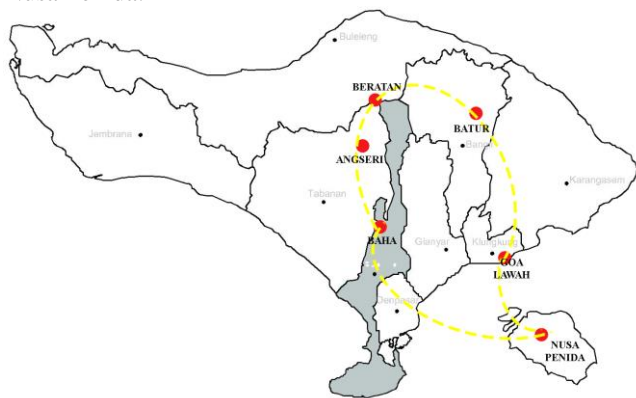


Fig. 2. Map of the Sacred Journey of Ida Ratu Sakti Puncak Mundi in Bali

This holy place, guarded by Maharsi's servants, over time also became a place for Aryans from Majapahit (one of whom was Arya Sentong) to ask for supernatural powers. Because of the generosity of the Creator who gave this gift, this holy place began to be known as *Alas Arum* (the forest that grants all wishes).

Furthermore, during the heyday of the Mengwi Kingdom, the sacred forest was known as *Dalem Swargan* because during the construction of this temple (Gedong Luhur), the people involved in the construction never felt hungry and were always happy. At this time, the nickname Grombong Gni was also given to this forest. Because during the construction process, people saw fire rolling in the forest.

At this time too, with the awesomeness possessed by *Alas Baha*, the people of Baha Village also made several parts of the forest to be used as Prajapati Temple, cemeteries and Beji Temple. However, due to the considerable distance from traditional settlements and the cremation ceremony procession during the rainy season being blocked by flooding on the east side of the forest area, causing the Prajapati Temple, cemetery and Beji Temple to be moved to the present Prajapati Temple and Baha Village Cemetery. In this area, the community also complements the existence of the *Dalem Kahyangan* Temple.

C. Cultural landscape based on intangible aspect

The intangible aspect of this sacred forest can be seen from the text of Ida Ratu Sakti's sacred journey in Bali. His sacred journey is written in Lontar Tatwa Catur Bhumi, Purana Pura Dalem Solo and Babad Nusa Penida which tells the story of the journey of Ida Ratu Sakti Puncak Mundi Temple. In the two texts, although there are several differences, there are similarities, namely when Ida Ratu Sakti traveled from Nusa Penida to the middle of Bali Island to look for the holy light that he saw during his meditation at Puncak Mundi.

In both texts, it is said that Ida Ratu Sakti passed through several places, namely (1) Muncuk Guling; (2) Pallawa Gambhira; (3) Tinjak Menjangan; (4) Kedaton; and (5) Pancung. The five places mentioned are specifically related directly to the existence of Alas Baha and its surroundings. Because Ida Ratu Sakti is said to have meditated with his followers around the location where he meditated.

TABLE I
PLACE CONTEXT OF IDA RATU SAKTI PUNCAK MUNDI IN BALI

No.	Lokasi	Story in the manuscript
1	Muncuk Guling	Arriving in Bali, building a <i>Pesraman</i> in <i>Muncuk Guling</i> , accompanied by <i>Ki Bandesa</i> , <i>Arya Sentong</i> and other Aryans.
2	Pallawa Gambhira	From <i>Muncuk Guling</i> , continue the journey to the northwest (<i>ngaler kauhan</i>) towards <i>Pallawa Gambhira</i>
3	Tinjak Menjangan	Around the <i>Pallawa Gambhira</i> area there are traces of deer footprints and this location is named <i>Tinjak Menjangan</i> .
4	Kedaton	When <i>Ki Bandesa</i> was meditating, he saw a palace. By Ida Ratu Sakti the place is called <i>Kedaton</i>
5	Pancung	Arya Sentong meditated in the area of a water dam made of <i>pancung tiing gading</i> (yellow bamboo) so he was given the name <i>Pancung</i> by Ida Ratu Sakti.

Regarding the names of these locations, toponymically they can be analyzed as follows, Muncuk can be interpreted as a higher place; at the end; upstream, while Guling tends to lead to a place on the southeast side of Alas Baha, namely Gulingan Village, Mengwi. Because it is told in the manuscript that Ida Ratu Sakti from Muncuk Guling *ngaler kauhan* (to the northwest) towards *Pallawa Gambhira*, so that place refers to the location of Alas Baha. Apart from that, Alas Baha is also on the southeast side of the traditional Gulingan Village settlement which is upstream from Gulingan Village itself.

However, there is another question, is the toponym of this location in accordance with the orientation of local wisdom? If Ida Ratu Sakti's holy journey is seen through a map adjusted to the direction of the earth's axis, then the position of Alas Baha is as follows.

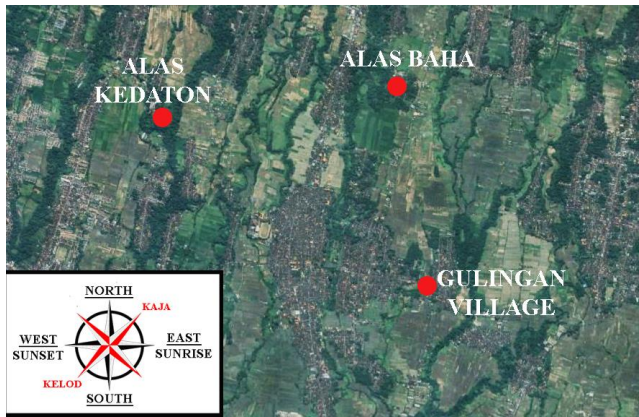


Fig. 3. Map of Ida Ratu Sakti Sacred Journey Based on Earth Axis Direction and Local Wisdom Orientation

In traditional Balinese architecture, the orientation direction is not fixed on the direction of the earth's axis, but instead uses an orientation direction based on the presence of seamounts and is influenced by the topographic structure of the area, which is known as the *Hulu-Teben* concept [10]. Therefore, when looking at architectural spatial planning in Bali, local wisdom must be taken into account, because the orientation concept that applies is different in each region. If it continues to be enforced, the interpretation of the local spatial planning will become a new problem and even change the concept of local orientation [11].

Guided by the orientation of local wisdom, if adjusted to the direction of the earth's axis, the orientation of local wisdom in Mengwi and its surroundings will rotate 20-45 degrees to the left. Therefore, the position between Gulingan Village and Alas Baha is a diagonal direction, namely Kaja-Kauh and Kelod-Kangin. Based on this orientation concept, the location of *Pallawa Gambhira* as seen from the *Muncuk Guling* position is on the *Kaja Kauh* side. So, it can be confirmed that *Muncuk Guling* is Gulingan Village and *Pallawa Gambhira* is Alas Baha.

The toponym of the Tinjak Menjangan location spatially refers to the area around Alas Baha (to the west), namely the rice field area called Subak Tinjak Menjangan. In the manuscript, it is said that Ida Ratu Sakti saw deer footprints around *Pallawa Gambhira*, so it can be interpreted as the presence of Subak Tinjak Menjangan around Alas Baha, precisely in the Werdi Buana Village area.

Regarding to the location of *Kedaton*, in the manuscript it is said that Ida Ratu Sakti asked *Ki Bandesa* to meditate in a monkey forest towards *kelod kauh* (southwest) of the *Pallawa Gambhira* area. While meditating in the forest, *Ki Bandesa* saw a palace. Furthermore, *Ki Bandesa* was given the name *Ki Bandesa Sabeng Puri* and the location of the monkey forest was called Alas Kedaton. If viewed based on the direction of the earth's axis, the *Pallawa Gambhira* is Alas Baha because Alas Kedaton is located to the southwest of Alas Baha.

The name of Pancung is attributed to Arya Sentong who meditated in a water dam made of *pancung tiying gading* (yellow bamboo), so he was given the title *Ki Pacung Sakti*.

If viewed spatially, Pancung refers to the name of the rice field area on the north side of Alas Baha, namely Subak Pancung in Werdi Buana Village.

D. Cultural landscape based on tangible aspect

Based on the results of field observations, the tangible aspect of this forest can be seen from the existence of the Dalem Alas Arum Temple, as well as the former Prajapati Temple and Beji Temple of the Baha Indigenous community in the past.



Fig. 4. Pura Beji (Water Temple) in South side Dalem Alas Arum Temple



Fig. 5. Pelinggih (Shrine) and Ancient Statue in Pura Beji (Water Temple)



Fig. 6. Pelinggih Tapasana, Durga and Piyasan in Prajapati Temple

Previously it had been explained that since Japanese colonialism the condition of the forest had been destroyed and only a Pelinggih Gedong Suci was left, named Sang Hyang Giri Wadhu, and was bordered by walls in the form of vegetation elements, namely red andong plants. Finally, after the independence of the Republic of Indonesia, it was no longer disturbed by the colonialists (both Dutch and Japanese), precisely in 1974, this temple was renovated again and Gedong Luhur, which originally faced south, was relocated and faces west as can be seen today.



Fig. 7. Pelinggih Gedong Luhur and other in Dalem Alas Arum Temple

The renovations were carried out after Baha Village relocated the cemetery, Prajapati and Beji Temples which are in the southern area of Gedong to the east of the river, to be precise, near the current Baha Village settlement. This move was carried out because it was quite far from traditional settlements (Ida Dalem Grombong Gni, 2022).



Fig. 8. Pelinggih Padmasana and Dalem Nusa in Dalem Alas Arum Temple

Dalem Alas Arum Temple consists of several main pelinggih, including Gedong Luhur, Padmasana, Taksu, and Dalem Nusa. Apart from that, there are also several complementary pelinggih such as Gedong Anyar, Gedong Sidakarya, Pelinggih Pekatik, Pelinggih Baruna, and Paruman Agung.

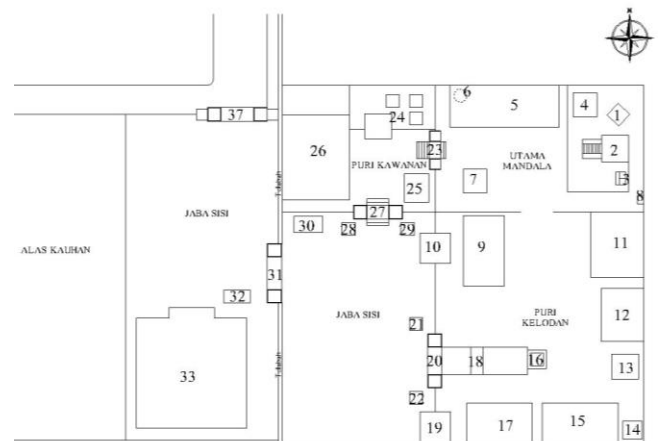


Fig. 9. Layout Dalem Alas Arum Temple

TABLE II
LEGEND OF DALEM ALAS ARUM TEMPLE

No.	Pelinggih (Shrine)	Function
1	Padmasana	Sang Hyang Widhi Wasa (GOD)
2	Sang Hyang Giri Wadhu	Sang Hyang Ungkara
3	Dalem Nusa	Ida Bhataras Dalem Nusa
4	Taksu Agung	Pelinggih Ida Ratu Nyoman Sakti Pengadangan
5	Bale Peseban Agung	Paseban Agung
6	Old Well	Water
7	Tuwed	Place of Ida Ratu Sakti's sacred cloth
8	Panca Maha Bhuta	Sang Hyang Panca Maha Bhuta
9	Bale Murda	Pawedan Ida Dalem Grombong Gni
10	Paruman Agung	Paruman Agung Puncak-Puncak
11	Gedong Anyar	Pelinggih Tapakan Ida Bhataras
12	Gedong Sidhakarya	Pelinggih Pelawatan Dalem Sidhakarya
13	Pekatik	Taksu Rareangon (Sangging)
14	Taru Pramana	Usadha
15	Bale Paruman	Prasanak Barong Bulu Goak
16	Pelinggih Baruna	Sang Hyang Mutering Bhuana
17	Bale Gong	Traditional music
18	Nagaraja	Aling-aling
19	Bale Kulkul	
20	Pemedalan Puri Kelodan	Entrance of Madya Mandala
21/	Sang Yaksa Raja & Sang	
22	Kala Pratista	
23	Pemedalan Utama	Entrance of Utama Mandala
24	Ulun Suwi/Ulun Carik	Pelinggih Mt. Agung, Mt. Bratan and Batu Ngaus
25	Gelebeg	Pelinggih of Granary
26	Perantenan suci	Holy Kitchen
27	Pemedalan Puri Kawanan	Entrance of Nista Mandala
28/	Sang Bhuta Raja & Sang	
29	Kala Raja	Dwarapala
30	Prajapati Dhurga Laya	Dhurga Bhairawi
31	Pemedalan	Entrance
32	Durga Maya	Pelinggih Indra Belaka
33/	Wantilan & Pemedalan	Hall Room & Entrance
34	Pura	

Referring to Gedong Luhur, whose name is Sang Hyang Giri Wadhu, if explored more deeply, Giri Wadhu has its own meaning. Giri means mountain, while wadhu means wife; female [12]; wife; woman; female relatives [13]. So Giri Wadhu can be interpreted as Giri Putri, who in Hindu mythology is the daughter of Prajapati Daksha and the wife of Lord Shiva [14] [15]. According to Ida Dalem Grombong Gni, Giri Wadhu means mountain family, so Pura Dalem Alas Arum has a strong relationship with Pura Sad Kahyangan Jagat in Bali. This is proven by the presence of tapakan Barong and Rangda which originate from the Sad Kahyangan Temple in Dalem Alas Arum Temple.

Apart from that, Pelinggih Sang Hyang Giri Wadhu is said to be the Stana of Sang Hyang Ungkara. In ancient literature, Ungkara is a sacred script from the God Vishnu which is a manifestation of God as the preserver of the universe [16]. Therefore, Pura Dalem Alas Arum has become a place of worship for all groups of society.

V. CONCLUSION

Based on the tangible and intangible aspects of the sacred forest, it can be concluded that Pura Dalem Alas Arum is the center of the sacred forest. The name sacred forest was given to Alas Baha because it was the place of meditation for Maharsi from Puncak Mundi Temple, Nusa Penida. The sacredness of this place is also influenced by the presence of servants of Ida Ratu Sakti who guard Alas Baha, thus attracting Aryans to meditate and ask for grace so that they can become kings in Bali. During this time, the name Alas Arum was attached to Alas Baha.

During the Mengwi Kingdom, Alas Arum was equipped with Prajapati Temple, and a cemetery by Baha Village. However, it was relocated because it was quite far from traditional settlements and left a mark on Prajapati Temple which is located south of Dalem Alas Arum Temple.

Dalem Alas Arum Temple in Baha is a place of worship for the God Wisnu, so spatially it has the status of Kahyangan Jagat. Therefore, this temple is a holy place for all Hindus.

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