The Dynamics of the Balinese Literature in the Present Day Bali

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Abstract

Balinese literature has a significant role in the context of how the Balinese have preserved their own cultural tradition up to now. Even though the Majapahit Kingdom in the fourteenth century strongly influenced the Balinese tradition in the past, but it seems that the Balinese recently also look back at their cultural tradition prior to the period of the Majapahit influence. There are some crucial issues in relation to the above explanation: firstly, there have been widely debated on the issue around the origin of the Balinese tradition. On the one hand scholars argue that the origin of Balinese tradition is not started from the East Java period, but it was earlier than that it had been started prior to the period of the Majapahit such as the Middle Java period in the 8th to 9th century or, even, in the West Java Hindu tradition that also played a major role. However, others have not convinced with this argument; Secondly; due to globalization process, the Balinese perceive that the only way to anticipate the impacts of globalization is just to revitalize the local Balinese cultures by seeking at the Balinese literatures as the local sources like the babad, paswara, and awig-awig; Thirdly; to counter the negative impacts of globalization, the Balinese use their local cultural heritage so that they can maintain their cultural tradition that not based on Balinese tradition, but also the Javanese tradition. It is important to discuss such issue since the influences of pre and post Majapahit cultural traditions have indeed influenced the cultural identity of the Balinese. On top of this, to understand the concept of multiculturalism in the present day Bali, one needs to trace back the dynamic of interplay amongst arrays of cultural traditions that have affected the origin of multicultural society there.

Introduction

From the archeological sources it is noted that the social and cultural relationships between India and or China in Southeast Asia have lasted for a long time. Broadly speaking, it has been widely argued that there are two big influences in the Southeast Asian region: the Indian and Chinese. There is no general acceptable explanation on the exact date of the migration of the Indian people who influenced the Southeast Asian region, and Bali in particular. It is believed that in the first century the Indian or Indic language was increasingly the lingua franca of the rulers in the Southeast Asian regions. But, it was only the priests or the *Brahmanas* or religious rulers who had opportunities to study the Hindu lessons which described the different aspects of the Indic culture. In the past, the Indian influences were present not in direct ways; clearly different from that of the Chinese where the people must give a gift or bribe (*"upeti"*), to the Chinese kings (Lansing 1983: 410). According to the *Brahmanic* lessons, the earth consists of a continent circled and centred, surrounded by seven continents and seven seas. Outside the last sea, there is a ring of mountains. In the centre is the *Jambu Dwipa* where is located the mountain *Meru*.

This is similar to the Buddhist scriptures, in which the earth contains *Gunung Meru;* Mt *Meru*, as the centre of the world (Heine-Geldern 1956: 2). Clearly, Southeast Asia has been much more influenced by India rather than Southeast Asia influencing India. From the historical perspective we know that almost all of the big ideas and the great religions were imported to Southeast Asia, for instance: Hinduism, Buddhism, Islam and

Christianity. Those ideologies have dominantly strengthened the local cultures and later, somewhat due to this, Southeast Asian countries have become known as multicultural societies. Indeed Thailand, the imported ideology of Buddhism has been used to persuade the local ethnic groups who were adherents of natural religions, to become Buddhist since to become a Thai is to become a Buddhist. Something similar happened in Bali where most of the population is Hindu and the aspect of Hinduism became an identity marker of the Balinese not only in Bali but in Indonesia in general. This shows how the ideology of religion that has been imported from outside Southeast Asia has been used as an identity marker in political terms in certain regions in Southeast Asia.[1] There are cases where the religious ideologies have been politicized by certain governments in Southeast Asia to strengthen national stability. In addition to this, other big ideas such as human rights, democracy and even gender functions have also been imported from outside areas to Southeast Asia; a factor that has become an important aspect in the present day developments in Southeast Asia in general and in Indonesia in particular.

Even though Southeast Asia imported religions, it does not mean that there are no natural religions remaining in Southeast Asia. Herman Kulke, for instance, in his paper *"Sudostasien und Indien: Sudost Asien-die fruheste multikulturelle region der Erde?"* notes, however, that it is only in the high valley or mountainous areas that there are still animistic natural religions. Hinduism and Buddhism reached the regions in the early part of the first century. In the 13th Century, Sri Lanka was influenced by Theravada Buddhism.[2] Herman

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1 This is also so in Malaysia where becoming Malay is to become a Muslim.

2 In the following period, it can be said that certain regions of Malaysia

Kulke in his other work *"Indische Kolonien im Fernen Osten oder kulturelle Partnerschaft: Fruhe Beziehungen Sudostasien zu Indien"* (Indian Colonies in Further East or Cultural Partnership), (Kulke 2004: 350-351) explains the early influences of the Indic culture in Southeast Asia in certain social, cultural, economic and political aspects. He notes that there are many regions that have been influenced by the Indic culture. However, it is unclear as to what extent the influences of the Indian or Indic culture persist in Southeast Asia. However, it can be said the Indian relationship to Southeast Asia had already existed in the century before Christ, as we can see in the name of *Svarnabhumi* or Goldland due to the role of the traders at that time. Through the important role of the traders the Indian culture strongly influenced the regions of Southeast Asia and reached its peak in the 2nd part of the century.

Herman Kulke notes that by the beginning of the first century AD the inhabitants of Cambodia had achieved a high level of civilization influenced by the culture of India. One polity, known as Funan, was the first Hindu kingdom in Southeast Asia. He explains that Funan has left an extensive record of its existence and way of life. Even though Funan was a Hindu kingdom, Chinese scholars claim that the first king of Funan was a man called Fan Shih-Man. It is argued that the name of Fah Shih-Man bears no relation to any of the Southeast languages. It is said that that name is a corruption of an

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and Indonesia had been Islamized as well. After the arrival of the Spanish colonial rulers in the 16th century Southeast Asian regions had been influenced by Christianity as can be seen in the Philippine islands. Although Confucianism has influenced Southeast Asia namely North Vietnam that was strongly influenced by the Chinese tradition and culture since 100 BC. Herman Kulke in 'Sudostasien und Indien: Sudost Asien-die fruheste multikulturelle region der Erde?" in Bernhard Dahm and Roderich Ptak, *Sudostasien Hand Buch: Geschichte, Gesellschaft, Politik, Wirtschaft, Kultur,* Munchen: C H Beck 2004: 350-351)

indigenous name, but there is still a question and the question is, a corruption of what? This is due to the unclear issue of the ethnicity of the inhabitants of Funan, although, there is an assumption that the inhabitants could be Proto-Khmers but there is not much reliable information regarding Funan as the first Hindu kingdom in Southeast Asia. Historically, the Indian or Hindu ideas on astrology or cosmology already existed in the Western part of India in the 3rd century. The spread of Indian knowledge occurred over a long period in Southeast Asia. Heine-Geldern (1956: 1) notes that these ideas spread to Java, early. In current Balinese life, Indian ideas are very significant and have even become strong evidence in the formation of Balinese identity (Ardhana 2011). These ideas, for instance, can work together also in the context of parallelism between the macro cosmos and the micro cosmos. Additionally, it would appear that these ideas spread to the regions in a peaceful way (Villiers 1993: 44, Sardesai 1997: 17).

The Balinese culture, before the coming of Indianization or Hinduzation (Mabbett 1977), was already known to cover customary law in wedding ritual as well as land ownership (Villiers 1993: 44). This law regulated social life in democratic ways. However, the winning groups created the aristocracy in the villages, which came to be known as "Men of Prowess" in the emergence of kingdoms and animistic beliefs. People believed that the gods and the evil spirits were in big trees, volcanoes, forests and lakes. A belief which connects with the beliefs on harmony between God, Man, and Nature, what it is called in the Balinese concept as Tri Hita Karana, the balance between Man and God, Man and Its Nature and between Man and Man. Eventhough it is assumed that there are very limited information about the Balinese literature in the early period until the classical history of Bali in the 9th to 11th century, but

it can be said that the Balinese literature has been rooted in the previous period, classical periode of Kediri kingdom when this kingdom reached its glory in the 9th to 11th century. These cultural roots later developed and reached its peak in the 18th to 19th century, that inspiring the ways of thinking of the Balinese in the modern and post modern times. The Balinese culture much adopted the idea of Hinduisation and Indianization and also China. We know also about the epics of Ramayana and Mahabharata from India and the story about Sampik and Intai from China, eventhouh we do not know much about the exact evidences about what the sources tells us until at the present time. At least we know that many ideologies and the way of thinking of the Balinese in particular and the Javanese in general it sometimes refers to these Indian or Indic lessons. There are many cultural values, traditional dances, customs, gastronomy and architecture as Balinese cultural assets that can be seen in the Balinese literatures in the past time.

These aspects are very significant in understanding on how the Balinese should maintain and preserve their own cultural identities in order to be able to compete with other culture in terms of globalization. Globalization process on the one hand give some positive impacts, but on the other hand it sometimes gives negative impacts to the development of local culture, since the ideology of homiginezation took place in some parts of its development. Therefore, we do not want to loose our cultural tradition, and to strengthen it, it needs to be able to compete with other foreign culture. It is not surprising, if many cities in Indonesia are trying to find out their own local culture not only to revitalize it, but also how to comodify it in order to be able to promote to other countries in terms of tourism development. In this context it means that their culture should

be able to make a prosperious aspect for their local people. By this understanding it can be provided that the local people would like to maintain and preserve their own culture not only for this time, but also for the future development. Today in Indonesia, there are two cities namely Surakarta and Denpasar have been registered as world cultural heritage cities.

The acknowledgement of world heritage cities is significant in maintaining on how the local people as supporters of their culture to be existent at the present time against the globalization that has fastly taking place around the world. There are some values that need to be elaborated in the traditional Balinese sources, like in the inscriptions, purana, babad, and other sources in terms of social and religious values, architecture, custom, dances and gastronomy. However, the main question is to what extent the Balinese culture in this context, especilly the Balinese literature, is still used in anticipating any issues regarding the recent problems that have been faced by the Balinese? What kind of factor that have influenced the existence of the Balinese literature? The last question is why the Balinese literature can be considered important to anticipate the impacts of globalization that happens rapidly in the present Bali? These are some questions that need to be discussed in this paper. In relation to the above, this paper is attempted to analyse two parts namely: Firstly, how the Balinese use the Balinese literature in their present development. Secondly, what are the impacts of the using the Balinese literatures in anticipating the negative impacts of the globalization. Through this analysis it is expected to have a better understanding regarding to the meaning of the Balinese literature in the present day Balinese development.

The Balinese literature in their present development Balinese Value System

In Bali, for instance, a relatively new element in the context of world division is the concept of *Tri Hita Karana* which originated from the Hindu scriptures. The concept of *Tri Hita Karana* we can find in the Balinese literature say, that there is a balance between Man and God, Man and its Nature and between Man and Man. The size of the building built by the Balinese has a direct relation to the size of the body. Until now we know that someone will build a house, he should ask to the priest in accordance with the sizes of house that he will build. This literature in the Balinese literature or lontas called the Lontar of *Kosala and Kosali*. The Balinese believe in this *lontar*, since if he can not follow what the lontas says, and then he will have many troubles in his life and families. The common people needed stability in their lives and protection against the disturbances of an uncertain existence. In general, it can be said that the Balinese still appreciate what the *lontars* say in which there are many social, cultural and religious values that need to be appreciated by the Balinese in the past, the present and the future.

Below I would like to mention some values that are very significant in the Balinese everyday life. For instance it should be mentioned that in the Balinese literature there is a close relationship between religious philosophy and the space orientation in the Balinese traditional architecture namely in the positioning of God, Man and Devil, called *Tri Angga*. The concept of *Tri Angga* relates very closely with the spiritual compass which consists of nine directions called the *Nawa Sanga* or the *Sanga Mandala* (Wisseman Christie 1986). In terms of the cosmological orientation it consists of eight cardinal directions and its centre. Each direction is symbolized by a God and his

colour as we can see below:

Puseh	Pusat	Semua warna/ All colours	Dewa Siwa
Kaja	Utara	Hitam/Black	Dewa Wisnu
Kaja Kangin	Timur Laut	Biru/Blue	Dewa Sambu
Kangin	Timur	Putih/White	Dewa Iswara
Kelod Kangin	Tenggara	Violet	Dewa Maheswara
Kelod	Selatan	Merah/Red	Dewa Brahma
Kelod Kauh	Barat Daya	Orange	Dewa Rudra
Kauh	Barat	Kuning/Yellow	Dewa Mahadewa
Kaja Kauh	Barat Laut	Hijau/Green	Dewa Sangkara

Tri Loka	Swah Loka	Bhwah loka	Bhur loka
Tiga Tempat	Atmosphere	Lithosphere	Hydrosphere
Tri Angga	Utama	Madya	Nista
Tiga wilayah / ruangan	Tinggi / atas	Tengah	Bawah
	Kepala	Badan	Kali
Universe	Atmosphere	Lithosphere	Hidrosphere
Bumi / Dunia	Gungung	Daratan	Laut
Desa	Pura	Masyarakat Kampung	Laut
Pura	Meru	Daerah di Tengah	Daerah di Luar
	Merajan / Sanggah	Tugas, Bekerja / Tidur	Jalan Masuk ke dalam rumah (kori)

The concept of *Tri Loka* or *Tri Angga* explains the special hierarchy in the context of Upperworld, Middleworld, World

below ("*Dunia di atas, Dunia di tengah dan Dunia di bawah*"). In some aspects of Balinese life, namely in Balinese architecture, it can be explained as follows: *Tri Loka (Tri Angga)* is the spatial orientation. The *Nawa Sanga* or the *Sanga Mandala*, is the existence of the spiritual axis. The concept of architecture is the manifestation of stabilization amongst God, Man and Nature. Not only in terms of value system and architecture, the relationship between these three aspects also important if we look at other aspects of the Balinese culture such as in the traditional Balinese dances namely sacred dances, Tari Bebali, Tari Bali-Balihan for the profane performances. It is also for the gastronomy or the Balinese culinair, the traditional Balinese customs called *Endek*.

The Balinese people divide their world into three parts in relation to the idea of (*Sanghyang Jagad* or God), macro cosmos (*Buana Agung*) and the world or micro cosmos (*Buana Alit*) (Tarnutzen 1993: 181). Here the holy mountain is the place for the Gods, a concept which seems to have been stronger in the pre Hindu era although the Indic culture came effectively to Bali. The Mount Agung or *Gunung Agung*, for instance, as the highest volcano in Bali, from the Balinese perspective, is considered to be a holy mountain as it would be in keeping with the Indian concept of Mountain. The traditional Balinese literature like the *Usana Bali* and the *Babad Pasek* show that particularly, in the pre Majapahit era, in Balinese beliefs and religion there was a myth that Mount Mahameru was brought from India to Bali. In other words, some elements of the Indic culture had been absorbed and adapted as Balinese culture, or underwent Balinization. Certain rituals related to ancestors already existed in Bali and megalithic culture also continued in relation with the establishment of the Balinese or Hindu temples and palaces (Ardhana 1993 and Ardhana 2011). The

statues worshipped as Gods in India can be seen in Bali in the form of stones, namely the God Surya or Sun God. In the old Balinese myths, four Gods had the task of protecting the four directions in the form of the Gods Kosika, Garga, Metri and Kurusia. However, in the process of Hinduzation, these Gods received new names (Gust 1994 :14).

Balinese name	Hindu name
Kosika	Iswara
Garga	Brahma
Metri	Mahadewa
Kurusia	Wisnu
Pretayala	Shiwa
Centing Kuning	Uma

This idea has also developed in Bali. In addition, there are some Indian words transferred to Balinese (Pink 1993, 61) as we can see below:

Balinese name	Hindu name
Kasa	Srawana
Karo	Bhadrawada
Katiga	Asuji
Kapat	Kartika
Kalima	Margasura
Kanem	Posya
Kapitu	Magha
Kaulu	Phalguna
Kasanga	Cetra
Kadasa	Wesaka
Apit Lemah (desta)	Jyestha
Apit kayu (sada)	Asadha

This has shown that the local culture has absorbed the Indian culture.

How the local people absorbed the Indic political terms we can see in Wolter's account. As he shows, the term *Orang Berani*, well known in the Malay World was changed to that of *Raja* (Sanskrit Word). Wolters called these "Men of Prowess". Therefore, it can be said that before the introduction of the term *raja*, the political figures were the *Orang Berani[s]*. With the coming of Indian or Indic culture *Orang Berani* were transformed to *Raja* or king. The common people accepted the *Raja* as the symbol of the state; the symbol of the cohesion of the state on which stability and order depended (Wolters 1982).

Therefore, it can be said that these indigenous concepts were strengthened by the process of Indianization or Hinduzation and included the heritage of the Austronesian language which prevailed in the Indonesian archipelago during the first century A D. In relation to this, Gullick cites Max Weber's tripartite theory of the basis of authority: "The *raja* was essentially a traditional ruler, whose authority was impersonal and rested on custom and tradition". Yet, as Gullick claims in his work "The Condition of Having A Raja: A Review of Kerajaan by A.C. Milner" the personal qualities expected of a *raja* required that he should be something of a charismatic ruler also (Gullick 1982). The *raja* conducted his policy on the holy pattern or *Asta Brata*. In the book, *the Civilization and Culture of Bali,* edited by Ernst R Rost. Calcutta: Susil Gupta (India) Private Ltd., Friederich notes as follows: "A king is to have the accomplishments of the eight gods of the points of the compass-viz, Indra, Yama, Surya, Chandra, Anila, Kuwera, Baruna, Agni" (according to *Ramayana, lontar* leaf 181, cf Friederich, 1959: 18). It is one evidence that the Balinese Gods are much paralleized by the name of Indic Gods as mention in

the Indic literatures, called *the Ramayana and the Mahabharata*. All of these elements have shaped the idea of power in Balinese society, centred on the *raja*, who resided in the *puri* and have influenced Balinese politics up to the present day (Ardhana 1993: 7).

As we know that the development of Balinese cultural tradition has rooted since the period of prehistory, classical history, modern history, and has even been developing in the post modern time. However, when we talk about the origin of the Balinese literature one say that this was not started in the prehistory time, but it can be traced back only in the post of Kediri period in East Java in the 10th to 11th century. It is even, still debatable and difficult to find any arguments that the Balinese literature had already developed in the period of the 9th century Bali that was the period of King Udayana who ruled Bali in the 9th to 10th century. However, since the period of King Udayana who believed was born as a Balinese, "*Putera Bali*", and his princess Mahendradatta came from East Java--her name was Mahendradatta when she was young, and later she was wellknown as Sri Gunapriyadharmapatni after she married with Udayana—played a major role in creating a fundament of Balinese civilization and culture. His wife strongly influenced Udayana in which much Javanese language already practiced not only in the court, but also for the common people. This meant that beside the Balinese language there was also the Javanese language that already used in the Balinese inscriptions. The significant role of Sri Gunapriyadharmapatni eventually created a glory as a foundation of the Balinese civilization and culture, eventhough any evidences are still debatable. It is important also to note that in the period of Udayana, a priest Mpu Bharadah sent Mpu Bahula to come to Bali to defeat the Calonarang that she was considered as very

dangerous figure due to the black magic power. The people in the village of Pare in Daha or Doho in Kediri, East Java (at present time) called the Calonarang as the *Ratu nating Girah* or *Ratu nata ing Girah*, meaning the Princess from Girah. In Pare until now we can see the cemetery of three important figures in the Calonarang story such as the Calonarang herself, her daughter called Ratnamanggali and her Prime Minister called, Trunojoyo. Until now, we can see the performance of the Calonarang, performed in certain holyday for example during the celebration of the Kuningan Day in Denpasar, that is ten days after the celebration of Galungan which is celebrated as the glory of the Goodness against the Badness. The story of the Calonarang can be seen in several Balinese literatures in Bali that have been compiled by the Faculty of Letter, Udayana University in Denpasar Bali. In addition to this, we can see also, for instance the *Lontar Usada* and other traditional Balinese literatures that have been compiled in the Gedong Kirtya, in Singaraja-North Bali, when the capital of Bali in Singaraja in the era of colonial Dutch regime.

The Balinese literature development also occured after the post Majapahit period and reached its peak particularly in the 18th to 19th century Bali. Before that period, it was even in the 9th to 11th century it is hard to find out any references about the Balinese literature. It is important to note that the role of the Balinese literature played a major role in the beginning of the 20th century. One of the significant work, written by the last king of Denpasar, titled *Banda Pralaya "Puputan Badung"* had meaningful idea on how the Balinese had to solve their problems against the colonial Dutch at the end of the 19th and the entering the 20th centuries. The significant idea was about the idea of *puputan*, which refered to the way in which the Balinese had to fight against the colonial Dutch and they struggled until

the last struggle in which they believe that if they killed at the war they will enter the paradise. It can be said that the idea of *puputan* which adopted from the old Balinese literature played an important role in inspiring and recruiting the Balinese to be involved in the war.

The Balinese Architecture

The dominant role of *Raja* or *kerajaan* in Bali was located in the *puri* (the traditional and modern Balinese *puri* (palace)) as a political centre was a general trend in Southeast Asian states. Both of these terms refer to models of governmental patterns and are significant in order to expand our perceptions and to understand local political behaviour. The relationship between Indian and Balinese culture through the Java Hindu kingdoms to Bali indeed spread from the 9th to 11th centuries when the first Hindu kingdom in Bali was under the power of Sri Gunapriya Dharmapatni and Udayana (Ardhana and Setiawan, 2014). At that time, not only the Ksatrya from Java came to Bali but also the Brahmana priests to lead the common people. The king without the priest is destroyed, the priest without the king is broken, the king without the people is dead. From this, it is obvious that the *raja* and the priest or *bhagawanta* held a strong position in traditional Balinese society.

By absorbing the Hindu or Indian culture certain kingdoms like the Majapahit Kingdom in East Java were established in the 13th century (1293) and later attacked their neighbouring regions like Bali, in the fourteenth Century (1343). The Balinese kingdoms that emerged since the period of Samprangan were Gelgel Klungkung in the 18th century and finally Badung in the 19th century. The fall of the Balinese *puri[s]* was due to the Dutch expansion to South Bali in the early 20th century. From this we can see how the Hindu kingdoms spread to outside

Java to Bali and later, West Lombok. In those two regions the Hindu lessons developed very well until now. Kulke in his work "The Early and Imperial Kingdom in Southeast Asian History," states how the Hindu or Indian influences became important in creating the local kingdoms which expanded to other regions (Kulke 1986).

In Bali or Lombok, the palace was a centre of power during the pre colonial time. The word *puri* actually comes from the Sanskrit word, *pur* meaning fort. Clifford Geertz argues that the term *puri* (palace) is commonly used than *Negara* (state) as such, but it has essentially the same multiple meaning (Geertz 1980: 137). The term *puri* is taken to mean both a physical structure and a system of political control. Schulte Nordholt argues that the *puri* played a central role in political control (Schulte-Nordholt 1980), 23). It is interesting to look at Ronkel's account of the *puri* in his work "Dagverhaal van Eene Reis van den Resident van Bali en Lombok Vergezeld van den Countreleur voor de Politieke Aanrakingen in de Poenggawa's Ida Bagoes Gelgel en Goesti Ketoet Djlantik naar Tabanan en Badoeng, van 17 Juli t/m 5 Augustus 1899", in *Tijdschrift van Indische Taal-, Land-, en Volkenkunde*, (Ronkel 1900: 154—155). The *puri* was surrounded by a wall, 200 m long, 175 m wide and 1.50 m thick. The *puri* of the *raja* sometimes was a house over a hundred people. Around the main *puri* was located the smaller *puri[s]* of the nobles. These were usually built according to Balinese traditional architecture.

UNESCO is an international institution under the World United Nations that has important policies regarding the existence of the cities around the world, since certain increasing influences of the cities due to the modernization, westernization and globalization tend to weaken the local values of the people in the third world. This concern can be understood since those

processes have tended to homogenize the various local cultures which have already had its wisdom or local wisdom. This value system plays a major role in addressing the willingness of the people in modern times. The richness of local culture can be seen at certain local cultures, living in the cities like as culinair city, craft city, tourist city, urban city, heritage city, museum city, and etc. For instance in the culiner city, it is not like a modern city which has American restaurant like Kentucky Fried Chickens, MacDonalds, but traditioal food will be located in the main road in the city which is this kind of traditional restaurant that can be considered as one characteristic of a modern city. Meanwhile, local restaurants in the villages have been marginalized by the modern markets which have slowly influenced the pattern of local foods of the people and strongly influenced their food habits.

The Impacts of the using the Balinese Literature in Anticipating the Negative Impacts of the Globalization

The beginning of the twenty first century is characterized by a very open life that moves without barriers through technology revolution and multi media. The tendency of public life to transform is very complex which covers range of opportunities for economy, technology, social and cultural combined with diverse distorting challenges, disintegration and disharmony. It also appears various modes, public response and national and local cultures. Indonesian government and people of Indonesia response, among other things, by hosting World Culture Forum 2013 held in Nusa Dua, Bali, on November 24th -27th, 2013 with the theme of the Power of Culture in Sustainable Development. The power of culture within the psycho-socio-ideo-power is expected to reinforce synergies to sustainably develop the world to be more prosperous, peaceful and culturally based.

The choice of two district capitals of Bali for instance Denpasar and Gianyar are based on the reality that both cities have strongly attempted to preserve their cultural identities due to the fast development of the globalization. In addition to this, Denpasar and Gianyar have been resided by various ethnic groups that they have claimed themselves as a Balinese. As a Balinese this does not mean that their status as "given", but their existences, due to a long history and migration processes, created by certain historical processes as well. They live together due to the consciousness of togetherness, and this process constructed their identities, in which has been acknowledged by the other ethnic groups (*the others)*. The acknowledgement to be a people of Denpasar and Gianyar are created by geographical and cultural factors. Their cultural richness have been in existence since the prehistory period, classical and modern and even post modern periods (Geriya, 2013). Therefore, due to the fast globalization process how we can consider these cities as modern cities? How do the people preserve their cultural identities in order to be able to be considered as a heritage city like other cities in Denpasar and Surakarta or Solo in the Middle of Java?

It could be a long discussion since as a heritage city, Denpasar should fulfill some requirements. Geographically, Denpasar and Gianyar are located in strategic area influenced by many aspects from Asia and Australia. The main cities in Southeast Asia, such as, Singapura and Bangkok as "world transit cities" have important roles in influencing the development of Denpasar and Gianyar. This can be understood that many tourists visit both of cities that become modern cities. Discussing the role of these cities as heritage cities, it is actually talking about the influences of those cities. It is assumed that eventhough Denpasar faces many changes due to the richness

of its cultural tradition based on Hindu religion and local adat (customary law) it is expected that Denpasar and Gianyar will not change from modern cities to megacities, --which initially developed from a polis, developed to become metro, metropolis, metropolitan, megapolis-- since the people really hoping that the roots of cultural tradition should be maintained against the foreign influences (Ardhana, 2013).

Therefore, it is not surprising if the measurement as a heritage city should be based on safety for their people. The residents such as expatriarts, who have many chances in high technology, and the patterns of global life have strongly influenced the development of the cities. Slowly but surely, this occurs in a modern city, it is even for the government who has already committed tourism industry. This case becomes a dilemma in the context of city development, in which in the one hand, some people wish to maintain their original traditional local culture, but on the other hand, it seems that the influences of foreign cultures strongly influenced the people life.

Conclusion

As we know that the development of Balinese cultural tradition has rooted since the period of prehistory, classical history, modern history, and even in the post modern time. However, when we talk about the origin of the Balinese literature one say that this is not started in the prehistory time, but it can be traced back only in the post of Kediri period in East Java in the 10th to 11th century. It is even still debatable and difficult to find any arguments that the Balinese literature had already developed in the period of the 9th century Bali that was the period of King Udayana who ruled Bali in the 9th to 10th century. However, it was existed since the period of King Udayana and his princess Mahendradatta, her name when she was young, and later

she was wellknown as Sri Gunapriyadharmapatni after her married with Udayana. His wife strongly influenced Udayana in which much Javanese language already practiced not only in the court, but also for the common people. This meant that beside the Balinese language there was also the Javanese language used in the Balinese inscriptions. The significant role of Sri Gunapriyadharmapatni eventually created a glory as a foundament of the Balinese civilization and culture, eventhough any evidences are still debatable. However, it is important to note that in the period of Udayana, a priest Mpu Bharadah sent Mpu Bahula to come to Bali to defeat the Calonarang that she was considered as very dangerous figure due to the black magic power. The development of Balinese literature strongly developed in the period of Kediri, the period of Airlangga the son of King Udayana who ruled East Java at that time. Airlangga was the eldest son of King Udayana and two other younger brothers were Marakata and Anak Wungsu or Anak Bungsu, meaning the youngest brother.

During the period of Kediri both the Javanese and Balinese literatures strongly developed. It was even in the period of Jayabaya, the wellknown king of Kediri in East Java, strongly influenced the Balinese literature. Until now, it can be observed, especially when we look at the story of the Balinese modern drama and dances based on the story of the Kediri historical background in the 10th to the 11th century. There was a story when a priest named Mpu Kuturan came to Bali in the period of Udayana. His role was very important when the conflicts between the Sriwijaya and East Java influences took place in Bali. At that time there was a chaotic situation when there was a competition between the East Java and Sumatra kingdom in Bali. Sumatra influences were related to the role of the Buddhist lesson and the East Java influences were related

to the Hindu or Shiwa lesson. At that time Mpu Kuturan issued important concept *Bhineka Tunggal Ika tan hana dharma mangrwa* meaning that there are not many thruths, but there is the only one thruth, or there are not many Gods. God is one so the conflict between the Shiwa and the Buddhist and other beliefs should be ended. At that time Mpu Kuturan succeeded in introducing the concept of Bhineka Tunggal Ika so that the conflict among the various beliefs system had been ended. The idea of Bhineka Tunggal Ika had been adopted by the first President of Soekarno and we know the basic idea of the Pancasila that has become significant concept of tolerance and multiculturalism.

In addition to this, there is a wellknown of the Calonarang story that was also based on the Kediri kingdom background. The topic of the story is still remembered not only by the Balinese, but also by the Javanese in East Java. It is an indicator to what extent the influences of the Balinese in Java and also the influences of the Javanese in Bali. There are some values that have still existed in Bali and Java. From the story of Calonarang, for example, it refers to how the black magic symbolized by Calonarang as Rangda was defeated by the white magic as we can see at the role of the Mpu Bahula from East Java that was sent to Bali by Mpu Bharadah. Until now, there are strong relationships between the East Javanese culture and the Balinese culture. Indeed, since the Udayana era in the 9th to 11th century the Javanese culture in East Java strongly influenced the Balinese culture. Therefore, it can be said that the Indonesia culture at the present day are actually rooted in the period of prehistoric, classical history, modern and post modern culture. The original concept of Tri Hita Karana is also wellknown until at the present day Balinese, meaning the balances between Man and God, Man and Natura, and between Man and Man. These values we can also find out in the traditional Balinese sources

like what we call the *Prasasti*, *Babad*, *Paswara*, *Purana* and cetera, which consist of many lessons that need to be practiced by the Balinese not only in the present time, but in the future time in anticipating the impacts of globalization.

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