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## THE HISTORY OF BABI GULING IN THE TRADITION OF BANTEN TO BECOME A TYPICAL BALINESE CULINARY

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### Abstract

The existence of Balinese suckling pig cannot be separated from the existence of offerings from guardians or offerings, which require using suckling pig as one of the ingredients. Babi guling is one of the important means of offering in certain temples at ceremonies asking for mass village prosperity. The tendency of the Balinese people to consume Babi Guling in the past cannot be separated from the blessings of offerings (*paridan* or *prasadam*) because many Hindu ceremonies in Bali use Babi Guling as a ceremony, and after it is offered it must be enjoyed and grateful for as a blessing. Starting from the tradition of offerings, but in line with the development of the paradigm of cultural commodification in Balinese society, then transformed into a commercial commodity for suckling pig culinary menu, which is sold to the public every day. This study aims to find out the historical traces of suckling pig in the offering tradition of Hindus in Bali and to find out the religious function of suckling pig in Hinduism so that it becomes one of Balinese specialties. This type of research is descriptive analytic with in-depth analysis techniques. This study concludes that the historical traces of suckling pig in the Hindu tradition of offerings until it develops as a typical Balinese culinary business commodity which is currently rife cannot be separated from the factors of natural resources, climate and Balinese culture in the past. The use of pork as a means of offering cannot be separated from the influence of the Baira and tantrayana sects where the worship of Durga has been strengthened again, which has resulted in the strengthening of the culinary position of pork as a complement to the religion of Hindus in Bali, especially in Galungan celebrations until now.

**Keywords:** Babi Guling, Banten, Commodification, Culture, Bali

### 1. INTRODUCTION

The existence of Balinese suckling pig culinary cannot be separated from the existence of *wali* or *banten* (offerings), either in the form of direct suckling pig offerings or only as a means of complementing the ceremonies (offerings) in other offering ceremonies. For the second thing is very related to the religious meaning it contains. The use of pork sacrifices in Hindu religious ceremonies is a symbol of the sacrifice of the human ego in order to be able to control his own *raja* and *tama*, so that she/he is not arrogant or greedy. So that every implementation of *Galungan Day* which in Bali is considered the day of victory of *dharma* (truth and virtue) all forms of offerings or food

offerings must use meat, one of which is by cutting pork on the day of appearance (the day before *Galungan*). Pork is a symbol of offering to Goddess *Durga* as the ruling goddess of the *tantric bhairawa*. Pork is one of several important worship symbols for *Durga Bhairawa* adherents because the offering is very identical and related to *tantrayana* belief (<https://hindualukta.blogspot.com/2016/02/makna-pengguna-wan-dalam-ceremony.html>). As a *sakti* (aspect of power that is inherent as a wife) of Lord Shiva, Goddess *Durga* (strength) of Lord Shiva is emphasized more than Lord Shiva himself, because of its function as the destroyer of evil. The role of Goddess *Durga* in saving the world from destruction is called *Kalimasada (Kali-Maha-Husada)*, which means "Goddess *Durga* is the most efficacious medicine" in the *Kali age*, namely the age of chaos in morals, thoughts and behavior in humans (<https://www.kaskus.co.id/thread/5a8f9a88d9d77026308b4569/menmenal-tantrayana-a-religious-kuno-di-nusantara/>).

Understanding of *Shiva Siddhanta* in Bali which states that *Shiva* is the One who manifests as a Deity according to his function. *Shiva Siddhanta* i.e., *Shiva* is the ultimate reality (<https://duniarayahindu.blogspot.com/2012/03/sekte-siwa-sidhanta.html>). *Shiva Siddhanta* with his *Tantrayana* concept has a very close connection with the use of the pork symbol in his ceremonial means. An example of this can be seen in the way in which they can be seen in the form of *Serangan Sanga*, *Bebangkit* which contains suckling pig, and pork which is processed into *Sate Renteng*, various types of satays in the form of *Dewata Nawa Sanga* weapons (<https://hindualukta.blogspot.com/2016/02/makna-use-of-animals-in-ceremony.html>). The use of suckling pig as a ritual material for Hindus in Bali is also because the pig is a symbol of fertility and prosperity or a means of asking for welfare. This cannot be separated from the past history of rural communities in Bali. The people of a village, in their ancient agrarian life, raised pigs (boars) en masse. Pigs are called piggy banks according to the term piggy banks which means savings. Raising a boar can mean saving. The term, *ngubuh celeng anggon tatakan banyu*, means that leftover food (*banyu*) is not wasted so pigs can be given as a form of savings. The suckling pig offering ceremony is also often carried out en masse in many villages in Karangasem Bali, one of which is in Pekraman Timbrah Village during the *Ngusaba Dalem* Ceremony. The *Ngusaba Dalem* ceremony is unique because it is decorated with hundreds of suckling pig offerings. As is known, the one who resides in *Dalem* Temple is *Bhatari Durgha*. *Ngusabha Dalem* is held on *Sasih Kewulu* (8th) every year. In this *Nusabha* ceremony, each family is required to sacrifice a pig. Currently, *Sesa Pekraman Timbrah* has 789 heads of households (KK). This means that there are 789 families who are required to offer suckling pig, so that every time *Usabha*, there are 789 suckling pigs that are offered to *Betari Durga* (<http://writeshistory.blogspot.com/2011/03/History-utuh-babi-guling.html>).

The Balinese custom of consuming suckling pigs in the past cannot be separated from the blessing of offerings (*paridan or prasadam*) because many Hindu ceremonies in Bali use suckling pigs as a ceremonial ceremony, and after it is offered it must be enjoyed and grateful for as a blessing. Starting from the tradition of offerings, but in line with the development of the paradigm of cultural commodification in Balinese society, then transformed into a commercial commodity for suckling pig culinary menu, which is sold to the public every day. This is due to various influencing factors such as the development of the times, population growth, economic progress, and the ever-increasing need for food. Suckling pigs, which was originally only used for offerings at religious ceremonies or Hindu traditional ceremonies, has now become a promising commodity for commercial business, so that now suckling pigs is easy to find in various stalls, restaurants

to luxury hotel restaurants in Bali. The purpose of this research is to understand the historical traces of the use of suckling pig in the offerings of offerings (wali or bali) of Hindus in Bali and to explore the religious function of suckling pig in Hinduism so that it becomes one of Balinese specialties.

This research is also expected to help increase public interest in cultivating biological resources, especially related to pig farming so that they are still able to support the continuity of ceremonies and ceremonies as well as regionally unique culinary culture, both for their own cultural needs and for the tourism community.

## 2. LITERATURE REVIEW

There is a theory that is used to be the tools to solve the problem in this study, namely the theory of gastronomy and symbols. The term gastronomy first appeared two hundred years ago, in a poem written by Jacques Berchoux (1804). Gastronomy comes from the ancient Greek words *gastros* and *nomos*. *Gastros* means stomach or stomach and *nomos* means rule or law (Hjalager, 2002). Gastronomy was also put forward by Jean Anthelme and Brillat Savarin (1970) in a book published entitled "*La Physiologie du Gout*" (the physiology of taste), which said gastronomy is the pleasure of eating good quality food, a reflection of the consumption process and the way process the food. Furthermore, Ardika (2011) added that gastronomy also includes detailed knowledge of national foods and beverages from various major countries around the world. The role of gastronomy is as a basis for understanding how food and drink are used in certain situations. Fossali stated that gastronomy is the study of the interaction between culture and food, in which gastronomy also explores various cultural components where food is the center (culinary arts). Cultural and gastronomic ties are created because gastronomy is a product of cultivation from agricultural activities, so that the embodiment of the aroma, color and taste of a culinary dish can be traced to its source from nature or the area where the raw materials are produced (Barrera, 2008). Through gastronomy it is possible to build a description of similarities or differences in behavior towards food and beverage that is used in various countries and cultures (<https://id.wikipedia.org/wiki/Gastronomy>). In fact, knowledge about cooking is basically about finding, tasting, experiencing, researching, understanding, and writing about the sensory qualities of food preparation and human nutrition (Nurwitasari, 2015).

In previous research, Rahman stated that Bali is one of the many culinary (gastronomic) cases that are considered unique and interesting, because apart from being based on historical and cultural values, Balinese culinary repertoire also contains religious values. There is a relationship of Majapahit power to Balinese culture, especially with regard to eating habits which make pork the main meat consumption and has become a major thing among Balinese people (<https://www.kompasiana.com/detikhidup/550056a38133115318fa74a9/menelosuri-kecustoma-eat-pork-in-bali>). The theory added by Ardika shows how suckling pig was originally used as a ceremonial ceremony in Bali. The description of similarities or differences in behavior towards suckling pig used in Bali is different from the culture in other countries. This causes the theory of gastronomy to be discussed because it will be used as a scalpel to solve the first problem formulation of this research. The theory of symbols (symbolic), seen from the Hindu community in Bali, is closely related to symbolic activity. Every activity, especially those related to religious events, is always accompanied by messages in symbolic form. The meaning of symbols in Hinduism is related to Hindu religious values, theology, social behavior, and symbols. The symbol is an expression to draw people closer to Him (Various

Manifestations of God). The symbols of approaching oneself are statues or *pretima* for the gods, rides for the gods or vehicles for the gods, sacred buildings or places where the gods or the holy spirits of the ancestors live. In addition, symbols can also take the form of *mantras*, *mudras*, *yantras*, *rerajahan*, sacred letters, as well as sacred offerings in the form of various other ceremonies (Titib, 2003).

Bali is an area where the people are dominated by Hindus. It has the characteristics of carrying out daily life and religious activities always side by side with the series of symbols mentioned above. All the symbols used have a certain meaning or significance, by understanding these meanings Hindus in Bali will develop an appreciation for these symbols. According to *Triguna*, a symbol is a condition or thing that conveys an understanding of an object. Symbol manifestations and characteristics are not only limited to physical cues, but can also take the form of the use of words, namely sound symbols that have shared meaning and are standard (Triguna, 2000). The function of symbols is to strengthen personality and morality, especially in art and design, as well as to foster a sense of togetherness, as in the process of sacralization and functioning of these symbols in Balinese Hindu indigenous people and society in general. It is very necessary to preserve and harmonize the symbols of traditions that are religious, sacred, even spiritual.

### 3. RESEARCH METHODS

This research on suckling pig uses descriptive analytic research, namely to obtain information related to the historical traces of suckling pig in Bali, related to its function as a means of offering in the symbol and meaning it contains and its development to become a suckling pig culinary business commodity. The research method chosen to be used is a qualitative method that focuses on observation and in-depth understanding of suckling pig itself. Literature study in the form of articles, books related to topics collected based on the results of virtual world exploration. The keywords to look for in data research, whether from articles, books or searching on the internet, about suckling pig, offerings or offerings in Bali and the sacrifices of the gods and goddesses, especially *Durga*. The data collected is then analyzed by going through three stages of the flow of activities, namely the first stage is data reduction, then the data will be published, and the final stage is obtaining conclusions from the analysis of the data presented.

### 4. FINDINGS AND DISCUSSION

Two specific objectives of the research were conducted, namely (1) to find out the historical traces of suckling pig in the offering tradition of Hindus in Bali; (2) knowing the religious function of suckling pig in Hinduism so that it becomes one of Balinese specialties.

#### 4.1 Traces of Babi Guling History in Banten Tradition (Offerings)

Theoretically, local culinary in each region has a close relationship with three important factors, namely climate, natural resources, and people's culture (habits). In addition to the three factors above, there are other factors that cause the growth of a culture of eating related to historical aspects, in addition to community culture ([https://www.kompasiana.com/detikhidup/550056a38133115318fa74a9/menelusuri-customs-makan-daging-pig -in Bali](https://www.kompasiana.com/detikhidup/550056a38133115318fa74a9/menelusuri-customs-makan-daging-pig-in-Bali)). According to Hindu religious experts, it is justifiable to use animals in Hindu religious ceremonies in Bali by cutting them up and making them a certain symbol to be used as ceremonies (*Manawa Dharmasastra V.42*).

In fact, the main purpose of slaughtering or slaughtering animals is to cut off the negative animal traits (*rajah and tamah*) in man himself. The use of animal sacrifices has

a symbolic meaning as a visualization of Hindu teachings, for example ducks. In the *Sarasamuscaya* book, ducks are called animals that have wisdom, the ability to distinguish between good and bad, and judge what is appropriate and not suitable for eating. Therefore, the duck is used as a symbol for *sattwa* (wisdom, truth and virtue). Unlike the chicken and pig as symbols of *gunarajah* (arrogance, ego) and greed (greedy). It is possible that the early use of pork as a means of ceremony was supported by the development of the *tantra* school in Indonesia and eventually also entered Bali. *Tantra* had entered Bali in the *Singasari* era in 1284 AD (<https://www.facebook.com/ResearchersSejarahbangsa/posts/history-kerajaansingosari-kerajaan-singosari-singhasari-1222-m-1293>). Hooykass (1959) who has noted several tantric elements in the rituals of Hinduism practiced in Bali (as quoted by Suamba, 2009) came to the conclusion that by taking a historical and philosophical approach in which the Hindu religion which is now embraced by most Balinese people is a continuation of Hindu-Buddhist at the time of Majapahit, then these elements are also already in Java at least in the era of *Singhasari*, *Kediri* and *Majapahit*.

What is now called Hinduism or *Hindu Dharma* in Bali is actually a further development of the teachings of *Shiva-Buddha* which already has its own belief system, religion, ethics, philosophy, holy books, priestly institutions, holy places, culture, different from Hindu religious traditions. in other places. The teachings of *Shiva-Buddha* are the ancestral beliefs of the Javanese people in the ancient Javanese era. Currently, the teachings of *Shiva-Buddha Tantris* can no longer be found in areas in Indonesia except in Bali because these teachings were passed down to Bali (Suamba, 2009). Bali as the only area that still inherits Old Javanese Hindu culture until now can be used as a reference. Traces of *tantrayana* history that can be found in Bali until now are in the form of religious practices with *mecaru* (animal sacrifices). At the level of a large or magnificent ceremony, *mecaru* often has to be accompanied by suckling pig as the main requirement.



**Figure 1.** Suckling Pig as a Part of *Banten Caru*  
Source: <https://pinterest.com>

The statement above is supported by the statement of Phalgunadi (2001), which states that animal sacrifices have actually been carried out since the ancient *Vedic* era. The animals that are used for *yadnya* or sacrifice have conditions that must be followed, in which the sacrificial animal is required to have the color that matches the God that will be offered, in addition to the color of the sacrificial animal it is also required to have the nature, and gender, and disposition of the *Deity* addressed, to be offered. This statement is supported by the description of suckling pig as a means of the rising ceremony in *Lontar Bhama Kertih* sheets (23a) and *Lontar Plalutuk Babanten*.

All lontars state that the form of offerings must be made based on a pure heart, and must not be polluted by dirt. *Lontar Tegesing Sarwa Banten* (The Meaning of All

Offerings), it says: “*Banten mapiteges pakahyunan, nga; pakahyunane sane jangkep galang*”. Translation: Banten (offerings) is the fruit of thought, meaning a complete, clear thought. Realizing offerings that become guardians or bali (sacred ceremonies) must look neat, beautiful, lively, and unique, which contains the meaning of virtue, so it must start from thoughts that are clean, sincere, and pure as well. In terms of function, the *banten* will be used as a means of helping to offer a sense of love, devotion and affection for Hindus in Bali to their God (<http://surekanengah.blogspot.com/2014/01/makna-bebantenan.html>). *Banten* is believed to have three deep meanings, namely as a symbol of the human self physically and mentally, which means to symbolize various forms of God's omnipotence and also signifies the contents of this universe including one of the earth and planets in space.

The above is described in the *Yadnya Prakerti* ejection (<http://bukuspiritual.blogspot.com/2016/1/makna-banten-dalam-upacara-agama-hindu.html>). As a form of conveying a sign of devotion or gratitude to *Ida Sang Hyang Widhi Wasa*, Balinese people often use offerings as a tool to achieve important goals, for example asking for healing, passing exams, business success and so on to existing forces. in a holy place, in a *palinggih*, in a *nyasa* (symbol) the embodiment of a god. This method is known as the tradition of *mesesangi* or vows, which is a prayer asking for something with a promise that if it is accomplished it will present an offering accompanied by something. There are several ways of *naur sesangi* (paying vows) which are often carried out by the community after success, including: *Ngaturang* (offering) *Kiping Biu Mas* (kiping snacks filled with golden bananas), *tipat kelanan* (ketipat sekelan or six pieces), *Sanganan Kuskus Awanci* (one pot sticky rice), *Wastra* (cloth), *Tedung* (umbrella), and the most common is *Ngaturang Guling* (Rolled Pig).



**Figure 2.** *Banten Mesesangi*  
Source: <https://facebook.com>

There is a temple with a unique name called *Sang Hyang Celeng* Temple with a tradition that is also unique, one of which is at the “*piodalan*” (the anniversary of the temple), where after the “*piodalan*” event is over, the women will take *prasadam upakara* (*ngelungsur*) which is given to be given to their pets, namely pigs. Suckling pigs is indeed the most important means of offering offerings given at the temple in Menyali Village, Sawan District, Buleleng Regency. The aim is none other than to honor the manifestation of *Ida Sang Hyang Widhi Wasa* in the form of a pig which resides in the *Sang Hyang Celeng* Temple.

Theoretically, *Sang Hyang Celeng* is believed to be a *Waraha Avatar*, a symbol of the avatar of Lord Vishnu who descended into the world taking the form of a *waraha* (pig) in his capacity as a protector or caretaker of his creation. The practice of the beliefs

of Menyali village to Sang Hyang Celeng is carried out by offering suckling pig on *Tumpek Kandang* which falls on Saturday Kliwon, *Ugu/Uye Wuku* or commonly known as *Tumpek Boar* or *Tumpek Cage* (safety day for livestock). The people of Menyali village really respect Sang Hyang Celeng (<https://yanartha.wordpress.com/pura-sang-hyang-celeng/>).



**Figure 3.** Waraha Awatara  
Source: <https://id.wikipedia.org/wiki/Waraha>

In big ceremonies in Bali such as *ngenteg linggih* (placement of the gods) in the building of a new holy place, you have to use *bebangkit* offerings, one of which is suckling pig. The series of ceremonies in the *ngenteg linggih* which require the use of suckling pig is *memirak*. *Memirak* comes from the word *pirak*, which means to buy. *Memirak* is addressed abstractly to *Ida Sang Hyang Widhi Wasa*, with the intention of showing gratitude for His permission and all of His gifts for giving a piece of land. Apart from that, the *memirak* ceremony addressed to *Ida Sang Hyang Widhi Wasa* also *mepiuning* (informing) about the change in the function of the land, which may have previously been a rice field, moor, or something else, now it has turned into a temple yard. *Banten*, which is used as a tool in the ceremony of *memirak*, basically is *Suci Ageng* with its sequence and *bebangkit* with a suckling pig as a complement.



**Figure 4.** Banten *Bebangkit* with suckling pig  
Source: <https://trunajalasiddhiamertha.wordpress.com/2011/02/01/210/>

After the offering of the *pemirak* is finished being prayed by the priest (*Sulinggih*), the parts of the suckling pig, namely the slices: ears, nose (snout), legs and tail of the pig, will be broken (each cut or divided) into five, placed in five *takir* (containers). from woven banana leaves). *Takir* was previously filled with *jakan rice*. The five *takirs* are offered or offered to each motherland on the boundaries of the temple grounds, namely: the north, south, west and east boundaries (<http://pastikanengah.blogspot.com/2014/01/makna-bebantenan.html>). In *Banten Bebangkit*, the god that is worshiped is *Dewi Durgha* as the creator and ruler of the *Panca Maha Bhuta* element and the great energy or *Kala* it contains.

This pig is a symbol of worship for followers of *Durga Bhairawa* because it is always synonymous with offerings related to *Tantrayana* teachings. "Because the worship of *Durga* is always synonymous with sacrificial animals (*pasu*), one of which is a pig." Meanwhile, *Shiva Siddantha* with a thick *Tantrayana* concept is very closely related to pigs. Some of the *banten* made with pork include: *tanjung Sanga*, *bebangkit*, skewers in the shape of the *Dewata Nawa Sanga* weapon, all of which are made from pork. Loads of pork that use entirely offered to *Bhatari Durga*, whether in any ceremony where this bendaten is used as an offering (<https://hindualukta.blogspot.com/2016/02/makna-pengguna-wan-dalam-upacara.html>).



**Figure 5.** The Effect of Using Pork  
Source: Private Documentation, 2023

The series or arrangement of meat and satay which in Balinese terms is called *Reretengan Jatah* is explained in *Lontar Tattwa Mpu Kuturan*. *Gayah* is a *bebanten* made by reassembling pork bones which will be offered to *Dewi Durga*, this series of satay called *Gayah* is explained in *Lontar Kadurgan*. All kinds of offerings that use processed pork can be offered to *Dewi Durga*. The symbol of *Sate Renteng* philosophically starts from a request from Lord Vishnu to kill the enemy of the gods in heaven, namely the giant Mahesasura, to the Goddess of Heaven. This is because Lord Vishnu believes that Goddess *Durga* is the only one who can subdue the giant.





**Figure 6.** *Renteng Satay* from pig

Source: <http://kb.alitmd.com/sate-renteng-simbol-dewi-durga-begini-ceritanya/>

*Dewi Durga* agreed to this request, but on condition that all the weapons of the gods must be surrendered to defeat *Mahesasura*. "This is a sign of the presence of sate in the form of weapons of the nine gods." made from pork. The pig is a symbol of one form of *Avatara Vishnu* in saving the world from destruction (<https://www.jpnn.com/news/sate-renteng-symbol-dewi-durga?page=2>). These various forms of offerings are one of the local characteristics of Bali. All of these very Balinese forms contain very universal *Hindu Tattwa* values. These universal values should be more socialized to Hindus, so that Hindus in religion can understand universal values, not just carry out rituals. Because the essence of the ceremony in Hinduism is a means of confirming the existence of Hindu spiritual power in accordance with the sacred teachings of the *Vedas*. If the Hindu ceremony or ritual is well understood as a vehicle for spiritual power, then the *Yadnya* ceremony will not become a burden in life. However, the necessity of life is to awaken the spiritual strength that is increasingly needed by the dynamics of this ever-changing global era. (<https://ngurahirta.wordpress.com/2017/08/21/makna-tattwa-banten-pulagembal-akhir/>).

#### **4.2 The Religious Function of Babi Guling to be a Typical Balinese Culinary**

The history of the existence of suckling pig as a Balinese culinary specialty today is closely related to the early history of the creation of rising offerings by the *Maha Rsi* who spread early Hinduism to Bali. The first *Maharsi* to create *banten* or bali was *Maharsi Markandeya* who in the year Saka 858 (936 AD) began to be taught to the wider Balinese community around the village of Taro, which eventually spread throughout the island of Bali. Then this tradition of making offerings was further developed and perfected by *maharsi* who came later to Bali such as *Mpu Jiwaya* in the 10th century, including the most famous of which was *Mpu Kuturan* (who first came to Bali in 1001 AD), which was later recorded in *lontar*. *Lontar* succeeded in uniting the sects in Bali into the *Siwasiddhanta* ideology in 1039 AD through the Great *Pesamuan* (gathering) of the leaders of all the sects at *Samuan Tiga* Temple, in the present Gianyar region.

The tradition of eating meat (one of which is suckling pig) was probably common place and was increasingly strengthened in the eating events of the Old Javanese people during the *Singasari* period, which was also the time when the teachings of Shiva Buddhism and the Bairawa Tantra spread to Bali. It should even be suspected that the habit of eating suckling pig originated long before *Singasari* succeeded in annexing Bali. This can be seen from the history of *Mpu Kuturan* when he united various sects in Bali. This means that before the unification of the sects there was already a *Bhairawa* sect with its *Tantrayana* teachings which had also developed rapidly in Bali. Thus, the story of

suckling pig is related to the existence of historical traces of *Banten* and some of the meanings and meanings of the *Banten Lontar* which are one of the most important elements in the practice of religious education in the daily life of Hindus in Bali.

The habit of eating pork side dishes in all its processed forms, including one of them being processed suckling pig is closely related to the blessing of *Hyang Widhi*, according to Hindu religious beliefs in Bali. With the hope that the land will always be blessed with fertility for the prosperity of all people. According to *Wiana*, that by means of Bali or offerings, Hindus in Bali help Hindus to get closer to God, to fellow human beings, and to their natural environment, on which the main strength of Hinduism in Bali rests. This power will appear if humans always maintain the harmony of these three relationships which is called *Tri Hita Karana* (harmony with God, with nature and with others). The strength that arises from harmony will be the beginning for a prosperous and happy life. It seems that it is with *Banten* that the term "Bali" is more concrete in the form of the *Upakara* which is called *Banten* (offerings as a tool).

One form of offerings that still exists today is derived from the influence of the *Bairawa* sect, which uses various types of meat (*pasu*) including one of them using a suckling pig symbol (<http://bukuspiritual.blogspot.com/2016/11/makna-banten-in-ceremony-Hindu-religion.html>). Thanks to the existence of this *Banten* tradition in Bali, efforts to preserve suckling pig culinary have existed from time to time, as long as Balinese people still adhere to the Hindu religion of *Shiva Siddhanta*, which has succeeded in uniting all the sects that have developed in Bali in harmony and peace until now. Nowadays, with the growing influence of world globalization with its derivative products tourism and the market economy, which are the only basic potential sources of income for the development of the Bali area, the culinary potential of suckling pig, which was originally closer to the traditions of offering offerings and *ngalap* blessing, is now easily accessible. commodified into Balinese culinary delights that are easily enjoyed by the wider community, including tourists.

The worldwide fame of suckling pig should continue to be fought for by UNESCO so that it officially becomes one of the intangible cultural heritages that will be recognized by the world. There are several Indonesian specialties that have been registered with UNESCO, namely *rendang*, fried rice, and spring rolls. *Rendang*, food from West Sumatra, has been included in the world's list of the most delicious dishes several times and has been recognized by UNESCO as an Indonesian culinary dish since 2013. Just like *rendang*, fried rice was also included in UNESCO in 2011. *Lumpia*, which is a typical Semarang, Central Java snack, is officially recognized as an Indonesian cultural heritage by UNESCO since 2014 (<https://www.medcom.id/gaya/kuliner/PNgwr19N-4-kuliner-indonesia-diakui-dunia-one-of-them-rendang>).

## 5. CONCLUSION

From the explanation above, it can be concluded that the historical traces of suckling pig culinary in the Hindu tradition of *Banten* until it develops as a typical Balinese culinary business commodity which is currently rife cannot be separated from climate factors, natural resources and culture (customs). Balinese society in the past, as revealed by Rahman, in his book "Rijsttafel: Culinary Culture in Indonesia in the Colonial Period, 1870 - 1942" was published by P.T. Gramedia Pustaka Utama in 2011. It is undeniable that Balinese culture with its Hindu religion in its crystallization process cannot be separated from the influence of Old Javanese Hindu-Buddhist culture,

including the culture of eating suckling pork as a blessing from God which must be preserved.

The existence of this suckling pig eating culture has increasingly strengthened its existence in Bali with the formulation of a way of worshiping God in all its manifestations through an auxiliary facility (*Banten*) called Bali (*Wali*) by the early *Maharsi* who spread Hinduism to Bali. The arrival of the early Hindu *maharsi* spreaders to Bali is estimated to have occurred between the 8th-9th century AD to the 11th century AD. At that time, the *maharsi* who first spread Hinduism to Bali created offerings as a tool for worshiping God for Hindus in Bali. The use of Bali (*Wali*) as a tool (*banten*) by Hindus has an important function for *tantrayana* as a means of fostering a harmonious relationship between oneself and God, with the universe, and with one another, which is now known as the concept of *Tri Hita Karana*.

The use of *wali* as a means of *tantra*, which was originally only centered around the village of Taro, gradually spread to remote parts of the island, which then caused this island to be called the Island of Bali (*Wali*). Therefore, the last ancient Balinese king who was conquered by *Majapahit* in 1343 AD used the title *Sri Astasura Ratna Bumi Banten*. That is, His Majesty the Ruler of the Eight Kingdoms who are the Jewels of the Island of Bali (*Bumi Banten*). The use of pork as a means of offering cannot be separated from the influence of the *Bairawa* and *tantrayana* sects that were once influential in Bali, who worshiped the Goddess *Durga* as the *Deva*. *Dewi Durga* by *Mpu Kuturan* after successfully uniting the sects in Bali at the beginning of the 11th century was then placed in the Dalem Temple as the sacred power of Lord Shiva in the concept of *Tri Murti* based on the *Shiva Siddhanta* Understanding (Conclusion about the understanding of Lord Shiva).

Goddess *Durga* is known as the goddess of prosperity but at the same time contains the awesomeness of nature. Likewise, the pig as a symbol of prosperity is related to *Avatara Vishnu*. The teachings of *tantrayana* as the legitimacy of the culture of animal sacrifice (*pasu*) are in accordance with the teachings of the Old Vedas in India. It seems that the consort of the king *Dharmodayana Warmadewa* (*Udayana*), *Mahendradatta* (from Kediri, East Java) who holds the title *Gunapriya Dharmapatni* is very meritorious in inviting *Mpu Kuturan* to save Bali from destruction due to inter-sect wars, so that after her death she is also worshiped and symbolized in the statue of *Durga Mahisasuramardini* (Goddess *Durga* who is killing giant *Mahisa*), and was enshrined (enshrined) at *Bukit Darma* Temple, Kutri, Buruan, Gianyar. Since then, the worship of *Durga* has been strengthened again, one of which is reinforcing the position of culinary pork (with various preparations) as a complement to the religion of Hindus in Bali, especially during *Galungan* celebrations until now. Thus, it is very appropriate and has strong reasons for suckling pig to be claimed as part of the local Balinese culture that has existed since the ancient Balinese era, which is full of meaning in a wealth of symbols that are second to none in the world, and only exist in Bali. Because of this, all parties are obliged to continue to preserve it in order to save suckling pigs as one of the original Balinese culinary cultural heritages from the island of Bali.

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