
Reconstruction of Mebuug-Buugan Tradition as Revitalization of Local Wisdom in Kedonganan Traditional Village, Kuta District, Badung Regency

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Abstract

This article aims to explore as well as explain the causes and implications of the reconstruction of the Mabuug-Buugan tradition in the Kedonganan Traditional Village. Mebuug –Buugan is one of the important traditions in the celebration of Nyepi which is owned by the Kedonganan Indigenous people. But over time, this tradition has not been implemented for approximately 60 years, based on information, the last Mabuug-Buugan was carried out in 1965. In that period until 2012, the stories and practices of Mabuug-Buugan were almost inaudible, especially when they were practiced. In the era of 2014, the practice of mabuug-buugan was reconstructed with various forms of discourse as an effort to revitalize the local wisdom of the indigenous people of Kedonganan. This research uses a descriptive approach, the theory as a basis is semiotics. Data were collected using observation techniques, in-depth interviews and documentation. Data analysis using interactive models and data triangulation. Based on the analysis carried out, there are several causes for the reconstruction carried out, namely; a) the problem of the identity of the cultural traditions of the Kedonganan Indigenous people; b) environmental issues; c) tourism modernization. Meanwhile, the implications of the reconstruction of the Mabuug-Buugan tradition are; a) myth renewal: from games to Nyepi theology and philosophy; b) The occurrence of mangrove environmental preservation; c) annual tourism attractions.

Keywords: local wisdom; *mebuug-buugan*; reconstruction; revitalization; tradition

I. INTRODUCTION

Traditions are past habits that are passed down from time to time, becoming part of the life of a group of people, usually from one culture, time or the same religion. The fundamental thing from tradition is the existence of information that is passed from generation to generation, both written and oral. Without such a pattern of continuation, a tradition will become extinct. Therefore, efforts to socialize traditions in a cultural context must be carried out. In the context of Balinese people and society, tradition is assumed to be able to strengthen beliefs and formulate religious conceptions in people's lives (Bandem and de Boer, 2004: 12). Bali is very rich in traditions, ranging from profane to matters of religious magic. In the midst of the flow of tourism, many Balinese traditions are marginalized and even almost disappear if they are not said to be extinct. One of the almost lost traditions is Mabuug-Buugan. Mabuug-Buugan was originally a game of the Kedongan Indigenous people by utilizing the mud found around the mangrove forest in Kedonganan Village. This is done once a year, to coincide with Sasih Kesanga or Nyepi Day. Prior to reconstruction, the last Mabuug-Buugan was carried out in 1965 following the G / 30 / SPKI rebellion. After the incident, until 2012, there was never a story about Mabuug-Buugan, especially in practice. However, the discourse about the revival of Mabuug-Buugan resurfaced in 2013, until reconstruction was carried out in 2014. The reconstruction of the Mabuug-Buugan tradition has sparked various debates in the Kedonganan Traditional Village. But these efforts were made face to

face, although not a few rejected them, but many also accepted, especially the younger generation of the Kedonganan Traditional Village. Reconstruction according to a popular scientific dictionary is a reforming or returning to restore things that are not true to be true (Partanto and Barry, 2001: 671). The Big Indonesian Dictionary online defines reconstruction; 1) return to normal; 2) compilation of redepictions (Anonymous, 2019). In this context, reconstruction is an effort to give the original meaning but inserted by giving a new meaning to things that already exist or will become extinct. Starting from this understanding, semiotics is the closest theory to analyzing the reconstruction, especially the semiotics proposed by Roland Barthes.

II. DISCUSSION

The reconstruction of the Mabuug-Buugan tradition is one of the important efforts made by the younger generation in the Kedonganan Traditional Village. Before describing in detail the causes of reconstruction and implications, first describe the location or profile of the Kedonganan Traditional Village. The goal is to see the potential of the village and its relationships with a focus on the questions to be answered.

Overview of Kedonganan Village

Desa Kedonganan berada di wilayah Kecamatan Kuta Utara Kabupaten Badung-Bali. Desa ini tidak begitu luas, lebih kurang sekitar 1 km². Jarak desa dengan pusat ibu kota Propinsi Bali 30 km, sedangkan jarak antara Desa Kedonganan dengan pusat pemerintahan Kabupaten Badung adalah 45 Km. Berdasarkan data profil desa tahun 2018, desa ini berbatasan dengan Desa Adat Kelan dibagian utara, di sebelah timur berbatasan dengan hutan mangrove, sebelah selatan berbatasan dengan Desa Adat Jimbaran dan di sebelah barat berbatasan dengan pantai.

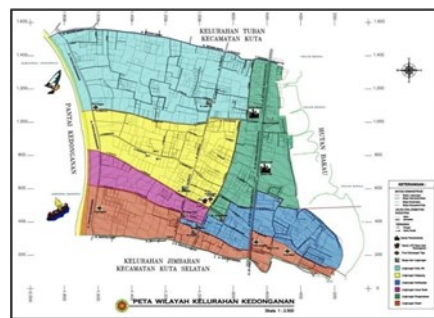


Figure 1. Geographical Map of Kedonganan Traditional Village
Source: Profil Desa Adat Kedonganan

Geographically, the location of the Kedonganan Traditional Village is very strategic, has various tourist attractions such as beaches and mangrove forests. Along the coast of Kedonganan, there are cafes that are managed by traditional villages. The profits from this management are used for customary purposes and religious activities. As a tourist location, the people of Kedonganan have direct contact with immigrants from abroad and domestically. The growth of home stays and rental houses managed by the people of Kedongan has resulted in their economic stability. Based on the Village profile in 2018, the population of the Kedonganan Traditional Village has grown quite rapidly to date, dominated by the productive age of marriage. The current population of Kedonganan Traditional Village is 7,070 people. It consists of 3,699 people who are men, and the population for women is around 3,371 people.

Because the reconstruction of the Mabuug-Buugan tradition was carried out

The problem of the traditional identity of the Kedonganan Indigenous people

The issue of identity is quite familiar in today's era of modernity. For the people of Kedonganan, traditional identity is a necessity, amidst the diversity of other Balinese traditions, especially works of art. Mabuug-Buugan is one of the pure works of the former role models and traditional leaders in Kedonganan Village. The Mebuug-Buugan tradition has taken root and has become a much-awaited game among the Kedonganan community. According to informant Ni Wayan Doglas, the existence of

the Mebuug-Buugan tradition emerged during the Japanese colonial period, approximately 1942 - 1945. The inspiration was inspired by the celebration of Nyepi. Nyepi celebration at that time was still permissible for activities except mesuwunan (lifting or carrying a load by placing it on the head) (Interview, 2017). Mesuwunan was one of the important activities in the daily life of people in Kedonganan at that time. Transporting fish is done by mesuwunan, transporting merchandise, agricultural products by mesuwunan. This means that the people of Kedonganan did not allow mesuwunan at that time to reduce work activities. According to Ni Wayan Doglas, with the value that prohibits mesuwunan, the traditional skills of Kedongan, namely the late I Wayan Glibeg and other residents, took spontaneous action by creating a game of Mabuug-Buugan, starting with a gathering at Balai Banjar which then traveled eastward to the mangrove forest located in east Kedongan beach. This game then became one of the most anticipated games by Kedonganan community members (Interview, 2017). After the late I Wayan Glibeg, Mabuug-Buugan was continued by I Wayan Rempyeg or his nickname was more popular as Kak Kleneng and I Made Gandil, better known as Pekak Okoh. After the two people died, the Mebuug-Buugan tradition was continued by I Made Rugeh from the Banjar Pasek born in 1946. In the I Made Rugeh era, the Mabuug-Buugan tradition experienced a stagnant period and until 1960 the Mebuug-Buugan tradition was revived by I Komang Rapeng. . When Komang Rapeng became the driving force for the Mebuug-Buugan game group, a circular from the Parisada Hindu Dharma Indonesia (PHDI) was issued not to be active during Nyepi, so the implementation of the Mabuug - Buugan tradition was carried out when it was sweet. In 1963 Mabuug-Buugan was no longer practiced due to the devastating eruption of Mount Agung until the G / 30 / SPKI incident in 1965. The problem of searching for the identity of the original tradition in the form of Mabuug-Buugan in the 2013 era has resurfaced, as many past traditions have been tried to be reconstructed and revitalized. Then came the tracing of the Mabuug-Buugan tradition which is considered the original tradition of the Kedonganan people. Original because in other places, especially in Bali such traditions are no longer found. Original traditional identities are also built through the reconstruction of discourse and practice by adjusting to the context of society and developing issues including politics, the environment and even tourism.

Environment Issue

The environment is an important factor in maintaining the survival of surrounding habitats, including humans. The widespread intensity of environmental damage has recently become one of the global issues that has caught the attention of nearly every human inhabitant of planet earth. According to Irwan (2003: 11) activities such as population development, industrial construction of roads and forest development, use of insecticides, use of radioactive elements, construction of airports and so on accelerate environmental change from this earth. These changes often result in devastating environmental damage. Even in the view of Tucker and Grim (2003: 7), what he calls an ecological crisis has occurred. Meanwhile, Suryadarma (2010: 63) argues that environmental damage is a reflection of the greed of the human ecosystem. In southern Bali, one of the environmental damages is the destruction of mangrove forests. The younger generation is quite aware that mangrove forests are a buffer for abrasion when the tide is high, mangroves are a typical plant that grows naturally on the banks of rivers that flow into the sea. As modernization prioritizes development, mangrove forests are often stockpiled for expansion of development, either in the name of investment by capitalists or by the public interest of the State. Thus the issue of the mangrove environment is one of the latent causes that have led to the reconstruction of the Mabuug-Buugan tradition.



Figure 2. Participants arrive at the East Coast of Kedonganan, preparing for Mabuug-Buugan
Sumber : Dokumen Pribadi

The journey to the Mabuug-Buug location is approximately 50 meters to the east of Kedonganan Village, passing through a large mangrove area. Participants were shown to be careful not to damage the mangrove area, this message was repeated by the guide. Along the way the mangrove area is aware of the large number of mangrove roots with sharp edges (tritip) always affirmed by the leader of the group. the process of this journey essentially teaches humans to synergize with the environment, so that harmony can be realized with the environment. Mabuug-Buugan has also been politically exploited to fight environmental issues due to the plan to build Benoa Bay by an investor from Jakarta. Environmental themes, whether intentional or not often ride on their stage. The location of Mabuug-Buugan which is carried out in a vulgar mangrove forest area is a form of subtle protest against the damage and pollution that has occurred on the east coast of Kedonganan.

Tourism Modernisation

Tourism must be recognized as having brought great changes to Balinese society. Since the 1980s, discourse developed in Bali is a matter of socio-culture and modernization that has highlighted the stretching of Balinese life in facing the times (Ambarwati, 2008; Mantra, 1990). Many people see it, especially experts, this is influenced by the contacts made by the Balinese people with outsiders, one of which is through tourism (Ambarwati 2008). Likewise the people of Kedonganan as one of the tourist destinations in the southern part of the island of Bali, contact with various tourists raises the idea of at least new practices about traditional traditions that deserve to be lived or tourism.



Figure. 3. Village Prajuru briefing before heading to the Mabuug-Buugan location
Source: Personal documents

The mobilization covering 6 (six) banjars is a large number to stage Mabuug-Buugan. The presence of a wave of waves shirtless, only with a cloth (kamen) wrapped around the lower abdomen along with udeng equipment adds to the attractiveness of tourists to approach, and not a few spontaneous actions of tourists are involved in Mabuug-Buugan practice. The modern packaging of Mabuug-Buugan has at least made changes to the infrastructure around the mangrove site, starting from repairing roads to installing paving and arranging mangrove locations to make them better organized.

Implication of Tradition reconstruction Mabuug-Buugan

Renewal of myths: from games to Nyepi theology and philosophy

Initially, Mabuug-Buugan was a game of leisure time during the Nyepi Day. Now Mabuug-Buugan is attached if it is not said that myths related to Nyepi are created. The sign appears from the terms and meanings that are always associated with the Nyepi series. Even the term etymology becomes the basis that Buug comes from the word "bhu" which means existence or form, so it is affiliated with the word "Bhur" which means earth, earth / mud or earth, so that the prefix (me) in the word buug becomes a verb or activity. . So that Me-Buug-Buug-an means an interactivity using soil / mud (buug) as a medium. Another discourse is built and connected with the source of the lontar text of Shiva Sesana which depicts Ox Nandini as a symbol of mother nature (bhur) and a symbol of fertility. In the context of the macrocosm (bhuwana agung) Mebuug-Buugan is a form of gratitude for the fertility that has been bestowed on the earth (bhuwana agung) as a place for humans and all living creatures of His creation to reproduce. It is very clearly expressed in the Mebuug-Buugan tradition, this is emphasized by the songs sung, starting from leaving for the location to the ritual of bathing together at sea. The songs *mentul-mengeng*, *mentul - tantrum*, *glendang-glendong*, *glendang - glendong* mean fertility which comes from male and female elements (*purusa - prakrti* or *lingga - yoni*). The word *mentul - glendong* which means male genitalia and *tilting - glendang* means female is a picture of a combination that creates fertility and

prosperity. In ancient traditions, the depiction of sex is a symbol of fertility. So that in historical relics there are many elements of nudity. Meanwhile, in terms of the microcosmic context, the word "bhu" is the material elements that build the elements of the universe, called Panca Maha Bhuta. These material elements include water (apah), fire (teja), wind / air / energy (wind), space (akasa) and soil (pratiwi). Another reference to the reconstruction of the Mabuug-Buugan myth is associated with Lontar Bhumi Kawulan / Bhumi Siwagama which contains the story of the mistake of Dewi Uma, who experienced a curse so that she descended into the world to become Panca Dhurga, namely; Sri Dhurga, Raji Dhurga, Suksmi Dhurga, Dhari Dhurga, and Dewi Dhurga. Sri Dhurga yoga created Kalika-Kaliki, Yaksa-Yaksi, Bhuta Dengen. Raji Dhurga practiced the creation of Jin-Satan, Bragala-Bregali, Bebai and all kinds of diseases. Dhari Dhurga did yoga to create Sang Bhuta Kapirokan, Suksmi Dhurga did yoga to create Kumala-Kumali, Sweta and others. Dewi Dhurga yoga created Bhuta Jangitan, Bhuta Langkir, Lembu Kere, Lembu Truna, and Bhuta Tiga Sakti. Seeing Uma becoming Dhurga, Bhatara Guru cursed Himself to become Kala Rudra. Because of Kala Rudra's touch to the goddess Uma, Bhuta Kala was created which filled the space of time. These myths are then connected with the Mabuug-Buugan practice in the context of the Nyepi celebration. Humans as God's creatures cannot avoid the power of bhuta that fills the space and time. Therefore, Hindus should neutralize things or bad qualities that come from the nature of Panca Maha Bhuta as an element of forming the gross body. To neutralize bad traits in humans, it can be carried out by doing tapa Brata Yoga Semadi. Furthermore, through Mabuug-Buugan using a media with a smeared mud bandage, it is interpreted as the embodiment of bhuta kala or the defilements inherent in the gross human body. In order to get rid of the power of bhuta in buana alit (gross human body), then a gift from the sea power (segara) is requested to perform cleansing as well as refinement (pamarisudha).

The occurrence of efforts to preserve the mangrove environment

After the reconstruction of Mabuug-Buugan, efforts to preserve and conserve mangrove forests received significant attention. Prior to the reconstruction of Mabuug-Buugan, only a few cared about the future of mangroves in the southern part of the island of Bali. However, after the performance of the Mabuug-Buugan tradition, both participants and spectators saw firsthand the destruction and pollution that occurred in the mangrove forest area. Even though before the implementation of Mabuug-Buugan there was a long debate regarding the lead content due to pollution in the mangrove forest, the youth responded by testing the suitability of the mud through a lab test at Udayana University. The laboratory results show that the mud in the mangrove forest in the eastern part of the Kedonganan Traditional Village is suitable enough to be used as the Mabuug-Buugan arena. On this basis, the young generation then socializes the implementation of Mabuug-Buugan.



Figure 4. Location of Loloan Dawa: Mabuug-Buugan participants smear their bodies with mangrove forest mud
Source: Personal documents

The picture above shows Mebuug-Buugan participants shedding their expressions together to coat their bodies with buug / mud. The people of Kedonganan call this location as loloan dawa in Indonesian, it can be said that the long road access to the east coast. Only at this location can we find buug punglu (mud with a density similar to clay). After Mabuug-Buugan, the location which is often called the loloan dawa area is now better preserved. This vigilance is due to the importance of the continuation of the Mabuug-Buugan tradition itself, then gradually the awareness of the importance of marine habitat can be maintained with the presence of mangrove forests that are always maintained. The awareness of the Kedonganan Traditional Village community in certain modern moments often planted mangrove seeds with people who care about the environment.

Annual tourism attraction

Culture is the basis of Bali tourism. Although there is an assumption that the relationship between the two is quite a dilemma. Even Vickers (Ambarwati, 2008: x) suggests "Tourism in their (the Indonesian Government) eyes brings with it all that is bad about modern life and modernization, but can be a force for good if properly managed". The New Order regime issued a development policy "Bali as the main tourist destination of Indonesia" using "culture" to justify this policy. Therefore, it is not surprising if the question arises, "Can Balinese culture survive"? Doubts about the sustainability of Balinese culture are not only raised by intellectual circles, this concern is also often discussed by traditional leaders in Bali, especially in Kedonganan Village. Especially the younger generation. The assumption about culture as the basis of Balinese tourism, at least triggers Balinese people to always creatively modify traditions while still connecting it with Hindu religious values, such as Mabuug-Buugan.



Figure 5. Participants of Mabuug-Buugan crossing on the road to the beach to clean themselves as well as do some cleansing
Source: Personal documents

Mabuug-Buugan kini telah menjadi atraksi budaya yang mampu menarik perhatian wisatawan manca Negara dan domestik. Atraksi ini telah diagendakan sebagai acara tahunan yang diselipkan dalam paket Hari Raya Nyepi. Respon pemangku kepentingan khusus desa adat dan dinas berupaya menganggarkan biaya untuk kelancaran atraksi budaya ini. Tujuannya adalah untuk menarik wisatawan bahkan melibatkannya sebagai peserta Mabuug-Buugan.

IV. CONCLUSION

The reconstruction of the Mabuug-Buugan tradition as a revitalization of the local wisdom of the Kedonganan Traditional Village has had implications that have an impact on the recognition of the Mabuug-Buugan tradition as a cultural asset of the Kedonganan Traditional Village. This recognition directly impacts on the traditional identity created by the ancestors, even though it is now experiencing a renewal of the myths associated with the Nyepi celebrations. Furthermore, another important implication is the concern for the environment of mangrove forests as a habitat for marine plants and animals as well as a barrier to sea water which experiences high tide at any time. In addition, what is no less dancing is the development of tourism based on Hindu culture and values that can be realized in the midst of globalization and modernization.

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