

THE IMAGE OF PURA GEGER AND ITS SURROUNDINGS IN GITA RASMI SANCAYA: A TOURISM LITERATURE STUDY

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ABSTRACT

This study examines the depiction of the Pura Geger temple and its surrounding areas as a tourist destination, as well as the portrayal of Dang Hyang Nirartha's role as a writer in the Geguritan Rasmi Sancaya. The temple holds significant potential to be developed as a tourist destination, and this research aims to explore how these places are represented in the literary text. Data were collected using qualitative methods, including observation, interviews, and literature study, and were presented descriptively. The study focuses on the literary portrayal of various locations mentioned in Geguritan Rasmi Sancaya, particularly those visited by Dang Hyang Nirartha. The research aims to identify and compare the textual and contextual descriptions of these sites, such as Gunung Payung, Pura Geger, Pura Bias Tugel, and Waterblow Nusa Dua. The findings reveal how these locations are depicted in the text and how this depiction contributes to the understanding of cultural and historical contexts of the area. The implications of this study suggest that literature, particularly Geguritan Rasmi Sancaya, can serve as an important tool for promoting the cultural significance of tourist destinations, offering insights into their historical value while encouraging tourism development.

KEYWORDS Geguritan, Temple Geger, Dang Hyang Nirartha, Literary Tourism



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INTRODUCTION

Hindus are familiar with the term pura, which refers to a place of worship for the Hindu community. Beyond its function as a place of worship, a pura also serves as a venue for various social, cultural, and religious activities. Today, many temples in Bali have evolved into tourist destinations offering beauty, historical significance, and religious tourism (Ashta & Parekh, 2023; Darma et al., 2021; Das et al., 2014; Ikhsan et al., 2022; Widana & Wirata, 2023). The documentation and depiction of temples are often inseparable from literary works. One such literary form that illustrates the depiction of a pura is geguritan, a traditional Balinese poetic form.

Geguritan is a literary work in the form of verse or poetry, bound by specific rules, and it must be sung (katembangan) to make it easier for the audience to absorb its meaning. One example of a geguritan that depicts a region currently developing into a tourist destination is Geguritan Rasmi Sancaya. This geguritan, composed by Ida Bagus Putu Maron, is based on a literary text called Kidung Rasmi Sancaya by Dang Hyang Nirartha. In addition to portraying regions that have now become tourist destinations, Geguritan Rasmi Sancaya also traces the legacy of the legendary Hindu figure, Dang Hyang Nirartha (Apriani & Aryani, 2022; Dedy Herawan & Sudarsana, 2017; Setyawan & Saddhono, 2021; Suadnyana, 2019).

Over time, literature has intersected with other disciplines, including tourism. Literature and tourism are two distinct fields but share an intriguing reciprocal relationship. Literature can serve as a promotional medium for tourism, while tourism can inspire the creation of literary works. Furthermore, the exploration of traditional literary works can be utilized to

create branding for a tourism destination (Agusman et al., 2022; Artika, 2022; Djumati et al., 2023; Putra, 2019; Saputra & Rustiati, 2022).

Based on the relationship between literature and tourism, the author is interested in researching the depiction of Pura Geger and its surroundings as portrayed in Geguritan Rasmi Sancaya through the lens of literary tourism studies. The author sees the potential of this research object as being particularly intriguing when viewed from a tourism perspective combined with literary theory. The depiction of the beauty of Pura Geger and its surroundings in Geguritan Rasmi Sancaya could serve as an attraction for tourists. Visitors could compare the portrayal within the text with its current reality. This broadens the perspective of literary works, making them not only something to be seen and heard but also something more beneficial to the surrounding community, both in terms of economic and social development in Nusa Dua. Additionally, it can serve as a promotional medium for the development of a tourism destination.

According to Putra (2019), there are four areas of literary tourism studies: (1) the study of literary works with tourism themes, (2) the study of tourism destinations based on literature, whether related to literary places (locations associated with authors) or literary figures (including authors or characters in literary works), (3) literary events or activities, and (4) adaptations of literary works containing tourism promotional value. Literary tourism studies can also combine these four areas and are open to other thematic studies depending on the research object. In this study, the analysis of Geguritan Rasmi Sancaya is conducted using the literary tourism destination approach, focusing on literary places and figures related to the tourism setting described in the geguritan. Besides literary tourism studies, the researcher also employs semiotics and stylistics theories to analyze and interpret the depiction of Pura Geger and its surroundings.

Previous literary research using a tourism approach has been conducted by Anggaraputra & Wulandari (2022), Suyasa (2019), and Sulton & Nugroho (2022). These studies explored various literary works from a tourism perspective, focusing on objects such as folktales, fables, modern poetry, tourist attractions, and novels. However, the author has not found research on tourism approaches using geguritan as the object of study. This research can contribute to the development of studies on traditional Balinese literature, particularly geguritan, through a tourism approach.

The objective of this research is to analyze the depiction of Pura Geger and its surrounding areas as portrayed in Geguritan Rasmi Sancaya, through the lens of literary tourism studies. The benefits of this research lie in its contribution to the field of literary tourism studies, particularly in relation to traditional Balinese literature such as geguritan.

RESEARCH METHOD

This research is a qualitative study, with data collection conducted through observation, interviews, and document analysis, using the Literary Tourism theory supported by two literary theories: Semiotics and Stylistics. The primary data sources include words, phrases, clauses, and sentences in Geguritan Rasmi Sancaya, composed by Ida Bagus Putu Maron around 1883 Saka or 1961 AD, as well as the results of conducted interviews. Data collection methods involve direct observation of objects in the field, interviews using conversational and elicitation

techniques, and document analysis using listening, note-taking, and translation techniques. The descriptive-analytical method is employed during the data analysis phase. For presenting the analysis results, both informal and formal methods are utilized. At the conclusion of the study, conclusions are drawn based on the research questions and objectives.

RESULT AND DISCUSSION

The History of Pura Geger and Its Surroundings in Nusa Dua

The establishment of Pura Geger is closely related to the sacred journey undertaken by Dang Hyang Nirartha in spreading Hindu teachings in the southern region of Bali. This temple is located in an area also referred to as Pura Geger Dalem Pemutih, situated in a hilly region near Pura Luhur Uluwatu. The founding of Pura Gunung Geger Dalem Pemutih is also connected to other temples in its vicinity, such as Pura Gunung Payung to the east, Pura Goa Gong to the north, and Pura Uluwatu to the west of Pura Geger.

The history of Pura Geger Dalem Pemutih is tied to Pura Gunung Payung. According to local stories, this temple is linked to the sacred journey of Dang Hyang Nirartha or Dang Hyang Dwijendra. Before reaching Uluwatu, he briefly rested at this temple, drawn by the beauty and tranquility of the area. Here, he meditated under a sawo kecil tree, which still stands tall in the middle courtyard (madya mandala) of Pura Geger to this day.

Afterward, he continued his journey eastward and arrived in the southwest area of Bualu, now the traditional village of Kutuh. Here, he rested with his followers. Upon hearing of his arrival, the local community gathered to seek spiritual guidance and blessings, as they had been suffering from a lack of water sources (drought). Hearing this, Dang Hyang Nirartha planted the handle of his umbrella into the ground, which immediately produced a water spring. This spring has since been preserved and regarded as sacred by the community and remains protected at Pura Gunung Payung.

Furthermore, the establishment of Pura Goa Gong is also linked to the sacred journey of Dang Hyang Nirartha. While meditating at Pura Uluwatu, he was writing sacred inscriptions on stones intended as the foundation for the temple. Suddenly, he heard the delicate sound of a gong resonating from afar, as if calling him to approach. Intrigued, he followed the sound, which seemed to come from the northeast (kaja kangin), leading him through forests and fields.

Dang Hyang Nirartha's Meditation in the Cave

Dang Hyang Nirartha entered a cave, sat on a stone, and meditated (meyoga). During his meditation, colorful water appeared. At this moment, he was visited by thousands of wong samar (invisible spirits or beings) who wished to receive blessings. He willingly granted these blessings according to each being's karma. Dang Hyang Nirartha also requested that these wong samar assist in the sacred construction of Pura Luhur Uluwatu, which they sincerely agreed to do. Lastly, Pura Uluwatu is where Dang Hyang Nirartha performed his final meditation (tapa yoga semadi), culminating in his attainment of moksa (ascending to heaven without leaving behind his physical body).

Functions of Pura Geger and Its Surroundings in Nusa Dua

Temples (pura) serve as sacred places to worship Ida Sang Hyang Widhi Wasa and His various manifestations. Pura Geger and its surrounding temples are no exception. Based on interviews conducted, Pura Geger fulfills four primary functions: religious, social, cultural, and as a driver for tourism development.

1. Religious Function

From a religious perspective, Pura Geger functions as a place of worship and a sacred area for Hindus to connect with and worship Ida Sang Hyang Widhi.

"A temple serves as a place for worship, and in this case, it has a religious function. This can be observed during piodalan (temple anniversary ceremonies) or major sacred rituals. The temple becomes a central location for offering banten (offerings)" – (Interview with Jro Mangku Gede)

Temples are sacred spaces dedicated to the worship of God in various manifestations, making them central to religious activities. At Pura Geger, this religious role is especially evident during its piodalan, which falls on Purnama Kaenem Panglong Apisan (one day before the full moon). The piodalan represents a sacred offering by Hindus to God, generally through banten, material offerings presented during rituals.

2. Social Function

Beyond its religious role, Pura Geger also serves a social function, fostering interactions among worshippers during rituals.

"The temple also has a social function, seen during piodalan, where worshippers from different clans come together. Regardless of their social background or class, they unite when praying at this temple." – (Interview with Jro Mangku Gede)

Pura Geger unites Hindu worshippers from various social backgrounds, fostering solidarity through communal rituals. The temple becomes a hub for social integration, bringing people from different regions and statuses together to perform sacred offerings (yadnya).

3. Cultural Function

In addition to its religious and social roles, Pura Geger also serves as a center for cultural expression.

"During piodalan or major sacred ceremonies, numerous cultural performances, such as dances, masks, gamelan music, and chants, take place. These activities highlight Balinese culture and introduce it to both domestic and international audiences." – (Interview with Jro Mangku Gede)

The cultural function of Pura Geger is evident through artistic performances held during piodalan, such as vocal arts, dance, and traditional music. These performances not only enrich cultural development but also attract and entertain visitors, showcasing Bali's artistic heritage.

4. Tourism Development Function

Lastly, Pura Geger plays a significant role in supporting tourism development.

"This area offers natural beauty, which has developed into a popular tourist destination. Besides its beauty, cultural elements play a crucial role in attracting visitors. Additionally, adequate facilities are essential for tourism development." – (Interview with Jro Mangku Gede)

Tourism in Nusa Dua is supported by the natural beauty surrounding Pura Geger, which serves as an attraction for visitors. Tourists can enjoy not only the spiritual atmosphere but also

the scenic environment, enhanced by tourism infrastructure such as cultural performances (kecak dances), accessibility (easy travel to the site), amenities (accommodations and restaurants), and institutional support (ancillary services).

The Image of Pura Geger and Its Surroundings in Geguritan Rasmi Sancaya

The study of tourism literature by analyzing literary figures and places introduced or left behind through their works focuses on the concept of literary places. This section discusses how places visited, observed, and introduced by Dang Hyang Nirartha are depicted in Geguritan Rasmi Sancaya. These depictions are examined and compared using textual and contextual approaches. Some places portrayed in Geguritan Rasmi Sancaya include the Gunung Payung area, Pura Geger, Pura Bias Tugel, and Waterblow in Nusa Dua. Most of these locations have now developed into tourist destinations, including religious tourism destinations like Pura Gunung Payung, Pura Geger, and Pura Bias Tugel, as well as beach destinations such as Gunung Payung Beach and Waterblow Nusa Dua. The literary place depictions are exemplified in the following excerpts.

a. The Beauty of the White Sands in Gunung Payung Area

(3-1) “bhramiteng pasiramrih/
mrih mahasa rasmining
kalangwan hanuting siluk/
siluking pasir aspiya/
prapting dungus parung trebis/
sumengkahing
geger gigiring acala//”

‘Wandering around the beach/
Seeking to step into its beauty/
The beauty follows the winding path/
The winding deserted shore/
Arriving at the mouth of the rocky cliff cave/
Then ascending/
To the ridges of the hills//’
(Gita Rasmi Sancaya Putra, Puh Sinom, Verse 2)

(3-2) “Nuhut ring selak selokan/
sagarane sane sepi/
rauh ring mentig - mentignya/
ring pangkunge sane hiding/
mungguh ring tegike malih/
rawuh ring pucaking gunung//”

‘Walking along the winding path/
The quiet sea/
Reaching a high place like a hill/
At the steep cliff/

Climbing higher/
Until arriving at the mountain peak/
(Gita Rasmi Sancaya Potraka, Puh Sinom, Verse 6)

Excerpts (3-1) and (3-2) depict the Gunung Payung area. It tells of Dang Hyang Nirartha walking along the winding and quiet coastal path until he finds the mouth of a rocky cliff cave. The shoreline, cave, and cliffs are interpreted as the Gunung Payung Beach area. Then, Dang Hyang Nirartha ascends to higher mountain ridges, interpreted as the Gunung Payung Temple area.

b. The Crashing Waves of Waterblow Nusa Dua

(3-3) “lumihat rumning udadi/
ryyakryyaknya hanembur/
hamaguting parang grong/
mtu kukusnya aputih/
hatur kukusing pahoman tiningalan//”

‘The beauty of the sea is seen/
The waves crash/
Hitting the rocky cliffs/
Forming white mist/
Like the smoke of offerings visible//’
(Gita Rasmi Sancaya Putra, Puh Sinom, Verse 3)

(3-4) “sagarane langen sami/
ombaknyane muncrat nginggil/
sambek buyar ananembur/
manempuh guwok parangan/
sepukannyane mamutih/
yan pamayang
minab andusing pahoman//”
(Gita Rasmi Sancaya Potraka, Puh Sinom, Verse 7)

‘The beautiful sea/
The waves splash upwards/
Scattering in all directions/
Passing through the rocky caves/
The spray turns white/
Like the smoke of offerings//’

Excerpts (3-3) and (3-4) depict the Waterblow area in Nusa Dua. Dang Hyang Nirartha observes waves crashing against the cliffs, scattering in all directions, and forming white sprays reminiscent of offering smoke. This scenic portrayal corresponds to the current Waterblow destination, where crashing waves produce foamy sprays, providing a mesmerizing and serene atmosphere, accompanied by the soothing sound of the waves.

c. Pura Geger

(3-5) “Geger lwir sang apalunggwa/
mwang sawo gung ri agraning
ngacala katon gumiwang/
bhawa nika gung nginggil”
(Gita Rasmi Sancaya Putra, Puh Sinom, Verse 4)

‘The rocky cliff resembles the sage/
With a large sawo tree at its peak/
The mountain seems to vibrate/
Its form grand atop the cliff/’

(3-6) “Bukite yan inargama/
waluya sang sida yogi/
malih wenten taru sabo/
ageng ring pucaking giri/
katon tinglas tinggar nginggil/
sat ketun ida sang biksu”
(Gita Rasmi Sancaya Potraka, Puh Sinom, Verse 8)

‘The hill likened/
To a wise hermit/
Another large sawo tree exists/
At the peak of the mountain/
Clearly visible on the edge/
Like the crown of the sage/’

Excerpts (3-5) and (3-6) depict Pura Geger. The narrative describes Dang Hyang Nirartha resting on a hill under a sawo tree while composing literary works and admiring the beauty of the mountains and sea. This depiction aligns with the current context of Pura Geger, where a Sawo Kecik tree is believed to have been the resting place of Dang Hyang Nirartha when composing Kidung Rasmi Sancaya.

CONCLUSION

One of the Geguritan that portrays a depiction of a region that has now developed into a tourist destination is Geguritan Rasmi Sancaya. Geguritan Rasmi Sancaya is a work by Ida Bagus Putu Maron, derived from the literary text known as Kidung Rasmi Sancaya by Dang Hyang Nirartha. In this study, the analysis of Geguritan Rasmi Sancaya is conducted based on the concept of literary-based tourism destinations, particularly focusing on literary places (locations associated with literary figures) that are related to the tourist settings depicted in the Geguritan. The literary places discussed in this research are the depictions of locations visited, observed, and introduced by Dang Hyang Nirartha, which are then described in Geguritan Rasmi Sancaya. These depictions are analyzed and compared both textually and contextually. Some of the locations illustrated in Geguritan Rasmi Sancaya include the Gunung Payung area,

Pura Geger, Pura Bias Tugel, and Waterblow Nusa Dua.

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