

Cultural Acculturation on Great Manasa Temple Building in North Bali

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This research aims to discuss cultural elements that reflect the acculturation of local culture with foreign culture in the Great Temple of Manasa in Sangsit Village, Buleleng. The research data was collected through direct observation, photoshoots of the object under probe, in-depth interviews with 10 key informants, and literature studies related to the research topic. The collected data was analysed qualitatively by applying the theory of cultural acculturation and cultural semiotics. The results successfully found in the location of the Great Manasa Temple building various cultural elements in the form of stone thrones, statues of Ganesha, yoni, temple structures in the style Buleleng architecture with variations in European, Chinese, and building components that represent Buddhist characteristics. The structure of the Great Manasa Temple reflects the fusion of local Balinese culture with Indian, Chinese, and European cultures, which is very harmoniously combined in the various cultural remains, which makes the temple unique, and also represents the soul of each era.

Key words: *Cultural acculturation, India, China, Europe, Local culture, Bali.*

Introduction

Aside from the beautiful natural panorama, Bali's cultural tourism is supported by the various cultural components of the unique Balinese Hindu community. As a tourist attraction, some components of Balinese culture that lure tourists to Bali are: (1) archaeological sites and museums, (2) architecture, (3) arts, sculptures, crafts, cultural festivals, (4) music and dance, (5) drama (theatre, film), (6) language and literature, (7) religious ceremonies, and (8) traditional culture (Dunbar-Hall, 2001; Karmini, 2020; Prasiasa et al., 2020; Wayan Karmini,

Made Ruastiti, et al., 2020). One of the archaeological sites as well as an amazing work of architecture is the building of Agung Manasa Temple in Buleleng Regency.

Buleleng Regency was an important area in the past. One of these important areas is the north coast, which has been used since prehistoric times. This is evidenced by the findings of various artefacts such as objects of bronze, beads, and pottery. These objects are found from Gilimanuk to East Buleleng, which is estimated to be of the same age, specifically from the Perundagian or the end of Prehistory to the beginning of the Hindu-Buddhist epoch. The discovery of pottery along the north coast has gained a touch of outside culture, such as the Arikamedu pottery suspected to be from South India, which is associated with local pottery, and enriched the prehistoric cultural treasures in Bali (Wayan Karmini, Ketut Suda, et al., 2020).

Several studies have been carried out, including tracing ancient Balinese inscriptions, successfully obtaining information as contained in Inscription no. 353 *Sawan/Bila AI* with the number 945 *Saka* (1023 AD) issued by King Marakata, and Inscription no. 409 AIV streams for 987 *Saka* (1065 AD) issued by the King of *Anak Wungsu*. From this inscription, it can be seen that the north coast area, one of which is Manasa, is an important area of trading activities in North Bali, from several existing harbors (Dewa et al., 2019).

Sembiran Inscription A IV (1065 AD) sheet IXb 1 states that, if a merchant from across the sea comes docked by boat and boat at the harbor of Manasa, the surrounding villagers should give mercy to him at the maximum close cost of 1 Masaka. The price is exaggerated for prominent people (respected), and is not subject to supervision contributions (*pacaksu*), and coercion .

This harbor is not only for the interests of traders from all over the archipelago, such as from Bugis, Java, and Madura, but is also important for foreign traders from India and China. This is evidenced by archaeological remains that have been found such as ceramic fragments from various dynasties. Community interactions that occur between local traders and foreign traders are not just trading relations (economic factors) but also socio-cultural relations (Johnston, 1994).

Chronology of Chinese ceramics and thin money dating from the 10th-14th century AD is not much different from the years of ancient Balinese inscriptions such as the Inscription of AI in 1023 AD, the *Sembiran* Inscription of AIV in 1065M, and the Kintamani E Inscription in 1200M, which mention the existence of a harbor in Manasa that was visited by merchants from inside and outside Bali. Sangsit Harbor, which is now in the past, is the Harbor of Ancient Manasa as stated in the inscription. The existence of foreign ceramics is proof that Bali has entered into relations with foreigners through the sea traffic trade with the harbor as a means.

The fourth group Kintamani Inscription, sheet 3a, explains the privileges owned by the residents of Cintamani in regulating trading activities, especially cotton with marketing areas on the north coast that is Manasa. Trade between the North Bali coastal areas in addition to trading with traders from the Kintamani Mountains also seems to be carried out with other inland areas such as residents around Lake Tamblingan and Beratan. This assumption is based on information from the Gobleg Batur B Temple Inscription and Tamblingan Endek IV Temple Inscription, which mentions the linkages of these mountainous regions, especially with Manasa. In Gobleg B Inscription, Tamblingan Endek IV Temple Inscription, Bangkala Inscription, it is said Manasa settled with royal officials (*para nayaka i Manasa*), even in Trunyan B inscription it is called *paduka haji i Manasa* (Di et al., 2019).

The area is thought to be a fairly bustling harbor trade centre in ancient Bali and a place for commodity transactions between local residents and foreigners. It was also the cause of the issuance of trade arrangements by the authorities at that time in the area. In the 11th century AD, the centre of the trading harbor was in Manasa (around the present Bunch). It was suspected that at that time Chinese merchants/traders had settled around the harbor cities on the coast of North Bali such as Julah, Manasa, Banwa Bharu, and so on or the South Bali coast such as Blanjong-Sanur. The commodities that were exported to Bali at that time were rice, coffee, cattle, pigs, horses, yarn/cotton (Bendesa & Sukarsa, 1980).

The existence of the harbor has been known since the 10th century and continued until the 19th century Dutch Colonial Government under the name Sangsit. This cannot be separated from supporting factors such as geographical factors, economic factors, political factors, and socio-cultural factors. Geographically, North Bali has a good natural harbor, because it is protected from big waves and there are bays and headlands and water sources, to replenish the drinking water supply for traders.

The existence of the harbor of Sangsit is also supported by the existence of ancient buildings that are nearby, such as Chinese houses, Ex Syahbandar Office, Sangsit Village Market, and provincial highways. Sangsit Harbor was one of the ancient harbors developed by the Dutch government to support trade at that time (Bendesa & Sukarsa, 1980). Sangsit Harbor in the 19th century was a trade centre during the Dutch Government in Bali and has a major role in the lives of local people. This harbor during the Dutch administration served as a place for Dutch ships to rest. Sangsit Harbor currently functions as a loading and unloading place for fish brought from Sepeken Island (Madura / East Java) and its surroundings. The Harbor of Sangsit has been equipped with various complete facilities as a Fish Landing Centre/*Pusat Pendaratan Ikan (PPI)*.

International relations on the north coast of Bali through the Harbor of Manasa, now called Sangsit, have entered into trade relations with China and India since the beginning of the

century. This relationship gave rise to a new culture that influenced local culture, resulting in a fusion of cultures. This combination can be seen from various cultural elements such as arts, crafts, building art, even ideologies namely Hinduism and Buddhism. The influx of European influences, especially during the colonial period in Bali, also had an influence on the development of Balinese architecture, including religious buildings. There are several types of decoration that exhibit outside influences such as Chinese *Patra*, and that of Egyptian, and Dutch, which are imitated by local craftsmen, then harmonised with local architecture and decoration (Dewa et al., 2019). This is very apparent in North Bali. One of them can be witnessed at Agung Manasa Temple.

Evidence of the Hindu-Buddhist influence on the north coast of the island of Bali can be found in the form of a stick of Buddhist priests, *viswa bajra*, which is commonly used by Buddhist priests in delivering ceremonies, found in Bale Agung temple, Kayu Putih Village, Banjar District, Buleleng. In addition, a bronze statue of Buddha was also found at *Jero Mangku Dharmika's* house in Celuk Hamlet, Sangsit Village. In Puseh Temple, Les Village, Tejakula Subdistrict, Buleleng Regency, a statue of Ganesa is found, and in Ponjok Batu Temple there is a Siwa statue. Based on the findings, it was concluded that the influence of Hindu-Buddhism entered and developed in the 8th century to 10 ADS, with the discovery of *stupika* and clay stampings in Kalibukbuk, Buleleng District (Ketut Ardhana & Wijaya, 2017).

Cultural relics in Agung Manasa temple store a variety of ideas, which relate to the value system, religious norms, teachings of decency, and other religious doctrines that are used as a reference for human behaviour. From this notion of faith, facilities and equipment such as shrines and architectural art are made, and statues are used as a reference for thinking that contains the ideas and beliefs of the people, which are full of symbolic content, and function as operators that have a substantial nature. Thus, they can guide thought patterns to achieve life goals. One aspect of culture is the aspect of values and relics of the artefacts to be observed, which have forms and types. From that type, an explanation of the object of the finding can be given.

Based on this background, this research discusses what elements reflect the acculturation of local culture with foreign culture in the Agung Manasa temple. As a result of archaeological-historical research, this publication aims to find out the elements that reflect the acculturation of local culture with foreign culture. In addition, the results of this study are also expected to explore local wisdom and the local ability to adopt foreign cultures, which can then enrich the culture of Balinese Hindu society in particular, and the archipelago community in general (Wayan Karmini, 2020).

Literature Review

To trace the results of previous studies, a literature review was conducted. In accordance with the topics discussed, several results of literature reviews support the discussion in this publication. Among them is the concept of Cultural Acculturation. According to it, acculturation is an integralist concept that is culturally capable of providing opportunities for two or more elements from different cultures that communicate with one another demographically, geographically, and culturally. Acculturation is realised when an element of foreign culture is accepted and processed into the original culture without losing the personality of the original culture. Acculturation is always preceded by events of communication between ethnicities, between populations, and between cultures. The phenomenon of acculturation tends to foster a kind of cultural and spiritual emotion based on equality, harmony, and glory. Reflection of a phenomenon of cultural acculturation is the intertwining of two different cultures cumulatively and functionally in full meaning. Civilization is part of a culture that is of high value, is refined, of high quality and has an advantage. The basic elements that have important functions in the development of souls and civilizations are: (1) religion which gives weight to ethics and spirituality; (2) arts that provide aesthetic quality and solidarity; (3) science and technology that optimises rationality and practice; (4) an economy that spurs prosperity and energy; (5) security that strengthens peace; and (6) local wisdom that solidifies the foundational identity despite diversity.

Cultural acculturation includes more than one ethnicity that interacts in it, and is related to the identity concerned. To this, it is stated that ethnic identity is a characteristic of an ethnicity that distinguishes itself from other ethnicities. Ethnic identity is formed by elements of social and cultural personality such as world view, value system, symbolic system, language system, art, social organisation, economy, and ritual system. Language and art are the two elements of culture that are fundamental to the ethnic identity of the archipelago. Ethnic identity functions internally and externally. Internally, it is addressed to "insiders", that is, the ethnic citizens for self-identification. Externally, it is addressed to "outsiders" to build the ethnic image in communicating between ethnicities. In accordance with the nature of society and culture that is dynamic, the identity of an ethnic group is also dynamic and changing.

The Great Manasa Temple building is a "sign" or cultural product. In this respect, (Cruse et al., 1986; Geeraerts, 2010) through a book entitled "Lexical Semantics," nine types of semiotics are described, including: (1) Analytic semiotics, namely semiotics that analyse sign systems. Semiotics objectively examine signs as ideas, objects, and meanings. The idea can be associated with a symbol, while the meaning is the burden contained in the symbol that refers to a particular object; (2) Descriptive semiotics, namely semiotics that pays attention to the natural sign system including: cloudy sky before rain, white waves in the middle of the sea; (3) Semiotic faunal (semiotic zoo), that is, semiotics which specifically pays attention to the sign

system produced by animals; (4) Cultural semiotics, namely semiotics specifically examining the sign system that applies in certain cultures; (5) Narrative semiotics, namely semiotics that examine the sign system in the narrative in the form of myths and oral stories (Folklore); (6) Natural semiotics, namely semiotics specifically examining the sign system produced by nature; (6) Normative semiotics, namely semiotics specifically examining the sign system created by humans in the form of norms, for example traffic signs; (8) Social semiotics, namely semiotics specifically examining the system of signs produced by humans in the form of symbols, both word tangible symbols and word tangible symbols in units called sentences; and (9) Structural semiotics, namely semiotics that specifically examine the sign system that is manifested through the structure of language.

This research discusses cultural acculturation in the construction of the Great Manasa Temple in North Bali. In their book, Gantini et al. (2014) conducted an archaeological study of the architecture of the Maencati Gerenceng Temple. It was concluded that the establishment of the Maospati Temple Complex was established in the 13th century AD and resumed in the 14-15th century AD and has a relationship and influence from Majapahit when viewed from its buildings and relics. Maospait Gerenceng Temple is still used by its refugees and there is a new building in the temple complex.

A temple building is not only researched in terms of archaeology but can also be researched from other aspects of knowledge. In the book, “The Myth of Dewi Hariti in Candi Dasa Temple, Bugbug Village, Karangasem District: Analysis of Structure, Function, and Meaning,” it was concluded that the narrative structure that built the myth of Dewi Hariti in Candi Dasa Temple, Bugbug Village, Karangasem Subdistrict involved synopsis, incident, plot, character, theme, message, and setting. Contained in the myth of Dewi Hariti in Candi Dasa Temple, was a religious function and social function. Meanwhile, the meaning contained in the myth of Dewi Hariti in Candi Dasa Temple was the religious meaning and the meaning of cultural preservation.

Besides comprising of certain myths or knowledge, a temple building also has a social function for the surrounding community. In connection with this, Hooykaas (1980), examines the Meanings of the Great Surya Bhuvana Temple (GSBT) in the harmony of religious life in Jayapura in the global era. The results of his study show: (1) Agung Surya Bhuvana Temple is a Hindu holy place in Jayapura, Papua. This Hindu place of adoration, which has the status of padma bhuvana temple, is accepted by the local non-Hindu community and is visited by non-Hindus as a cultural attraction in the city of Jayapura, Papua for several reasons, namely: First, the Great Surya Bhuvana Temple Temple is quite magnificent and artistic, equipped with local cultural ornaments, namely tifa and the bird of paradise; (b) Papuans in Jayapura City feel that they have the high respect of their Hindu relatives because the ornamentation of the pharaoh and the bird of paradise is a respected symbol of the Papuan people; (c) because of the

acceptance of the friendly temple manager and the inclusive attitude of the local Hindu temple refugees, Pura Agung Surya Bhuvana became a study tour centre for lessons and students and the non-Hindu general public who wanted to understand Hindu (Balinese) tradition. Second, the Hindu harmony of Pungs Agung Surya Bhuvana Papua and the local community is manifested in various aspects of life, namely aspects of socio-religious, and socio-cultural life based on the assimilation of Hindu culture with local culture in the form of tifa and the bird of paradise. The final reason is socio-political and ideological, namely the awareness of Indonesian citizens. The Great Surya Bhuvana Temple (GSBT) is a Hindu symbol in the land of Jayapura City, Papua, which is based on Hindu theological values and cultural values that are respected by local Hindu and non-Hindu communities. GSBT offers education about Tri Hita Karana, the recognition of multi-culture (Multikulturalism), and is a vehicle to strengthen national integration (Karmini, 2020; Arifin, et al., 2020; Muhammad Nurtanto, et al., 2020).

None of the above publications specifically address the existence of Agung Manasa Temple, North Bali. However, some of these studies provide valuable inspiration and references in the preparation of scientific works that discuss cultural acculturation in the Great Manasa Temple building.

Method

Pura Agung Manasa is located in the Adat Sinabun Village, Sawan District, Buleleng Regency, Bali, at the coordinates 8o06'24.0 "LS; 115o08 '16.5 "east longitude, with a height of 105 meters above sea level. This research is qualitative. The data is collected through direct observation of the archaeological remains at this temple, and is coupled with a literature study of similar research. The research was assisted with photography, note taking and in-depth interview techniques with 10 informants to obtain relevant data. After the data is collected, it was analysed qualitatively by applying the theory of cultural acculturation and cultural semiotics. Stages of data analysis include: data reduction, namely the selection, simplification and transformation of rough data; followed by the compiling information and interpretation to find the meaning behind the facts so that this paper's conclusions can have value in the lives of the wider community.

Results and Discussion

Pura Agung Manasa is one of the old temples currently under restoration, and is managed by three traditional villages spread across two sub-districts in the Buleleng region. The traditional villages in question are Adat Sinabun Village in Sawan Subdistrict, Suwug Adat Village in Sawan Subdistrict, and Bengkala Adat Village in Kubutambah Subdistrict. Communities in the three villages have been bound to the ancestral origins of the past. The migration of some people out of Sinabun village resulted from an attack by red ant forces who forced them to

move to Suwug and Bengkala villages. The attachment to the lineage still survives today by the existence of the Great Manasa Temple (Dewa et al., 2019; Dunbar-Hall, 2001).

Based on the statement of the head of the restoration committee, current repairs of the Great Manasa Temple is part of the fifth restoration. The first restoration was recorded in 1922-1923, where the yearly data was recorded in Latin letters on the left side, then in 1930 according to the description of the pictorial year, 1974 and 1976. The repair of the first temple in 1922-1923, and 1930 was estimated to have been carried out by the Dutch colonisers because of the letters were carved using Latin letters and old spelling. The expansion and development of buildings in this temple at that time used Balinese architecture with the characteristics of North Bali, which was then modified by adopting European, and Chinese influences. It is strongly suspected that there would be a Dutch political element because at the top of the gate, the *Paduraksa* was wearing the shape of a king's crown, and was supported by flying horses. Chinese influence is evident in the remains of foreign ceramics from the 13th century Yuan Dynasty and 14th century Ming Dynasty ceramics. Ceramic fragments found in the Manasa forest region east of the temple were the wealth of the local community of his era. Based on these findings, the ancient Manasa community had trade contacts with China.

Figure 1. Yuan and Ming Dynasty ceramics



Source: Bali Archaeological Office Document

In the Great Manasa Temple, archaeological facts indicate Buddhist influence. This Buddhist influence among others can be seen in the findings of the building components in the form of rectangular tuffs that show Buddhist characters written in Latin letters. These are written *namotasa harhoto sama shambodasha*, which can be compared with the text of the *Paritta Vandana* (Paritta Protection) text, allegedly saying *namo tassa bhagavato arahato sammāsambuddhassā*, which means 'Blessed the Bhagava One, the Most Holy, Who Has Reached Perfect Enlightenment' (*View of Hindu Social Religious Challenges in Mataram City*, n.d.). This text is the first text of *Paritta Vandana* which contains praise for the Buddha who has attained perfect enlightenment. This text is then followed by texts requesting protection from Buddha, *Damma*, and *Sangha*.

Figure 2. Stone fragments bearing Buddhist characteristics



Source: Bali Archaeological Office Document

The origin of the construction of the Great Manasa Temple is strongly suspected to have started with three piles of stones which are Megalithic cultural traditions. On the front, there is a courtyard in which there is a cylindrical stone, and the statue of Ganesha. A *yoni* on top is planted with *jaladwara* stone which has a decorative motif of leaf tendrils. This *Jaladwara* has a variety of Central Javanese decorations thought to originate from the 12/13th century AD. On the back of the court where the statue of Ganesha is located, Balinese writing is carved, which says: "*puput ngayum kaping ro ring i saka warsa 1898*."

Figure 3. Yoni with jaladwara, and Gnesha and Stone Cylinder statues



Source: Bali Archaeological Office Document

Pura Agung Manasa's uniqueness lies in the statue of Ganesha, which is a *pelinggih*, and the main sesuhunan figure in this temple, which is thought to have originated from the late 12th to early 13th centuries. It seems to be carrying a phallus that sits on a padmaganda with a crown of curly hair to the top, like a hand carrying an axe, fangs, ganitri, and a bowl. Based on the style of the statue, it is believed to originate from the era of ancient Bali which developed in the late 12th century or early 13th century AD.

The adoration of Ganesha situates it as the main deity in this temple, because this god generally functions as a savior and liberator of all obstacles and provides resistance to evil. Ganesha also functions as *Gramadeśa*, which is the guardian and protector of the village. In Bali, it has generally functioned as *Ulun Desa*. According to Hindu cosmology, this area is located upstream which is considered to have the main value. In connection with the prosperity of the village, there is a belief that Tirta or holy water of the worship of Ganesha is necessary for repelling reinforcements.

Inside Bentar temple, in the area that connects the middle yard to the outer yard, is the inscription of Pan Suma. On the outside, there is an inscription that reads: *pakara manis, puput di dina, bu (buda), ka (kaliwon), sita (sinta)*. In front of the temple briefly, there is a statue of a Chinese-style lion. According to Buddhist belief, the Lion is the vehicle of the Buddha to nirvana. The lion is a symbol of the Buddha, *Sidharta Gautama*. He is known as the "Lion of the Sakya family" because the lion is the king of animals which symbolises strength, courage, victory and the ability to protect Buddhists. Borobudur temple is equipped with 32 lion statues as a guard at the entrance and at the door up the stairs in the four directions of the compass. In India the statue of the lion is considered a guardian of the stupa building. Thus it can be seen as originating from *Silpa Prakasa* and other temples in India. The statue of the lion at Borobudur Temple also functions as a guardian of the site and stupa. In Agung Manasa Temple, the statue of a lion functions as a guard at the entrance of the temple.

Figure 4. Lion statue as the guardian of the entrance to the Great Temple of Manasa



One of North Bali's basic strengths is to have its own motives or designs, which are dynamic, and assertive, as well as open to outside influences such as China, Europe, etc., that are still representative of a North Bali identity. In the carving of the *kori* coil, the mascot of the Agung Manasa Temple is typical of the North Balinese style, which connects the central courtyard with the inner courtyard, consisting of the main gate positioned in the middle while the left and right sides are smaller, supposedly made later from the central gate. On the right and left side of the gate, there is a chronogram in the form of the puppet character, which is presumed to be the figure of the Rama with Ramayana riding an elephant, and pulling a bow while aiming at an eagle. On the top there, "*puput ring i saka*" is written. This can be written *puput ring i saka 1852*, with the interpretation that humans are worth one, elephants are worth eight, bows are worth five, and birds are worth two. If made in the year BC, this means 1930 AD (Dutt, 1963).

Figure 5. Archway with Candrasengkala



Source: Bali Archaeological Office Document

The Great Manasa Temple expansion and development at that time adopted Indian, Chinese, and European influences, which were modified according to various needs. The Indian influence is known from the forerunner to the construction of the Great Manasa Temple, which allegedly started with three piles of stone in the Megalithic cultural tradition, as a medium of worship of natural forces. After gaining Indian influence, adoration was represented in the form of a courtyard with a *jaladwara* on which there were three worship ornaments in the form of a phallus-*yoni*, which is now only found only by its *yoni*, and the statue of Ganesha. *Jaladwara* and Ganesha statues have a variety of Central Javanese decorations and are thought to originate from the 12/13th century AD. Relief images of the Ramayana, head of time, where depicted in the style of the Buleleng.

Furthermore, Chinese influence is clearly illustrated in several findings such as the stone bearing the Buddhist character, the image of a flying horse on the side of the *paduraksa* or kori coil on the left (west), and the tip of the kori coil, which resembles a crown. Despite adopting Chinese and European architectural influences, the reliefs or engravings still highlight the characteristics of North Bali. The kori coil building, which separated the main mandala from the middle mandala, was built in stages around the 19th century, along with the development of external influences such as the Dutch occupation of Buleleng at that time (S Farram, 1997; Steve Farram, 1998).

In addition, Chinese influence is also evident in the remains of foreign ceramics from the 13th Century Yuan Dynasty and 14th century Ming Dynasty ceramics fragments as explained by the Chairman of the Great Manasa Temple Restoration Committee, Putu Wahyu First (43

years) as follows: "The Great Manasa Temple is one of the cultural heritages in the village of Sangsit (North Bali) which is being restored. The workers found Chinese ceramic fragments or carved pottery. The objects were found buried about 1.5 meters to the west of the temple. This temple, which occupies 53.5 acres of land, was supported by communities from Sinabun Village, Suwug Village, Sawan District, and Bengkala Village, Kubutambah District" (interview, 5 May 2020).

Ceramic fragments found in the Manasa forest region east of the temple were the wealth of the local community of his era. Based on these findings, the ancient Manasa community had trade contacts with China. Apart from that, what is most visible is the use of Chinese *Patra* on the structure of the *paduraksa* gate or the Great Gelung Temple and the Bentar Temple. Chinese *Patra* is an ornamental motif in the form of a series of floral motifs with three leaves with jointed lines along the stems. This motif is highly developed in Bali, especially Buleleng. An example is in the Great Manasa Temple, which evidences the influence of Chinese decorative motifs. In the original part of *paduraksa*, it is said that in the middle of the bottom part of the *paduraksa* connected the middle *jaba* with the innards or the middle yard with the inner courtyard. The top might have been damaged and then replaced with a new building so that it contains a king's crown, which shows elements of European influence (Dutch).

European influence, in this case that of the Netherlands, can be seen from the upper part of the *paduraksa* gate using the shape of the king's crown, and the relief of flying horses. Besides that, the Olanda *patra* is an ornamental motif consisting of leaves (*pepatran*) with wavy stems and leaves, at each curve of a flower growing. At the end of the leaf, there is flower essence. This motif was allegedly emulated by Balinese artists from handicraft items brought by the Dutch to Bali.

Figure 6. Paduraksa Pura Agung Manasa Temple. **Figure 7.** Relief of a Flying Horse.



Source: Bali Archaeological Office Document **Source:** Bali Archaeological Office Document

Even though the building of Great Manasa Temple gained foreign cultural influence (India, China, Europe), one of the cultural treasures of Balinese pride in North Bali still shows the cultural characteristics of Buleleng. One of the basic strengths of North Bali is to have its own motives or designs, which are dynamic and assertive, open with outside influences such as China, Europe, etc., that are still representative of the identity of North Bali. The carving of the kori coil, which is the mascot of Great Manasa Temple with North Balinese style, connects the central courtyard with the inner courtyard consisting of the main gate, which is positioned in the middle, and the smaller left and right sides, which was allegedly made later than the gate in the middle. The carvings are large, resembling the shape of leaves and flowers of a watermelon. Moreover, the one that looks the most unique and distinctive is the carving of the head at the top of the gateway *paduraksa*, which is not like the shape in general. the shape is not symmetrical and facing forward, but looking to the left.

Great Manasa Temple in Sangsit Village now is a place of worship for Hindus around Sawan sub-district and Kubutambahan sub-district. In accordance with the concept of cultural acculturation (Dewa et al., 2019), Great Manasa Temple is part of the archaeological site of North Bali. The structure of the Great Manasa Temple building reflects a fusion of Indian, Chinese and European cultures. Furthermore, in terms of cultural semiotics (Dewa et al., 2019), Great Manasa Temple also holds valuable information related to the dynamics of the Balinese Hindu community who have established cultural contacts with people outside Bali since the 8th century to the 10th century AD.

Conclusions

Cultural acculturation in Great Manasa Temple is a blend of local Balinese culture with foreign cultures (India, China, and Europe), which then creates a new culture without eliminating native elements in the culture. This cultural acculturation is reflected in the form of ornamentation and architecture of North Balinese architecture which is confronted with different foreign cultures. This happened because of the openness of the Manasa community in adopting foreign decoration, ideology, and architectural art. This acculturation occurs due to trade contacts between residents in Manasa with other areas in Bali, the archipelago, and foreigners from India, China, and the Netherlands, starting from a pile of stones or stone throne with *menhir*, which is a megalithic tradition. A Hindu influence is discernible through the erected the *yoni* phallus, and Ganesha statue on a court that is equipped with a water channel (*jaladwara*). These elements show the uniqueness of the style of the statue and ornamental motifs. After that, another structure was added in the form of walls and gates of *Paduraksa* by displaying the distinctive shape of North Bali, which was then combined with other ornaments

and appendages of Chinese and European influences. Along with the development of a community, religious thought on the main page of this temple added a few *pelingih*, which anchored the gods with local names.

The cultural inheritance of Great Manasa Temple as an archaeological site that functions as a place of worship for Hindus as well as a tourist attraction in northern Bali needs to be continually cared for and preserved. Local community participation is very much needed in the preservation of the Great Manasa Temple.

Novelty

Great Manasa Temple is an archaeological fact that proves the existence of cultural acculturation (Indian, Chinese, European, Balinese local culture) from the 8th to the 10th centuries. Great Manasa Temple is an ancient temple, located in the Port of Manasa in the era of Ancient Bali, and is the Port of Sangsit today. Based on archaeological facts, it is known that the area around the building of Pura Agung Manasa was the centre of past economic, cultural power. The process of cultural acculturation that occurs has an influence on the open mindset and animates the artistic creativity of some local Balinese so that they might create a magnificent and artistic work like the Great Manasa Temple.

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