

Ilikita Purana Pura Braban Banjar Tanggayuda Bongkasa Village Badung Regency: Hindu Anthropological Study

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Abstract

This article examines the Ilikita Purana of Pura Braban Banjar Tanggayuda, Bongkasa Village, as a religious and cultural document that records the history, structure, functions, and ritual system of the temple within Balinese Hindu society. The study aims to analyze the role of Pura Braban from historical, structural, and functional perspectives, as well as its significance within the framework of Hindu religious anthropology. The research employs a qualitative descriptive-analytical approach, using documentation studies, literature reviews, and documented qualitative data as data collection techniques. The data were analyzed thematically based on structural-functional theory, social system theory, Hindu cosmology, and theories of symbols and rituals. The findings indicate that Pura Braban functions not only as a place of worship and spiritual purification but also as a social institution that facilitates the integration of krama subak abian, the transmission of cultural values, and norm-based social control grounded in religion and customary law. The spatial structure of the temple reflects Balinese Hindu cosmology through the concepts of tri mandala and triloka, while ritual practices serve as a medium for internalizing religious values and social solidarity. From an anthropological perspective, Pura Braban represents a cultural arena in which religion is lived as a dynamic, contextual, and sustainable system of meaning. This study underscores the importance of preserving temples and Ilikita Purana as part of sustaining religious, social, and cultural continuity in Bongkasa Village.

Keywords: *Ilikita Purana; Braban Temple; Balinese Hinduism; Anthropology Of Religion; Subak Abian*

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Introduction

The island of Bali is known for its rich Hindu religious traditions, reflected in the thousands of temples scattered throughout the island. Temples serve not only as places of prayer but also as venues for various social and cultural activities that strengthen community bonds and serve as centers of spiritual life (Raharjo et al., 2024). The existence of temples is a fundamental element in maintaining the continuity of religious values, customs, and local wisdom passed down through generations.

In the Balinese Hindu religious context, temples are understood as places of worship for Ida Sang Hyang Widhi Wasa—a way to cultivate devotion and establish a connection with the One Supreme God,



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manifested in the spiritual or spiritual realm (Widiada & Wira, 2024). More than simply places of worship, temples also serve as vehicles for transmitting values, with the rituals taking place within them manifesting a deeply rooted Hindu belief system that has been ingrained for centuries.

One temple that plays a significant role in the religious and social context of the community is the Braban Banjar Tanggayuda Temple in Bongkasa Village, Abiansemal District, Badung Regency. This temple is a functional temple (*swagina*) managed by the Subak Abian community, thus having a close connection with the traditional Balinese agricultural system. Subak Abian is an agricultural system for dry land such as fields or gardens, where the word "abian" in the local language means garden, and is generally planted with perennial crops such as coffee, cloves, coconuts, and cocoa (Suasih et al., 2024). In this context, the Subak Abian temple functions as a center for agricultural rituals as well as a unifying space for the farming community.

Structurally and functionally, Pura Braban demonstrates a close integration between the religious and agrarian social systems of Balinese society. Activities within the subak organization encompass not only agricultural or farming matters but also rituals and worship to invoke good fortune and fertility, where rice fields, crops, and water are deeply linked to religious dimensions (Fauzan et al., 2024). The involvement of the subak community as temple caretakers reflects the dialectical relationship between agricultural activities and sacred religious practices.

The rituals performed at the Subak Abian temples serve not only as a means of worship but also as a symbolic mechanism for maintaining cosmological balance. *Tri Hita Karana*—a concept of life from Balinese Hinduism—emphasizes the balance between humans and God (*Parahyangan*), fellow humans (*Pawongan*), and the environment (*Palemahan*) as the ethical foundation that shapes cultural identity and guides holistic and sustainable development (Mayoni et al., 2023). Thus, temples serve as cultural institutions that integrate spiritual, ecological, and social dimensions into a unified system.

From a Hindu anthropological perspective, the Ilikita Purana is positioned not only as a historical-religious document, but also as a cultural text representing the collective knowledge system of Balinese Hindu society. The Purana contains symbolic constructions that convey theological legitimacy, sacred origins (*utpatti*), and religious norms that serve as guidelines for religious practice. A relevant approach to studying such texts is a qualitative approach based on literature, with a hermeneutic analysis of the text and a contextual study of religious practice (Sariani, 2024). Epistemologically, the Ilikita Purana can be understood as part of a sacred literary tradition that serves to transmit dharmic values intergenerationally.

The development of modernity and the flow of globalization have significant implications for the sustainability of local knowledge traditions. There is a tendency to reduce the meaning of sacred texts due to the shift in the orientation of the younger generation to be more pragmatic and rational-instrumental. This condition has the potential to cause epistemic disruption in the transmission of religious values previously inherited through oral traditions and ritual practices. The systematic and academic compilation of Ilikita Purana Pura Braban is a strategic effort within the framework of cultural conservation — specifically in maintaining the continuity of locality-based sacred knowledge that has philosophical, theological, and sociological values, while contributing to the preservation of intangible cultural heritage as mandated by the 2003 UNESCO Convention, which has been ratified by Indonesia through Presidential Regulation Number 78 of 2007.

Based on the above description, this research has academic significance in enriching the study of the Anthropology of Religion, particularly in the context of documentation and analysis of Purana as cultural heritage. This study was conducted with a holistic and interpretive approach, referring to the principles of *desa mawacara* and *desa kala patra*—namely the flexibility of community interpretations adapted to the place, time, and local conditions. The concepts of *desa*, *kala*, and *patra* in the implementation of religious ceremonies in Bali are understood as the adaptive ability of the community to align ritual practices according to place, time, and situation (*desa* means place, *kala* means time, and *patra* means state or condition) (Jayapangus Press, 2022). The study of the Ilikita Purana of Pura Braban is expected to provide theoretical contributions in understanding the religious construction of Balinese Hindu society, as well as practical contributions in efforts to preserve religious traditions that are adaptive to the dynamics of the times/

Methodology

This study uses a qualitative approach with a descriptive-analytical research type. The qualitative approach was chosen because this study aims to understand the meaning, structure, and function of Pura Braban Banjar Tanggayuda Bongkasa Village based on the Ilikita Purana text and the socio-religious context of the supporting community. According to Moleong, qualitative research aims to understand social phenomena holistically through descriptions in the form of words and language in a natural context (Moleong, 2017). Data collection was carried out through several techniques, namely: (1) documentation study of the Ilikita Purana manuscript of Pura Braban Banjar Tanggayuda Bongkasa Village compiled by the Community Service Team of the Dharma Acarya Faculty of I Gusti Bagus Sugriwa State Hindu University, Denpasar; (2) literature study of Hindu teachings books, puranas, babads, and relevant scientific literature; and (3) tracing interview data that has been documented in the community service report. Documentation study is used because documents are a stable, rich, and contextual data source for cultural and religious research (Sugiyono, 2019). Data analysis was conducted through the stages of data reduction, data presentation, and drawing conclusions as stated by Miles and Huberman (2014). The data obtained were classified according to the focus of the study, analyzed thematically, then interpreted to obtain a complete understanding of the history, structure, function, and ceremonial system of Pura Braban. The theories used in this study are: (1) Structural Functional Theory to analyze the role of Pura Braban as a socio-religious institution in the krama subak abian community. This theory views society as a system composed of interrelated parts and functions to maintain social balance. Talcott Parsons through the AGIL scheme (Adaptation, Goal Attainment, Integration, and Latency) explains that every social system must be able to adapt, achieve goals, maintain integration, and maintain value patterns in order to survive (Parsons, 1951). (2) Social system theory is used to understand the relationship between temples, krama subak, and traditional village structures as a dynamic whole. The social system is understood as a relatively stable pattern of interaction and is oriented towards achieving common goals (Ritzer, 2012). (3) The Hindu Cosmology Theory is used to analyze the structure and spatial layout of the Braban Temple which is based on the concept of triloka (bhurloka, bhuhvarloka, and svarloka) and tri mandala (nista, madya, and utama mandala). This concept explains that the temple is a replica of the cosmos or heaven as the abode of Ida Sang Hyang Widhi Wasa and His manifestations (Titib, 2003). (4) The Theory of Symbols and Rituals in Hinduism is used to understand the meaning of the ceremonies and upakara carried out at the Braban Temple. Rituals are seen as a means of symbolic communication between humans and God, serving to strengthen social solidarity and religious awareness (Geertz, 1973). Thus, each part of the temple has a symbolic meaning related to the balance between the physical and spiritual realms.

Results and Discussion

History and Social Context of Pura Braban

Pura Braban Banjar Tanggayuda is located in Bongkasa Village, a traditional village with a long historical background dating back to the Middle Bali period. Bongkasa Village developed as an agrarian region whose socio-economic life is highly dependent on traditional agricultural systems. In the context of Balinese history, traditional villages not only function as traditional administrative units, but also as centers for regulating the religious, social, and cultural life of the community (Geertz, 1980). Based on the archaeological remains found in Bongkasa Village, it can be concluded that Bongkasa Village has a fairly old historical background, at least from the Middle Bali period / Middle Bali with the discovery of a lingga, a building component that has a close context to the statues of bhatarabhatari representing the Middle Bali period of the 14th / 15th century. According to Henk Schulte Nordholt's research in his book *The Spell of Power, Balinese Political History 1650-1940*, providing an analysis of his research based on chronicles, several notes and several informants, it was revealed that Bongkasa Village had existed since the peak of chaos when the Mengwi Kingdom was led by I Gusti Ayu Oka in 1823. In 1825 Puri Sayan Ubud which was part of Asta Puri Mengwi moved to Bongkasa by establishing a Puri named Puri Banyuning.

Based on several research results, scholars show that the period of 1825 was a milestone in the arrival or movement of people from outside Bongkasa Village, such as the arrival of Puri Sayan Ubud which was still Asta Puri Mengwi with its people who were on the east side of the Ayung River; the

arrival of Ida Brahmana Istri Manuaba who was accompanied by I Ketut Tangsub who was known as Ki Dalang Tangsub, proof of Ki Dalang Tangsub's devotion to Ida Brahmana Sakti Burwan Manuaba with the establishment of a worship named Pura Griya Sakti Manuaba and in Griya Gede Bongkasa 2 (two) Sanggar Kemulan were established, one of which was for the worship of the ancestors of the Manuaba Brahmana lineage and the other was aimed at the Kamenuh Brahmana lineage.

Based on Purana sources and local historical studies, Bongkasa Village was definitively formed in 1825 AD, along with the process of community consolidation following the political dynamics of 19th-century Bali. The existence of Pura Braban cannot be separated from the religious needs of the Subak Abian community, which manages dryland agriculture such as dry fields and gardens. Subak Abian, as a form of traditional non-irrigated agricultural organization, has different ritual characteristics than Subak Sawah, but remains grounded in Hindu religious values (Lansing, 2006). The Purana of Bongkasa Village, the story of which was written based on the Babad Mengwi along with the opinions of informants, states that during the migration of people from outside the village to Bongkasa, each brought three Kahyangans, but to unite the scattered people, the three social status groups, namely Puri Banyuning, Gerya Gede Bongkasa, and the descendants of I Ketut Tangsub (current Gerya Agung Bangkasa), together with community leaders, agreed to establish the Bongkasa Traditional Village to create one traditional village area bound by the new Kahyangan Tiga, namely (Pura Puseh, Pura Desa Bale Agung, and Pura Dalem).

Based on the system theory and structural functional theory, that the social system with its changes has a common goal in maintaining balance/harmony through relatively fixed forms of interaction and any deviant behavior is always accommodated through agreements that are continuously updated. For this reason, the formation of a traditional village in Bali is determined with one of the conditions being the construction of a kahyangan tiga, which is more specifically that the territory of the traditional village is in the area of "kakuwub bale agung" or the existence of Pura Bale Agung. The establishment of kahyangan tiga with its bale agung is considered valid if there has been a religious and traditional Hindu inauguration ceremony, called karya ngenteg linggih.

The work of ngenteg linggih is a milestone in the establishment of the traditional village and the implementation of subsequent piodalan ceremonies. Based on the agreement of the Bongkasa village community and the milestone of the three kahyangan piodalan on Tuesday Kliwon Medangsia (Anggara Kasih Medangsia) (according to the Balinese Calendar), then at this time the milestone of the establishment of the Bongkasa Traditional Village. Meanwhile, based on previous analysis that the arrival of outsiders to Bongkasa began in 1823 at the time of the fall of the Mengwi Kingdom, and settled in 1825, then Bongkasa Village can be said to have been established on the day of Anggara Kasih Medangsia in 1825 AD. If calculated with the Internet Media calendar, it is found that Bongkasa Village was founded on Sasih Kedasa, Anggara Kasih Medangsia, April 12, 1825 AD while the Bongkasa Official Village was definitively legalized in 1932. Pura Braban functions as a center of worship for krama subak abian, as well as a symbol of collective identity that unites subak members in one religious and social bond. Through the existence of this temple, agricultural activities are not only understood as economic activities, but also as sacred activities that must be carried out in harmony with the will of Ida Sang Hyang Widhi Wasa. Thus, Pura Braban plays an important role in maintaining the continuity of the relationship between humans, nature, and God as reflected in the concept of Tri Hita Karana (Windia & Dewi, 2007). Analytically, the position of Pura Braban in the historical and social context of Bongkasa Village shows that religious institutions do not stand apart from the economic system and social organization of society. The temple becomes a node that connects the religious, agrarian, and social dimensions in one systemic unity, so that its existence functions to maintain the stability and sustainability of the life of the krama subak abian. The following is the existence of one of the temples related to the existence of Bongkasa Village, in addition to the existence of the Kahyangan Tiga temple, there is a functional temple that is owned by the krama subak abian community called the Braban Banjar Tanggayuda temple of Bongkasa Village which is located adjacent to the Desa temple and Puseh of the Bongkasa traditional village.

Structure and Spatial Layout of the Temple

The structure of Pura Braban follows the Tri Mandala concept, which consists of the nista mandala, madya mandala, and utama mandala. This spatial division is an implementation of the Hindu

cosmological concept that views space as a representation of the hierarchy of sanctity based on the three realms, namely bhurloka, bhuvarloka, and svarloka (Titib, 2003). The Tri Mandala concept is the main principle in the arrangement of sacred spaces in Bali and serves as a guideline for distinguishing profane, transitional, and sacred spaces. The nista mandala is understood as the outermost space with the lowest level of sanctity and is used for activities supporting ceremonies. The madya mandala functions as an intermediate, transitional space, while the utama mandala is the center of sanctity and serves as the main place for worship. This division shows that the temple structure is not merely physical, but also represents the cosmic and spiritual order (Dwijendra, 2008).

The main mandala, as the most sacred area, is the center of ritual activity and the place where the manifestation of Ida Sang Hyang Widhi Wasa resides. Within the main mandala of Pura Braban, there are various main shrines such as Gedong Simpen, Palinggih Andakasa, Pasimpangan Pura Batur, Pasimpangan Pura Gunung Agung, Gedong Arca, Panggungan, as well as the peliyangan and pyasan shrines. The existence of these large shrines demonstrates a symbolic and spiritual connection between Pura Braban and the kahyangan jagat in Bali (Soekmono, 1974). Each shrine has its own function and theological meaning related to the worship of a particular manifestation of Ida Sang Hyang Widhi Wasa. The existence of gedong and palinggih also reflects the concept of stana as a place where sacred power resides, whose sacredness must be maintained through certain ceremonial procedures and etiquette (Titib, 2003).



Figure 1: The most sacred shrines in the main mandala of Pura Braban
Serves as the Stana of the Gods

The Madya Mandala serves as a transitional space connecting the sacred and profane areas. This area houses the Candi Kurung and Apit Surang, which serve as a symbolic boundary between the inner and outer worlds of the temple. Symbolically, the Madya Mandala reflects the process of self-purification before entering the main, most sacred space. In a ritual context, this area serves as a place for preparation, arrangement of ceremonial items, and mobility of the community during major ceremonies (Dwijendra, 2008).



Figure 2: The Most Gih Apit Lawang Kiwa Tengen as Stana Dora Kala

NistaThe mandala is the outermost area that functions as a supporting space for ceremonies, such as gatherings for the community, preparing offerings (banten), and other social activities. The existence of the Nista mandala demonstrates that the temple also has a strong social dimension, where interactions between community members occur before and after rituals. Thus, the overall spatial layout of the temple reflects the integration of religious and social functions in Balinese Hindu society.

Each shrine at Pura Braban has its own unique shrine, distinctive textile colors, and distinct ceremonies and rituals. This diversity demonstrates the complexity of the Balinese Hindu ritual system, which integrates theological, cosmological, and local traditions into a harmonious whole. Analytically, the structure and layout of Pura Braban not only reflect traditional Balinese architectural principles but also represent the community's perspective on cosmic and social order. The temple's spatial division serves as a symbolic mechanism that regulates religious and social behavior, thus creating order, sacredness, and harmony in the practice of religious life. The structure of Pura Braban follows the tri mandala concept, consisting of the nista mandala, madya mandala, and utama mandala. This division reflects the concept of triloka in Hindu cosmology. The Utama Mandala, the most sacred area, contains various main shrines, such as Gedong Simpen, Palinggih Andakasa, Pasimpangan Pura Batur, Pasimpangan Pura Gunung Agung, Gedong Arca, Panggungan, as well as the Peliyangan and Pyasan shrines. The Madya Mandala serves as a transitional space marked by the presence of the kurung and apit surang temples, while the Nista Mandala is the outer area that functions as a supporting space for ceremonial activities. Each shrine has its own unique ista dewata (god's shrine), unique textile colors, and different types of ceremonies and upakara (upakara), demonstrating the complexity of the ritual and symbolic system within Pura Braban.

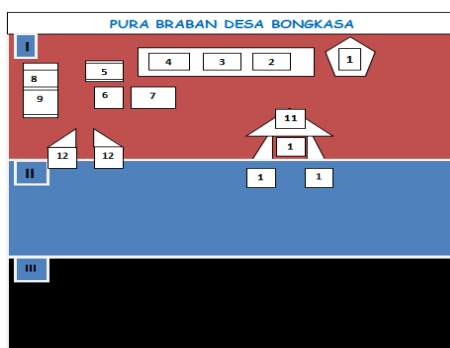


Figure 3: Floor Plan Description of Braban Banjar Tanggayuda Temple, Bongkasa Village

Religious Function as a Medium of Worship, Purification and Integration of the Krama

The Braban Temple serves as a primary religious site for worshipping Ida Sang Hyang Widhi Wasa and His manifestations related to fertility, safety, and harmony in nature. This function is manifested through a series of yadnya ceremonies performed periodically and incidentally, such as piodalan (the first holy month of Java), purnama-tilem (the second full moon), galungan (the third holy month of Java), kuningan (the third holy month of Java), and karya alit (the third holy month of Java), as well as karya ageng (the third holy month of Java). These ceremonies serve as a means of devotion for the congregation to express gratitude, ask for blessings, and maintain the cosmic balance between humans and the universe. From a Hindu theological perspective, religious rituals are not only interpreted as ritualistic obligations, but also as a process of self-purification (atma suddhi) and the purification of the natural environment (bhuwana suddhi). The implementation of ceremonies at the Braban Temple is understood as an effort to cleanse negative elements both physically and spiritually, so that the subak community can carry out their agricultural activities and social life in a state of harmony and balance (Titib, 2003). Furthermore, the temple's religious function is also closely related to the community's belief in the power of the niskala (the supernatural). Through collective and continuous worship, the community believes that spiritual harmony will directly impact the fertility of agricultural land, the safety of families, and the tranquility of the village. Thus, the religious function of Pura Braban is inseparable from the daily lives of its supporting community.

The Braban Temple serves a prominent social function as a means of integration for the Subak Abian community. The temple is understood not only as a sacred space for prayer but also as a center for social gatherings that unite all community members in religious and customary bonds. Every ceremony at the Braban Temple involves collective participation from the community, from the planning stage, through deliberation, preparation of ceremonial items, ritual execution, and post-ceremony activities. This series of activities creates a pattern of intense, repetitive, and continuous social interaction. In practice, mutual cooperation (ngayah) is a key element that strengthens the temple's social

function. Through ngayah, each community member contributes according to their respective abilities and roles without expecting material rewards. This activity not only expedites the implementation of ceremonies but also fosters a sense of belonging, togetherness, and social solidarity. The value of ngayah is an effective social mechanism in strengthening social cohesion and reducing social distance between community members. From a sociology of religion perspective, collective rituals serve as a means of establishing and maintaining social solidarity. Emile Durkheim emphasized that religious practices strengthen collective conscience and serve as the primary glue that unites individuals within a society (Durkheim, 1912). This is clearly reflected in the ritual activities at Pura Braban, where the krama are present not merely as individuals but as part of a religious community with shared values, goals, and identity. In addition to strengthening solidarity, Pura Braban's social function also serves as a space for communication and social resolution. The interactions that occur during the preparation and implementation of ceremonies open up a space for dialogue among krama, allowing various social issues to be discussed informally and resolved through deliberation. Thus, the temple functions as a social medium capable of mitigating potential conflict and maintaining harmonious relations between krama. The temple's integrative function is also related to the formation and maintenance of the collective identity of the Subak Abian krama. Through regular involvement in ritual and social activities at Pura Braban, their identity as members of the Subak and part of the traditional village community is continuously strengthened. This collective identity serves as an important foundation for maintaining social stability, loyalty to tradition, and the continuity of the socio-religious system of the Bongkasa Village community.

Educational Function and Transmission of Cultural Values

Pura Braban serves a highly strategic educational function in transmitting religious, cultural, and social values to the younger generation of the Subak Abian community. This function occurs informally, contextually, and sustainably through the direct involvement of young people in all aspects of the temple's religious activities. Temple-based education is not formally institutionalized like schools, but is effective because it takes place within a living cultural space and is directly experienced by the community. The involvement of children and adolescents in temple activities encompasses a variety of roles, from assisting in the preparation of ceremonial equipment, learning to make and arrange offerings (banten), participating in ceremonial processions, to listening to guidance and advice from traditional leaders and elders. Through this process, young people gain practical knowledge about ritual procedures, religious symbols, and the philosophical meanings inherent in each stage of the ceremony. This learning process is based on learning by doing, so that the values taught are not only understood cognitively but also internalized affectively and manifested in behavior.

In addition to transmitting ritual knowledge, the educational function of Pura Braban also plays a crucial role in shaping the character and social ethos of the younger generation. Mutual cooperation (ngayah) activities within the context of ceremonies teach the values of togetherness, solidarity, discipline, responsibility, and adherence to customary and religious norms. These values are an important foundation for maintaining harmony in Balinese social life and strengthening the collective identity of the krama subak abian. From a cultural anthropological perspective, Clifford Geertz explains that religion functions as a system of symbols and meanings passed down through rites, myths, and recurring social practices (Geertz, 1980). Pura Braban, through its periodic ritual activities, serves as the primary medium for transmitting this system of meaning. The religious symbols present in ceremonies serve not only as a means of worship but also as a medium for moral and spiritual education for future generations. The temple's educational function also contributes to the preservation of traditions and the continuity of local culture amidst the dynamics of social change. Amidst the currents of modernization and globalization, temples serve as cultural bastions that maintain the continuity of local values and traditional wisdom. Through education based on cultural and religious practices, the younger generation is guided to maintain a sense of identity, cultural pride, and a commitment to preserving ancestral heritage.

Thus, the educational function and transmission of cultural values carried out by Pura Braban not only plays a role in maintaining the continuity of religious practices, but also serves as an important foundation for the formation of character, cultural identity, and religious awareness of the younger

generation. Through this natural and continuous process of transmitting values, Pura Braban's existence as a center of religious, social, and cultural life for the Bongkasa Village community can be maintained.

Normative Function of Ilikita Purana in Social Control

The Ilikita Purana of Pura Braban plays a crucial normative role in regulating the religious and social life of the Subak Abian community. The Ilikita Purana outlines the procedures for conducting ceremonies, the types of offerings used, the division of community roles, and customary sanctions for certain violations. This document serves as the primary reference for maintaining order and consistency in religious practices at Pura Braban. From a structural-functionalist perspective, social norms and rules serve as social control mechanisms that maintain the stability of the social system. Talcott Parsons asserted that the sustainability of a social system depends heavily on the ability of social institutions to maintain shared patterns of values and norms (Parsons, 1951). The Ilikita Purana serves as an instrument that legitimizes customary and religious rules, ensuring their adherence by all community members. Through the Ilikita Purana, individual behavior is directed toward aligning with collective interests and shared religious values. Thus, the Ilikita Purana not only functions as a religious document, but also as an effective social control tool in maintaining the harmony and sustainability of the socio-religious system of the Bongkasa Village community.

In addition to its religious function, Pura Braban also has a very strong social function for the Subak Abian community. The implementation of ceremonies at the temple involves the collective participation of all community members, from the preparation of offerings (banten), through the ceremony itself, to post-ceremony activities. This collective participation creates a space for intense and continuous social interaction, thereby strengthening social solidarity and a sense of togetherness among Subak members. From the perspective of the anthropology of religion, ritual serves as a means of social integration that emphasizes group identity and strengthens social cohesion (Durkheim, 1912; Geertz, 1973). Through ritual activities at Pura Braban, the values of togetherness, mutual cooperation, and collective responsibility are continuously reproduced in the social life of the community. Pura Braban also has an educational function, particularly in transmitting religious and cultural values to the younger generation. The involvement of children and adolescents in ceremonial activities provides a means of informal learning about ritual procedures, religious ethics, and local customary values and traditions. This process is crucial for maintaining the sustainability of Balinese traditions and cultural identity (Geertz, 1980). Through direct experience in religious activities, the younger generation not only understands Hindu teachings conceptually but also internalizes them in their daily lives. The Ilikita Purana Pura Braban serves as a normative guideline governing the procedures for conducting ceremonies, the types of offerings (banten), and the roles and obligations of each krama (customer). This document holds the power of customary and religious legitimacy, binding the krama of the Subak Abian to comply with the agreed-upon provisions.

From a structural-functionalist perspective, the Ilikita Purana serves as a social control mechanism that maintains order and stability in the social system. The rules contained within it help guide individual behavior toward alignment with collective values and shared religious norms (Parsons, 1951). Therefore, Pura Braban and the accompanying Ilikita Purana play a strategic role in maintaining the sustainability of the socio-religious system of the Bongkasa Village community.

Anthropological Studies of Hindu Religion

Anthropological studies of Hinduism in the context of Pura Braban Banjar Tanggayuda, Bongkasa Village, position religion not merely as a theological belief system, but also as a social and cultural practice that is present in the daily lives of the community. The anthropology of religion views religious rituals, symbols, and institutions as part of a system of meaning that shapes the perspectives, behaviors, and social relations of religious communities (Geertz, 1973). From this perspective, Pura Braban can be understood as a cultural arena where Balinese Hindu values are continuously reproduced and negotiated. Ritual practices carried out at the temple are not only aimed at spiritual worship, but also serve to build and maintain the collective identity of the krama subak abian. Through shared rituals, the community reaffirms who they are, where they come from, and what values guide their shared life. The rituals that take place at Pura Braban, such as piodalan (a procession of offerings) and karya yadnya (a procession of offerings), can be understood as a symbolization of the human relationship with

supernatural powers as well as an expression of social solidarity. Within the framework of the anthropology of religion, such rituals serve as a means of internalizing social values and norms accepted as sacred and binding. Durkheim asserted that the sacred in religion often reflects the collective interests of the community itself (Durkheim, 1912). The religious symbols present in the structures of temples, shrines, and rituals have multi-layered meanings. These symbols not only connect the faithful with the spiritual dimension but also serve as a medium of cultural communication that transmits the moral teachings, cosmology, and social ethics of Balinese Hinduism. Thus, religious symbols serve as a cultural language shared by the community.

From the perspective of Hindu religious anthropology, Pura Braban also reflects the principle of religious adaptation to the local context (kala patra village). The religious practices carried out demonstrate how universal Hindu teachings are embodied in local rituals and traditions unique to Bongkasa Village. This process confirms that Hinduism in Bali is dynamic, contextual, and continuously interacts with the socio-cultural realities of its supporting community. Thus, the study of Hindu religious anthropology confirms that Pura Braban is not only a religious institution, but also a cultural institution that plays a vital role in shaping, maintaining, and transforming the social life of the community. The temple becomes a space where religion is experienced, practiced, and passed down as a living and relevant system of meaning across generations.

Conclusion

Based on the results of the study that has been conducted, it can be concluded that Pura Braban Banjar Tanggayuda Bongkasa Village is a religious institution that has a multidimensional role in the life of the Balinese Hindu community, especially the krama subak abian. The existence of this temple not only functions as a place of worship to Ida Sang Hyang Widhi Wasa and His manifestations, but also as a center for social, cultural, and educational activities integrated into the life system of the traditional village community. From a historical aspect, Pura Braban reflects the long journey of the formation and development of Bongkasa Village and the subak abian system that supports the agrarian life of the community. The history of the temple documented in the Ilikita Purana shows that the existence of the temple cannot be separated from the social, economic, and religious dynamics of the supporting community. Thus, the temple functions as a marker of collective identity as well as a social memory that records religious values and practices passed down across generations. In terms of structure and spatial planning, Pura Braban represents the concept of Balinese Hindu cosmology which is manifested through the principles of tri mandala and triloka. The physical structure of the temple not only has an architectural function, but also contains symbolic meanings that regulate the religious and social behavior of krama. The temple's spatial arrangement serves as a symbolic mechanism that maintains sacredness, order, and harmony in the practice of religious life. Functionally, Pura Braban serves a religious role as a medium of worship and purification, a social role as a means of community integration and solidarity, and an educational role as a vehicle for transmitting Balinese Hindu cultural values and teachings. Through ritual practices, ngayah, and collective community involvement, the temple serves as an effective non-formal learning space in shaping the character, social ethos, and religious awareness of the younger generation. Furthermore, the Ilikita Purana serves as a normative instrument that regulates religious and social life, thus playing a vital role in social control and maintaining customary order. From the perspective of the anthropology of Hinduism, Pura Braban can be understood as a cultural arena where religion is experienced as a living and dynamic system of meaning. The rituals, symbols, and religious practices that take place in the temple not only reflect the human relationship with the spiritual dimension but also represent the community's efforts to build, maintain, and negotiate identity and social solidarity. This confirms that Hinduism in Bali is contextual, adaptive, and constantly interacting with the socio-cultural realities of its supporting community. In essence, this study confirms that preserving Pura Braban and its Ilikita Purana is not merely an effort to preserve physical and ritual heritage, but also a crucial strategy for maintaining the sustainability of the religious, social, and cultural values of the Bongkasa Village community. Therefore, Documentation, scientific studies, and the inheritance of knowledge regarding temples and puranas need to be continuously carried out so that their existence and relevance are maintained amidst the dynamics of changing times.

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