



Spiritual Leadership Of King Watuarenggong: A Semiotic Study Of The Naga Banda Myth

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Abstract

Myths are cultural phenomena that reflect systems of knowledge, beliefs, symbols and wisdom values. Structurally, a myth reflects social relations, or the form of identity of a community group. Myths are cultural texts that have a duality of meaning, both denotative meaning and connotative meaning. This research is interdisciplinary in terms of archaeology and cultural studies. Data collection techniques include: field observation, interviews focusing on key informants, and documentation techniques. The data analysis model applies descriptive qualitative combined with simple quantitative analysis. The results showed that: (1) The myth of Naga Banda has a close relationship with cultural heritage at the Taman Sri Bagenda Sumur Ketepeng Temple Site in the Merajan Agung Gelgel complex; (2) The three elements of local wisdom values reflected in the myth of Naga Banda have religious dimensions, namely the symbol of deliverance to heaven and the philosophy of Shiva Buddhism, the socio-political dimension regarding the concept of *God Raja* and spiritual leadership, and the cultural dimension in the spiritual, artistic, and socio-political fields; (3) There are three forms of public policy issued by the king. And, important findings that have been obtained, namely: (1) Myths are not just fictional stories, but socio-cultural texts that reveal maps of meaning and local wisdom, (2) The myth of *Naga Banda* reflects the value of wisdom related to the value of spirituality, social politics, culture and leadership, and (3) the leadership of the era of King Watuarenggong reflects the spiritual leadership model.

Keywords: spiritual leadership, Naga Banda, myth, semiotic studies

INTRODUCTION

In critical cultural studies, myths are not merely seen as folk stories, but meaningful social texts. Myths are cultural phenomena that reflect systems of knowledge, beliefs, symbols and wisdom values. Structurally, a myth reflects social relations, or the form of identity of a community group (Ahimsa Putra, 2001). Myths are cultural texts that have a duality of meaning, both denotative meaning and connotative meaning (Barthes, 2018). The study of mythology becomes very interesting in order to reveal maps of meaning hidden behind myths. Myths do not stand alone and do not exist in a vacuum. As a social text, myths are intangible cultural heritage that is often intertwined with archaeological remains in the form of tangible cultural heritage. The relationship between the two forms a folklore story as a living culture that requires revealing various maps of meaning contained in it (Mardika, et al, 2021). As well as the myth of the *Naga Banda* from the Gelgel period of the XIV-XVI centuries AD implied in the text of *Babad Dalem* (Mirsa, 1986; Wirawan, 2008).

In summary, the myth of Naga Banda tells the origin of *Naga Banda* as a medium for carrying bodies specifically used for kings. This myth is related to testing 'science' to Dang Hyang Astapaka, a Buddhist priest from Java. The background of the story is located in Sumur Ketepeng, a cultural heritage site in the complex of *Pura Merajan Agung Gelgel* (Oka, 2007). The myth of *Naga Banda* can indicate the meaning in the field of the king's policy in regulating

the order and mechanism of the *ngaben* (cremation) ceremony in accordance with the social structure of Balinese society. *Naga Banda* as a special vehicle for the King of Bali is very likely to signify a spiritual-based leadership pattern (Winner, 1995). In addition, there is also a belief in the Ciwa Buddhist tradition that is characteristic of Balinese Hinduism. Of course, there are still other meanings from the myth of *Naga Banda* that are important to reveal related to the value of wisdom, public policy, and other cultural dimensions.

Research on the myths represented as the reality of religious and social leadership is scant. The myth of *Naga Banda* is an important local cultural heritage of Bali. *Naga Banda* comes from Sanskrit which means snake rope which is used as an attribute in the hands of giant statues armed with mace. *Naga Banda* is one of the facilities that are often found during *ngaben* ceremonies. Usually, the *naga banda* is used in the *ngaben* or *palebun* ceremony of the *puri* family or descendants of the king in Bali as well as Buddhist priests in Budakeling Village, Bebandem District, Karangasem. *Naga Banda* as a means of *ngaben* ceremony is the main level of symbolism of the human body bound by lust or worldly nature (Acerbi & Mesoudi, 2015; Arjawa, 2016; Surpi, 2018). Previous research on cultural heritage and historiography in the ancient-intermediate Balinese period has been carried out by several people. Wirawan (2008) critically analyzes the political history during the reign of the kings in Gelgel which relies more on the source of the chronicle text. Mardika, et al. (2011) studied ancient remains during the Ancient Balinese period to Islamic culture found throughout Bali. The goal is to reveal the type of wisdom and patterns carried out by the community in preserving the cultural heritage. Mardika, et al (2016) analyzed the construction of the value of local wisdom of Dang Hyang Nirartha's journey in Tuban Village and Denpasar City to examine the types of local wisdom reflected in the cultural heritage contained in Denpasar City related to Danghyang Nirartha's journey.

Meanwhile, previous research on myths in relation to the value of local wisdom was still very limited. Kertiasih (2018) examines the myth of *Lelipi Selam Bukit* in Tenganan Pegriingsingan Traditional Village which reflects wisdom in environmental conservation, origin and traditions of local community beliefs. Argawa (2007) examined the function and meaning of the myth of Dewi Anjani in the life of the Sasak people. Saringendyanti (2008) examines the mythology of Kampung Naga in Tasikmalaya is an effort to interpret cultural heritage in Sundanese society. Meanwhile, Router (2008) outlines that the existence of myths is as the basis of culture and beliefs of people in the Mountainous Areas of Bali. Nitayadnya (2014) examines the role of myths that function as a form of cultural heritage preservation in Hanggira, Lempe, and Bariri Villages. Various previous studies that examined the perspective of socio-historical dimensions of cultural heritage and myths related to local wisdom are still partial and stand alone. So far, there has been no specific study that focuses on the relationship of the *Naga Banda* myth to cultural heritage and is represented as a religious and socio-cultural reality, especially in *ngaben* ceremonies. This study focuses on three problems, namely (1) the relationship between the myth of *Naga Banda* and cultural heritage in Gelgel traditional village; (2) the type of value of local wisdom reflected in the myth of *Naga Banda*, and (3) the form of public policy issued by the king in relation to the myth of *Naga Banda* that reflects spiritual leadership.

METHOD

The location of this research was conducted in Gelgel Traditional Village, Klungkung District, Klungkung Regency, Bali. Administratively, Gelgel Traditional Village consists of 3 official villages including Kamasan Village, Tojan Village, and Gelgel Village. Gelgel Traditional village is known as the city of Sweca Linggarsa Pura which in the XIV-XVI centuries became the center of the King's palace the capital of the Kingdom of Bali (Wirawan, 2008, Fox, 2010). The focus of research is directed to study the myth of *Naga Banda* on cultural heritage in Gelgel Traditional Village in order to conduct inventories, explore wisdom, and construct the cultural history of the kingdom of the Gelgel Period. This research is interdisciplinary in terms of archaeology, and cultural studies. The types and sources of this research data consist of primary data and secondary data. Primary data include forms of cultural heritage, texts of related historical sources, collective memory information about myths on that cultural heritage. Secondary data in the form of information from the government, community leaders, and reports or writings, pictures related to cultural heritage in Gelgel Traditional Village. The types and sources of this research data consist of primary data and secondary data. Primary data

include forms of cultural heritage, texts of related historical sources, collective memory information about myths on that cultural heritage. Secondary data in the form of information from the government, community leaders, and reports or writings, pictures related to cultural heritage in Gelgel Traditional Village. In accordance with the characteristics of qualitative research, the main instrument of this research is the researcher himself. In its implementation, it is also supported by supporting instruments such as: recording forms, measuring instruments, interview guidelines, and audio-visual documentation tools, digitization in the form of smartphones. In accordance with the characteristics of qualitative research, the main instrument of this research is the researcher himself. In its implementation, it is also supported by supporting instruments such as: recording forms, measuring instruments, interview guidelines, and audio-visual documentation tools, digitization in the form of smartphones. Data collection techniques applied in this study include: field observation, interviews focusing on a number of key informants, and documentation techniques. Field observations were made on the physical condition of artifacts, sites, and environmental elements as a cultural background of cultural heritage in Gelgel Traditional Village. In-depth interviews are used to explore historical background, collective memory, and information to support physical data sources from field observations. The determination of informants was carried out purposively to community leaders, Merajan Agung Temple stakeholders and Buddhist Ciwa Priests. The documentation technique seeks to collect data sources from reports, historical records, and other written sources related to the existence of cultural heritage in Gelgel Traditional Village. The data collected is processed and organized through classification and sorting of data for further data analysis. The analysis model applied is qualitative descriptive, which is combined with simple quantitative analysis (such as analysis of tables, graphs, number and size of artifacts). In addition, contextual analysis is also carried out to examine the relationship between data in certain regions, with related regulations, and is complemented by public policy studies to see the leadership model applied.

RESULTS AND DISCUSSION

The myth of *Naga Banda* is the story of the origin of *Naga Banda* as a medium for escorting bodies specifically used for kings. This mythological story relates to the testing of 'knowledge' on Dang Hyang Astapaka a Buddhist priest who came from Java to be made Purohito (royal priest) King Dalem Waturenggong.

After *Dalem Waturenggong* heard the news of the arrival of a Buddhist priest named Dang Hyang Astapaka, *Dalem* sent a messenger to the Buddhist and Shiva priests who were in Mas Village, to face *Dalem* at Swecapura Castle. In order to show his worthiness as a royal bagawanta, *Dalem* wanted to test the wisdom (superiority and magic) of Buddha priests. For this reason, *Dalem* ordered Ki Slan Hukir to make a cave as high as a human body and covered with leaves to make it look like a bush. In the cave was placed a goose, and if it sounded as if it sounded like the voice of a snake.

The next day after the Buddhist priest came with his uncle Dang Hyang Nirartha, *Dalem* invited him to the palace. *Dalem* invited the Buddhist priest to sit with his followers in Paseban. After they sat down on the Singasana, *Dalem* told the Buddhist priest that: "every night the people are terrified, because they hear a very terrible sound". Just at that time there was a loud noise from the cave hole. Then *Dalem* asked the Buddhist priest: "What is the actual sound from inside the hole?" The Buddha replied, "The voice is the voice of a Dragon." Hearing the Buddhist priest's answer, all the paseban followers laughed. *Dalem* said, "What I know is that it is not the voice of a dragon." Hi Slan Hukir, take your friends to see there. All who came into the cave were very surprised to see something so terrible. They rushed to tell the King, "True said the Priest, the one in the cave is a dragon". *Dalem* was silent for a long time and said nothing. Next, *Dalem* asked the priest: "Who put the Dragon in? Who authorizes?"

The Buddhist priest replied: "No one put the dragon. Because of *Dalem's* success, His Majesty deserves a gift. Please stand up, watch the serpent's eyes shining wonderfully." The dragon came out of the cave and approached the King. The dragon pecked at his mouth, gleamed his eyes, and wriggled his body. The scales are small, with a length of 118 fathoms. After the King saw the dragon's body clearly, he cross-legged on the seat and the dragon's head on his lap. The King asked the Buddhist priest softly: What is the duty of this dragon? What is the purpose? What is the result of his work? Explain all this to the servant. The priest answered: this is the "Naga Bandha" (dragon serpent as a chain) which will lead those who have been

meritorious (wibuh) back to Haribhuwana. In a year or a few years, the King will return to Haribhuwana. Make a Banda Dragon, placing it next to the flag facing southeast. At the time of the merger, Naga Bandha and the flag together set out for the burial ground. Place it facing northeast (Airsanya), then pralina/burn. Those who are allowed to use Naga Bandha are only descendants of Dalem. Those who are not descendants of Dalem are not justified, because the spirit (Sang Hyang Pitara) will not be able to return to Haribawana. Dalem Waturenggong was also given a spiritual lecture by Dang Hyang Asthapaka on Mahayana Buddhism. That's when Kamahayanikan was given to Dalem Waturenggong. The king became at peace in his heart and soul. Then the Dragon was given deliverance (moksa = melted) by the Buddha. When Dalem Waturenggong died, *Naga Banda* was made to accompany the King's body to the realm of *Sunya*. Since then, the ceremony of pelebon King Gelgel and his descendants uses *Naga Banda*. Thus, the use of *Naga Banda* in pelebon is a tradition born in the Gelgel period of the 15th century.



Photo 1. Naga Bandha during Pelebon dr. Ida Tjokorda Gde Agung January 3, 2021
(Source: #nagabanda #puriagungklungkung #budayabali)

(1) the relationship between the myth of Naga Banda and cultural heritage in Gelgel Traditional Village; (2) the type of value of local wisdom reflected in the myth of Naga Banda, and (3) the form of public policy issued by the king in relation to the myth of Naga Banda that reflects spiritual leadership.

Contextualization of the Banda Dragon Myth with Cultural Heritage

In the mythological story of *Naga Banda* originating from the Era of King Dalem Waturenggong, it is mentioned that the location of the occurrence is in the royal palace environment. The Gelgel people believe that the place where the story of *Naga Banda* story is located in the complex of *Taman Sri Bagenda Sumur Ketepeng* Temple. In the myth of *Naga Banda*, it is said that King Waturenggong ordered his servant Ki Slan Hukir to make a hole (cave) as tall as a human to place a goose, so that if it sounds like the sound of a dragon. The cave hole where the *Naga Banda* appeared is believed to be identical to the *ketepeng* well.



Photo 2. Pelinggih Sumur Ketepeng at Pura Sumur Ketepeng Gelgel, Bali

Ketepeng Well is located in the complex of Pura Merajan Agung Gelgel, precisely located to the west of the temple. The Ketepeng well was originally an old well, which is now built by a *peinggih bebaturan*, the base of which is equipped with a round-shaped circular pool. In this old well, many natural stones are found which are now placed on the *peinggih manik galih*. This old well or ketepeng well is very sacred and until now it is used as a place for 'melukat' (niskala self-cleaning). According to information from the temple patron A.A. Gede Kesawa Putra (49 years old) Taman Sri Bagenda Temple Sumur Ketepeng is a sacred temple complex and becomes a medium of community worship, a place to hug and ask for safety / fertility. It was also added that there are a number of peepers who believe in the existence of a niskala guard of Taman Sri Bagenda Temple, Ketepeng Well in the shape of a large Dragon. Apparently this story is in accordance with the Naga Banda mythology which is told to occur in the Gelgel palace environment. The *Merajan Agung Gelgel* Temple complex is part of the Swecapura Palace area of the Dalem Waturenggong era (Mardika, 2019).

Structurally, the complex of Taman Sri Bagenda Temple, Sumur Ketepeng consists of two courtyards, namely the outer courtyard (*Jabaan*) and the inner courtyard (viscera). The entrance of the temple *jaba* courtyard is a bentar temple facing east. In the courtyard of the temple there is the most *Bale Pesanekan*, and two *peinggih apit lawang* located in front of the entrance to the innards. The entrance to the inner courtyard is in the form of a bracketed temple (*paduraksa*). In the courtyard of the temple innards there are seven *peinggih*, successively from the northeast are *peinggih pelipir*, *peinggih Betara Manik Galih*, *Pejenengan Betara Wisnu*, *Bale Pesamuan*, *Bale Pewedaan*, *Bale Gong*, and in the Southeast there is *Peinggih Panggungan*. In the *Manik Galih peinggih* there are 9 pieces of natural stone (called *Betara-Betari peinggih*) found in the *ketepeng* (old) well. Likewise, in the *Peinggih Sumur Ketepeng* there are three natural stones, one of which is believed to be the face of Gajah Mada. Under the *peinggih bebaturan*, this is the cave where *Naga Banda* appeared.

Local Wisdom of Naga Banda Myth related to the Value of Sapta Bayu

Etymologically, *Naga Banda* comes from two words, namely *Naga* and *Banda*. The word *Naga* comes from Sanskrit, namely from the root word 'Nag' which means snake. Snakes have the nature of predators killing their opponents with poison, while Dragons are often depicted as being able to breathe fire from their mouths. Dragons in traditional Balinese culture are also interpreted as symbols of worldly nature or material nature. The word *Banda* is interpreted as a binder or shackle (Paramadhyaksa, 2011). Thus *Naga Banda* is a great serpent (*Naga*) as a binder of worldly things. In the context of its function for the king's corpse, *Naga Banda* means the dragon that shackles the king with worldly ties.

In the perspective of Hindu leadership, it is mentioned that the king as the supreme ruler has close ties with the community. The king as ruler is bound by the material realm of "will to rule" over his subjects. It is this bond that interferes with the spirit's journey to the heavenly realm. The shackles must be broken. That is why at the end of the procession of delivering the body to the kiln, the priest as the master of ceremonies releases arrows in all directions (towards *Naga Banda*) to melt the bonds of worldliness. The holy *Naga Banda* freed from earthly relics ushered the King's spirit to the realm of Nirvana. Thus, it can be said that the ceremony using *Naga Banda* is a process of 'deliverance' from the material world to the heavenly realm. Worldly bonds such as the will to power, the king-people relationship are released in order to lead to lasting peace in the realm of nirvana. *Naga Banda* philosophy can be interpreted as local wisdom about the boundary between physical and spiritual things, as well as the process of 'deliverance' in reaching heaven.

If traced cultural roots related to the tradition of using *Naga Banda* as a body stretcher for the king, the descendants of Dalem Waturenggong cannot be separated from the relationship between the elite and the people. In this case, *Naga Banda* is a gift given by a special royal priest to the King as a vehicle to deliver to the realm of Nirvana. Meanwhile, for the masses, bade is used according to the rules determined by the king. Power relations between the royal elite, namely priests and kings, have a preference in death ceremony activities. The people accepted voluntarily the matters arranged by the power of the king and the clergy who were considered to be most knowledgeable about religious matters and ceremonial procedures. This is where power relations between traditional elites and the masses seep into magical socio-religious problems. However, a positive element that can be learned is the reality of the

ngaben/pelebon ceremony tradition which reflects the dynamics, diversity, and plurality according to the social structure based on soroh/clan and the autonomy of villages in Bali.

In addition, the use of *Naga Banda* in the king's funeral ceremony shows religious wisdom related to the teachings of Shiva Buddha. *Naga Banda* as the king's introduction to the heavenly realm always involves the priest Ciwa Buddha as the master of ceremonies. The conception of Ciwa Buddhism is evident in the ceremonial procession using *Naga Banda*. The priest who presides over the ceremony can only be performed by the Royal Bagawanta. Similarly, wisdom in the structure of royal government is seen between the King and the group of Ciwa and Buddhist priests as Purohito kingdom has a close relationship. This is in accordance with the view of M.J. Wiener (1995) who states that the king in Bali shows his power with real and unreal power (sometimes and *niskala*). Real power is shown by the ability to organize human resources possessed, while intangible power (supernatural / magic) in the form of aspects of spirit and legion such as the elite Brahmin Ciwa Buddha who performs ceremonies and as the spiritual advisor of the king. In this context, the position of Ciwa and Buddhist priests is the royal elite who play an important role.

The second value is to develop Asta Brata's Leadership Spirit. Asta Brata's leadership is understood as eight leadership traits that a leader must possess. The eight leadership traits are personifications of universal god characteristics, namely: (1) Indra as the god of rain who provides protection for the fertility of the environment, protects from danger, and provides welfare; (2) Dewa Bayu has the nature of wind, giving coolness, a sense of security, comfort, away from squabbles, hostilities; (3) Lord Yama has a just nature, enforces rules, rewards for achievers and sanctions for the guilty; (4) The Solar God has the nature of the sun, provide a source of life, discipline, and consistency; (5) Lord Agni has the nature of fire, is able to master science and spirituality, is virtuous, motivated, and able to solve problems; (6) Lord Baruna has the nature of the ocean, has broad insight, is able to maintain balance in the dynamics of life, is vigilant, and protects and protects; (7) The god Candra has the nature of the moon, gives light in the dark, is gentle, suave, smiles cheaply, and gives a calm atmosphere; and (8) Dewa Kuera has a prosperous nature, gives welfare, carries out good governance, pays attention to the poor, humble, and helpful.

The eight leadership traits referred to from the teachings of Hindu leadership are clearly the guiding principles of King Waturenggong in running his government. This is indicated by the conception of *Naga Banda* which is symbolized as the bondage of the king by worldly ties, especially in the context of the King's relationship with his people. It is also mentioned that in an effort to prosper the people, and run a just and authoritative government, the king must be wise in determining the direction of government policy. *Naga Banda* is symbolized as the process of 'deliverance' from the material world to the heavenly realm. Worldly bonds such as the will to power, the king-people relationship are released in order to lead to lasting peace in the realm of nirvana. In this case the King in his reign is not merely pursuing power materially, but is able to transform the spiritual world of heaven – the divine realm – into the royal realm of this world. This is where King Waturenggong seems to practice the spiritual leadership model. Parallel to Tobroni's (2005) view that spiritual leadership is leadership that brings the worldly dimension to the spiritual dimension (divinity). A leader in addition to being competent, must also have commendable qualities, trust, wise, aspirational, and especially able to set an example to his people. Leaders who have a credible, respected, and authoritative figure (in Riadi, 2022). The value of devotion in *Naga Banda* mythology related to the king's position as a ruler is basically serving the kingdom, people, nation and country. It is also closely related to Garuda's story with the snake/dragon as a symbol of devotion for self-liberation from the shackles of worldliness. The bond that bound the King was the responsibility to free the people from misery, suffering and poverty to ultimate happiness. Through the symbolization of *Naga Banda*, the King's sincere devotion led him to the divine realm in heaven. The myth of *Naga Banda* teaches the values of honesty, integrity, and harmony between thought, word and deed. That the King in running the wheel of government is not free from mistakes / sins such as 'the will to rule', acting justly, and giving sanctions in order to run a strong government. Therefore, through the symbolization of *Naga Banda* as a shackle, it raises the consciousness to be free from worldly ties to the attributes of the gods. The dimension of immorality is nothing to hide, but is honestly acknowledged to be further led towards virtue as in the realm of the kingdom of heaven.

The elements of diversity and multiculturalism are very clearly reflected in the myth of the Banda dragon. This mythology tells about the testing of Bagawanta kingdom from the Buddhist element, in addition to the existence of the King's advisor from the Ciwa (Hindu) element. Both the Ciwa-Hindu sect and the Buddhist sect received the same award by the King. Even in other stories, it is also mentioned that the king also protected and respected the messenger from Majapahit who was Muslim. Toleration and diversity were really actualized in the era of King Waturenggong which was reflected in the myth of *Naga Banda*. The environmentally sound conception is reflected in the mythology of *Naga Banda* as an effort to maintain the balance of nature, in this case nature sekala (world) and nature niskala (heaven). *Naga Banda* has the role and task of ushering the way to these two realms. Similarly, the philosophy of tri hita karana is very clearly reflected in the myth of *Naga Banda* which reflects the harmonious relationship between the King and God, the relationship with the people, and his relationship with the preservation of the natural environment. *Naga Banda* is the symbol of the King's 'bleeding' to the realm of Sunia, the united community participated in the implementation of the *ngaben* ceremony, including the process of maintaining the balance of nature through *ngaben* (burning of corpses) which is accelerating the return of the elements of the five *maha butha*. That way, behind the myth of *Naga Banda* is reflected the value of environmental conservation based on the *Tri Hita Karana* philosophy.

King's Public Policy Model: A Mirror of Spiritual Leadership

Referring to the wisdom reflected in the *Naga Banda* Myth, there is an interesting public policy model in order to regulate the order of people's lives in the Gelgel era. First, policy models related to socio-religious. Second, a leadership model that combines political power with the value of religious spirituality. Third, the model of regulating the social structure of society in the form of levels of rights and obligations of citizens in the social, political and religious fields. Public policy in the socio-religious field reveals that *Naga Banda* is a medium specifically reserved for the King during the *ngaben* procession. This gave policy on the procedure of beneficitation to the supreme ruler. The legitimacy of the pattern of using *Naga Banda* for King was given by Bagawanta Buddha as the highest ruler in the field of religious activities as well as the main advisory council in political, economic and governmental affairs.

This policy is certainly followed by arrangements to the social structure in the kingdom related to the media and death ceremony procedures. Both noble groups, as well as genealogical groups in society are given special procedures in the context of carrying out *ngaben* ceremonies. In order for the religious ceremonial order to be orderly and continuous, the policy taken by the king was for each clan to write on his inscriptions the media and the procedures for his beneficial. This policy provides clear and firm provisions regarding the media used and the procedures for beneficitation according to each clan group. That is why until now Balinese people carry out *ngaben* ceremonies with different types of adventure according to the clan group. Public policy that appears from the myth of *Naga Banda* is a policy in the field of leadership patterns. The leadership model adopted is according to the concept of the King God. The concept of God The king views the king as the incarnation of a god who incarnates into the world to prosper society. Because it is seen as the incarnation of a god, the king automatically reflects divine qualities. This is in accordance with the character of leadership according to Hindu teachings known as *asta brata* leadership (eight qualities of divinity of leaders).

The implication of this conception of divinity, then in leading the King to transform the divine dimension into the worldly dimension. The philosophy between the realm of God and the realm of Man (earthly) is not unidirectional, but two-way. That is, the King as the leader of the kingdom will apply leadership that brings worldly elements to spiritual elements. This is corroborated by the thesis of M.J. Wiener (1995) which states that the king in Bali shows his power not only related to social relations in the real world, but also the unreal nature (*sekala and niskala*). Even nature has a very important role in interpreting the power of its leaders. The leadership policy reflected by the myth of the *Naga Banda* at the time of King Waturenggong is in line with the spiritual leadership model. Spiritual leadership is a leadership model that prioritizes spiritual values, a leadership model that can inspire, awaken, influence, and move through example, service, compassion, and the implementation of other divine qualities (Ludeman & Hendricks, 2003). The King's policy reflected in the myth of *Naga Banda*

is also related to the regulation of social structure to society in the form of levels of rights and obligations of citizens in the social, political and religious fields. This policy can be seen from the regulation of the type of body stretcher determined according to the level of social structure of the community. That is, each position in the social structure such as the group of nobles, knights, aryan, pasedu, pande and other clans has been determined by the type and medium of corpse carrying out when carrying out the *ngaben* ceremony. This policy in addition to providing norms and social order, is also related to the dimension of spiritual-religious values. Each social group has procedures, forms, and patterns that have been democratically regulated so as to cause diversity and uniqueness according to existing social groups. The policy set by the king in the socio-religious field provides identity and certainty in the implementation of religious ceremonies according to their respective roles and positions. These three elements of public policy have become the basis and reference of Balinese society that transcends its era. Factually speaking, public policies issued by the king are able to provide references in the order of people's lives both in the social, political, economic and cultural fields. This reference turns out to be able to survive and can follow the times across generations.

CONCLUSION AND SUGGESTION

Referring to the results of research and discussion, three things can be concluded as follows.

1. The myth of *Naga Banda* has a close relationship with cultural heritage at the *Taman Sri Bagenda Sumur Ketepeng* Temple Site in the Merajan Agung Gelgel complex.
2. The three elements of local wisdom values reflected in the myth of *Naga Banda* have a religious dimension, namely the symbol of deliverance / liberation to the heavenly realm and the philosophy of Shiva Buddhism, the socio-political dimension regarding the concept of *God Raja* and spiritual leadership, as well as the cultural dimension in the spiritual, artistic, and socio-political fields. The local wisdom of the *Naga Banda* myth reflects the seven elements of the spirit of *Sapta Bayu*, namely: (1) One Godhead, (2) *Asta Brata* / spiritual leadership spirit, (3) Devotion, (4) Excellent in work, (5) Integrity, (6) Diversity / multiculturalism, and (7) Environmental insight based on *Tri Hita Karana*.
3. There were three forms of public policy issued by the king. First, policies related to socio-religious. Second, a spiritual leadership model that combines political power with the value of religious spirituality. Third, the model of regulating social structure in the form of rights and obligations of citizens in the social, political and religious fields.

Three important findings obtained from the research of the *Naga Banda* myth consist of: (1) Myths are not just fictional stories, but socio-cultural texts that reveal maps of meaning and local wisdom, (2) *Naga Banda* myths reflect wisdom values related to spiritual, socio-political, cultural and leadership values, and (3) the leadership of the Waturenggong King era reflects the spiritual leadership model.

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