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## THE IDEOLOGY OF NGULAPIN IN THE KITCHEN AT THE NGABEN CEREMONY FOR THE RESIDENTS OF BANJAR KARANG SUWUNG, GUBUG VILLAGE, TABANAN

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### ABSTRACT

This work discusses the tradition of *ngulapin* in the kitchen at the Ngaben ceremony for residents of Banjar Karang Suwung, Gubug Village, Tabanan District, Tabanan Regency. The ceremony which is held in the kitchen is *Dewa Pratistha*, which is *ngulapin* the spirits of the dead and it is carried out in the kitchen of Griya Taman Sunya. This ceremony uses the same offerings as traditional cremations, except that it does not burn the corpse, does not use bade/container, it is only carried out using the facilities used to bathe the corpse, namely seven sticks of bamboo *sanan*. Arriving at the grave, the corpse is inserted into the side hole in a prone position then buried flat without mounds. Then on it the ngaben ceremony is carried out. The next step is the *dewapratistha* ceremony which begins with the *ngulapin* ceremony in Sulinggih's kitchen at Griya Taman Sunya Banjar Karang Suwung, Gubug Village, Tabanan District, Tabanan Regency. All these series are carried out on the basis of theological ideology, strengthening the identity of family ties, and obedience to Bhisama as the principle in achieving a harmony through applying the teachings of love.

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## INTRODUCTION

Religiosity is the foundation in regulating the life of the Balinese (Hindu) people. This can be proven from the ways in which community members express their emotions by using rituals to become an important part in the ways they refuse, overcome various problems, dangers, and adapt to their environment as well as maintain and improve their world of life. The whole method is formulated into five types of *yadnya* ceremonies called *pancayadnya*, namely: *Dewa Yadnya*, *RsiYadnya*, *PitraYadnya*, *ManusaYadnya*, and *BhutaYadnya*. The five *yadnya* (*pancayadnya*) are then applied in various types, stages, and levels of the *yadnya* ceremony, each of which is believed to contain values that can improve and overcome life's problems. Value is something that is considered the most valuable in relation to the order of life of the Balinese (Hindu) people in the way, pattern of action, and social structure. Therefore, values are believed to be a source of appreciation, creativity, and are used as a representation of moral commitment for members of the community, both individuals and groups in an organization that is used as a reference in living together, and to express various consciences. So to maintain, preserve, and interpret them in the best way according to their standards, it is an obligation for every member of society. Various ways are realized by the community to interpret values, which provide opportunities to open up the polarization of meaning, so that there is the possibility of bias in giving different interpretations.

What's more, if external factors contribute to the synergy of polarization in how to interpret the value itself, especially for Hindus (Bali) the complexity of interpretation occurs in the order of the implementation of the *yadnya* ceremony. If you pay attention and explore the *yadnya* problem that is developing in Indonesia in general and in Bali in particular, it is very diverse in type and form. This diversity is strongly influenced by elements of the *desa*, *kala* and *patra* (place, time and circumstances). Likewise, because Hinduism itself has a flexible nature in the sense that it can accept local traditions and culture where Hinduism develops. This allows the implementation of *yadnya* from one region to another which is often different. From these differences it is possible that there are very unique ceremonies that are not even carried out by other regions. One of them is the *PitraYadnya* ceremony. *Pitrayadnya* ceremonies are generally carried out with *mapendem* (grave) and cremation (burning of corpses) (Girinata, 2019). According to Triguna (1994: 74) explaining the procedures for carrying out the *pitrayadnya* ceremony (*ngaben*) in Bali can be seen vertically and horizontally. Vertically, the *ngaben* ceremony is associated with a faster unification of the departed human spirit to its origin (Ida Sang Hyang Widhi Wasa). While horizontally the *pitrayadnya* ceremony (*ngaben*) is understood in the lives of small clans, large clans. In addition, the difference in the ceremony is also based on the level of the ceremony, namely humiliation or minor, middle or medium, major or large. Nala (2001: 168-169) explains that the various *yadnya* (holy sacrifices) performed

by Hindus are intended to achieve *moksa* (eternal happiness) and create a universe (world) based on dharma (truth). In addition, *yadnya* can also strengthen one's faith in Ida Sang HyangWidhi (God). For Hindus, it is an obligation of mankind to create "*moksartham Jagadhitaya ca iti dharma*" and as an expression of gratitude for His gifts. In line with this opinion in the book of Smerti Manawa Dharmasastra (III, 69-285-289) it is stated that to get happiness, Hindus must carry out the *PancaYadnya*, namely five kinds of sacred sacrifices as offerings. The Hindu community (Bali) carries out the *PitraYadnya* ceremony which has the same goal, namely to accelerate the process of unifying the elements of the *PancaMahaBhuta* that form the human body back to its origin, and also the unification of the human spirit back to its origin (Ida Sang HyangWidhiWasa). However, the implementation procedure has some differences from one area to another, from one village to another. In general, in almost all regions and villages in Bali in particular, the Hindu community carries out the *pitrayadnya* ceremony at the *setra* (grave), the next series is the *Dewa pratistha* ceremony (*ngerorasin*). The implementation of the *ngerorasin/AtmaWedana* ceremony is at the house of the deceased or a predetermined place, as a symbol of the *Atma*, a *puspasarira* or *toyasarira* is made which is filled with fragrances and flowers and has been worshiped. The ingredients for offerings needed are leaves, fruit, flowers, water and fire. After the *puspasarira* was burned, accompanied by the *sulinggih puja*, the whole family prayed together to worship HyangWidhi and Sang Pitara. Then the ashes of the *puspasarira* are washed away into the sea or a river that empties into the sea.

However, there is a different implementation that occurs in Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency, the community has traditionally carried out the *pitrayadnya* ceremony (*ngaben*), then the *ngerorasin / AtmaWedana* ceremony was preceded by a *ngulapin* ceremony in the kitchen at GriyaSulinggih and its series of ceremonies are also performed at the griya. Phenomena such as that so that people are more popular in giving the term *ngaben* in the kitchen and then until now people call it *ngabenin* the kitchen. After completing the *ngulapin* ceremony, then proceed to the *merajan* (sacred place) residents who carry out the cremation ceremony. The ceremony facilities (*banten*) are very simple, the process is simple and of course the costs are not much. The difference between cremation in the kitchen by the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency, and the village in general is that they do not burn corpses directly. The body is buried first and then a symbol is made of the person who is having the cremation ceremony. The procedure for burial of corpses is also different, until the *setra* (grave) of the corpse is stripped without being covered by a piece of cloth, then it is inserted into the *bambang* (grave hole) which is made to protrude to the right side, then the main hole is used to put all the clothes or equipment that accompanies the corpse when it is carried from the ground, then buried and performed rituals.

## DISCUSSION

The number of bamboo for *sanan* is seven sticks, tied with three stems extending forward and backward, then one stem in front with a side position as a hook to the three stems. One rod of the same position is placed at the very back. And again two rods with the same position are placed in the middle as well as a binder to the three rods. So that it forms a long rectangle. One bamboo rod from three sticks with the most forward and backward positions in the middle is rather long so that its position is slightly protruding forward. The facilities for offerings are no different from other community cremation ceremonies, with the main offerings of the *jerimpen* offerings, the *pinunastirtha* offerings, the *pangentas* offerings, the *lekesan* offerings, the fragrant white and yellow *rantas*, *raceman* offerings, and bale *angenan*. As a symbol of the deceased, a knife is used for men. Just like the *ngaben* ceremony in general, it's just that you don't use an ante, don't use a *pepaga* in front of the solar panel. Just use an ordinary cot in bale *dangin* (bale mundak). In the process of bathing the corpse, do not use mirrors in the eyes of the deceased, do not use

diamond leaves. Do not use a wooden box (coffin), but the corpse is directly placed on the *pepaga* and carried to the grave (*setra*) as an illustration of the process of carrying a corpse in a drama attraction of the *Calonarang* dance. The process by the community psychologically gives the impression of a scary feeling. When carrying a corpse, the number of people carrying it is determined according to *Bhisama*, namely as many as seven people. With the position on one *sanan*, the longest protruding forward of one person, is interpreted as a guide (hence this tradition does not use *prakpakpangendagan* anymore like the implementation of the *Ngaben* ceremony in general. In the process of carrying the corpse to the *setra*, there is no attraction to rotate *pradaksina* at the crossroads as well as in the *setra*. When you arrive at the *setra*, all the cloth wrapping the corpse is removed (the corpse is stripped without a thread), then it is inserted into the hole made protruding to the side. If the head is facing south then the corpse is placed on its stomach, but if the head is facing north, then the position of the corpse is placed face down. But in general it is done with the head facing north. All the cloth as wrapping is placed in the main hole and then backfilled like the process of burying the bodies of the general public, but the condition of backfilling the soil condition must be made flat (no mounds should be made) visible no burial marks an.

Next, *angelinggihan* ritual session is held in which *theatma* of the person who died from *setrais* symbolically invited to go home by using a *bantenpengadeg* made of white and yellow cloth. Arriving at the house symbolically made the shape of the person who died. If the woman who dies is a knife, the symbol is a knife, and if the man uses a *mutik* knife, it is decorated like a human, the male wears *udeng/destra* and the female adjusts it like women's clothes, tied in a bale *dangin* (bale mundak) on one of the poles (*scene/saka*). ) north and in front for three days. During those three days, the family of the deceased was bound to a state of *cuntaka*. After three days (*paga* on the third day) the *nyapsapngelemiji* ceremony is held in the yard until the *sangguh/mrajanagung*. This ceremony is a sign that the family of the deceased has finished being tied to the state of *cuntaka* and has begun to carry out activities to enter the holy place, and the symbol of the person who died is *praline*, destroyed. Until the end of this series of ceremonies, according to the tradition of the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency, the *Ngaben* ceremony was completed. These residents did it without a procession of burning corpses so that there was no series of *ngerarungadeng* ceremonies to the river or to the sea like the general community cremation ceremony which is carried out by burning corpses. As explained by Gurun Yoga (interview, 12 June 2020) that what is meant by the *Ngaben* ceremony procession is that the ceremonial procession of the deceased is only carried out at the *setra* (cemetery). The continuation is no longer a cremation ceremony (*pitrayadnya*), but the next stage of the ceremony is already a ceremony at the level of the god ceremony. According to residents of the Banjar KarangSuwung community, Gubug Village, Tabanan District, Tabanan Regency, it is called the *nangiyang/ngupalin* ceremony or a general term called the *ngerorasin* ceremony which has been popular for the general public in social communication called the *Ngaben* ceremony in the kitchen. However, the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency denied the term, because the *Ngaben* ceremony for them was finished when the procession was at the *setra* (grave).

The *ngulapin / nangi* ceremony can be carried out some time later if according to the economic conditions carrying out it is deemed possible. The *nangiyang / ngulapin* ceremony can be carried out immediately after three days after the *Ngaben* ceremony at *Setra* is completed. According to the rules, this ceremony is held twelve days after the *Ngaben* ceremony, but it can also be carried out at some time later but not forty-two days after *Ngaben* (*abulanpitungdina*). This ceremony can be carried out simultaneously (in bulk) with other family members with as many numbers as possible but still in one clan. The *ngupalin* ceremony procession was held at Griya Taman Sunya (the priest's house) in Banjar Karang Suwung, Gubug Village, Tabanan District, Tabanan Regency. The main ceremony is held in the kitchen. The ceremony begins with a *mapekeling* ceremony at the sacred place of the family and heaven of three and heaven of the

village with the intention of according to the belief that if the *atma* of the deceased person has a *ngayah* bond in each of the sacred places, they are meant to come to the *griya* to carry out the purification process to a higher level. Furthermore, the ceremony is carried out by first making *pengadegin* the bale *griya* in the form of symbols according to the gender of the person being ceremonious. If a man uses a keris, and if a woman uses a palm frond, the symbol is filled with decorations like humans. Next, *angulapin* ceremony is held in the kitchen calling the *atma*/spirit of the deceased to take a seat in the prepared symbol. Followed by an announcement to *merajan* Shiva (at Griye Ida Resi Taman Sunya).



Figure 1. Ngaben Ceremony Procession in Setra Private Collection, 2-19

After that, they are brought home and placed in front of the solar panel in the house with the position if the man is placed on the right of the sun and the woman is on the left, then they are given offerings in the form of offerings. A few moments later the symbol of the holy spirit was inscribed on the body of *SanggahKamulan* (inserted in the top of the *kemulan* that had been prepared in the previous hole), unlike what is generally accepted by placing it in the left or right *rong*. So that the people of Banjar KarangSuwung when building the *Kamulan* shrine always make a permanent hole that can be opened and

closed on the body of the *pelinggih* for the next ceremony. The ideology referred to in this study is an idea, idea, belief, belief concerning the field, social, cultural, belief, and religion for the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency, which is one of the five banjars that there are people in the village who carry out the *pitrayadnya* ceremony (*ngaben*) different from the others. The ideas and ideas in question are interpreted as having the highest degree based on spiritual and moral principles which are then used as views of life, guidelines for life, guidelines for life that are maintained, practiced and preserved for the next generation. The idea or idea is believed to be carried out in order to get a safe and peaceful life. The ideology as the basis for Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency carries out the *ngulapin* ceremony at the *Ngaben* ceremony as follows:

**Theological Ideology:** Theology in this study is interpreted as something related to the belief of a religion, about God to guide its people to understand more about their religious traditions, other religious traditions, preserving, renewing a tradition, applying the sources of a tradition in a situation or present-day needs. Recognizing the ideological basis of Banjar KarangSuwung's theology, Gubug Village, Tabanan District, Tabanan Regency carrying out the *ngulapin* ceremony in the kitchen at the *Ngaben* ceremony cannot be separated from the introduction of the historical existence of its existence. As the opinion of Max Weber in his theory of social action in the emphasis on social action, that the existence of the actor as a component of action is the background for someone to carry out a behavior that has the aim of influencing someone. The existence of the actor in carrying out the *Ngaben* ceremony in the kitchen in this case is *Sulinggih* (Ida Resi). *Ida Resi* by the people of Banjar KarangSuwung is a spiritual figure believed to be a symbol of *Shiva* (*WidhiSekala*). All community activities, both religious and other social life, before being carried out, the community asks for guidance and legitimacy from him, including leading the ceremony. As explained by I GedeNuada (interview, May 1, 2020), that the implementation of the *ngulapin* ceremony in the kitchen is a mandate from *Sulinggih*. The community did not dare to deviate from his instructions, and it was carried out as a mandate from their ancestors written in the form of *Bhisama*, so that the ceremony was carried out traditionally until now. *Bhisama* is seen by the community as an absolute command, because it comes from ancestors. Ancestors according to Hindu belief are holy spirits or *atma* parents who died already in the level of gods, on that basis in the process of the *pitrayadnya* ceremony there is called the *Dewa Pratista* ceremony, which is to hold the sacred spirit of the ancestors in a sacred place (*kamulan*) and then always worshiped/ respected.



Figure 2. Preparation for *Ngalinggihan* in *Kamulan* Subrata Collection 2019

Ida ResiIstriGanawati (interview, May 8, 2020) also explained that the *ngulapin* ceremony in the kitchen that she ordered to members of the community of one clan was a form of devotion to her ancestors (*Dewa Pitara*). He did not dare to disobey any of the orders (*bhisama*) until now. Not only is the ceremonial procession carried out like that, but also the procedures and materials used are many different from what is carried out by the general public. Precisely by

carrying out the orders of their ancestral monks, people believe in getting a harmonious life. From the opinion above, it is seen from Sanderson's opinion (1995), that the *ngulapin* ceremony in the kitchen in the Ngaben ceremony of the KarangSuwung community, Gubug Village, Tabanan District, Tabanan Regency is a sociocultural system that involves an ideological superstructure including ways that have been patterned, namely general ideology, religion, science, art, and literature. General ideology refers to the characteristics of beliefs, values and norms that stand out in a society or in some parts of a society. The belief in carrying out such a cremation ceremony provides cognitive assumptions for the people of KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency about what is right and what is wrong. Tradition is a characteristic and the basis of norms that bind the lives of community groups as family ties that originate from one lineage.

### Ideology of Strengthening the Identity of Family Bonds

The hallmark of a community lies in its culture. This is because culture is formed from many complex elements, including religious systems, politics, customs, languages, tools, clothing, buildings, and works of art. Cultural identity is closely related to the culture that develops in an area that is unique and has its own characteristics. The implementation of the Ngaben ceremony with *ngulapin* in the kitchen for the KarangSuwung community, Gubug Village, Tabanan District, Tabanan Regency is one form of identity group bonding of citizens in the religious and cultural system of Hindu society in Bali which has been carried out traditionally in the same clan bond based on the message in *Bhisama*. As explained by Koentjaraningrat (1982: 55) which states that every human being who lives in society will be bound by a form of social unity because of regional ties or places of life. As a social law unit, citizens usually have a feeling of unity that can manifest a sense of group personality, namely the feeling that the group has cultural characteristics that are different from other groups. As happened in Gubug Village, Tabanan District, Tabanan Regency, which consists of 15 banjars, only the KarangSuwung carries out a series of cremation ceremonies that are different from other banjars. The difference occurs from the term *pitrayadnya* ceremony, the use of facilities and procedures for carrying out the ceremony. As explained by Ida ResiIstriGanawati (interview, 15 May 2020) that the general public's term that mentions *Ngaben* in the kitchen for residents of Banjar KarangSuwung community, Tabanan District, Tabanan Regency is actually wrong/incorrect as the following explanation:

*Tiyang warga masyarakat ring Banjar Karang Suwung boye je ngelaksanayang upacara ngaben ring dapur. Tiyang taler pateh ngelaksanayang upacara ngaben sekadi warga masyarakat tiyosan ring setra. Nanging tatacara ngaben sekadi masyarakat driki ten ngangge sarana api utawi makar jenasah utawi watang. Upacara ngaben keluarga masyarakat driki wantah mapendem kementen, nanging tatacara memdem mayat nika sedurung kaurug lalungin utawi ten ngangge busana utawi kain. Raris kemasukan ke gok samping kanan ring bambang genahne sirah mekakeb marep kauh utawi kelod. Sampun kenten raris kaurugin nanging ten dados mekarya gundukan, urug-urugane asah utawi datar sareng tanah disamping. Raris duur bambang kelaksanayang upacara ngaben ngangge banten sekadi masyarakat tiyosan, sakewanten nenten medaging ngeseng sawa. Wusan mapendem duvuur pamdememan kelaksanayang upacara ngaben wantah ngangge banten. Wusan punika kelanturang upacara mresihin utawi dewa pratistha. Upacara mresihin kadulurin antuk mapekeling ring setra, lan Tri kahyangan desa. Wau ngelantur ke geriye ring Ida Resi driki. Upacara niki sane kelaksanayang ring Griya Siwa Ida Resi kariyinin antuk nangingin utawi ngulapin ring dapur griya. Minab niki sane kecingak olih masyarakat tiyosan raris kewastanin ngaben ring dapur. Nanging sejatine warga driki sampun puput ngaben ring setra kemaon ten nganggen api utawi ngeseng sawa”.*

The meaning of the quote above, the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency actually do not carry out the Ngaben ceremony in the kitchen as many people say, they also carry out the Ngaben ceremony as in general in the cemetery, but do not use fire and do not burn corpse. They carry out the Ngaben ceremony only by burying the corpse. The corpse is buried by inserting the corpse into the side hole made and the corpse without using anything. Then the corpse is buried flat with the ground on the side without making the slightest mound. After that, a *yadnya* cremation ceremony was held with a *banten* on it.

The existence of the community in Bali is not seen as a separate body from individuals and groups, but is part of the community. That is, society recognizes individual rights and individuals recognize community rights as a common interest. In the Balinese value system there are three principles of view that have high value for a life if it is based on the principle of togetherness, the principle of kinship, and the principle of filial piety. These three principles are rooted in the community's view of life that humans do not live alone in the world, but are surrounded by their communities, society, and the natural surroundings. The principle of togetherness can encourage people to be oriented to each other, the principle of kinship encourages people to realize unity and unity, and the principle of filial piety fosters loyalty to serve. The Balinese social system motivates citizens to be oriented to the importance of the value of joy and sorrow in social life. The value of joy and sorrow radiates in the spirit of *gotong royong* which is evident in social activities. In addition, the value of joy and sorrow is a reflection of social solidarity that arises from the principle of togetherness and the principle of kinship. This encourages community members to harmonize their lives with each other based on the teachings of *tat twamasi*. *Gotong royong* as the realization of a statement of solidarity in living together in a social group is a process that leads to socialization activities. It means a process of learning to play a social role, learning about norms in society, and learning about personality values. In this context, it appears that there is a relationship between obligations and rights, the relationship between services and social sanctions, the relationship between learning and teaching, and the relationship between mental education and behavior (Development Council of Bali Customary Institutions, 1992/ 1993:10-11). For the Balinese people, the concept of solidarity is very necessary to be developed in this life.

Koentjaraningrat (1982:62) states that solidarity reflects Indonesia's cultural value system, which is as follows. First, humans cannot live in solitude, but are surrounded by community and nature. Second, all aspects of human life depend on each other. Third, they must try to maintain good relations with each other based on an equal and equal spirit. Fourth, they always try to conform as much as possible, working together in a community that is imbued with the same high and the same low soul. Thus, viewed from the sociological aspect, human life cannot be separated from social interaction. As the opinion of Gilin and Gilin (in Triguna, 1994: 38) says that the general form of social processes is social interaction. Social interaction is the main condition for the occurrence of social activities. In addition, social interaction is also a dynamic of social relations involving relationships, both individuals, between groups and groups, as well as between individuals and groups. According to Sujana's point of view (in the Dynamics of Society and Culture of Bali, 1994: 45), departing from the Anthropological approach that Balinese people have a strong awareness of the historical journey, social ties, and solidarity, both in the individual and collective sense. Some of the traits and characters of the Balinese who are considered dominant so far, both in individual and collective perspectives have traits such as: open, friendly and flexible, honest, creative and aesthetic. The internal relationship of Hindu society in social groups is shown by religious ceremonies that provide a place to show social and cultural power as a symbol of spiritual liberation. On the other hand, the Hindu community follows the provisions of the Law of the Republic of Indonesia, which requires all Indonesian citizens to develop a strong sense of nationalism based on multicultural principles based on ethnic, cultural, traditional and religious diversity.

Moral values in religious ceremonies reflect political implications for Hindu society, both internally and externally. The internal implication is to form the strength of community solidarity in the social, religious and socio-cultural existence of Hinduism in Indonesia. While the external implication is to radiate aesthetics in ceremonies for Hindu society and mankind in the world. This implication is the resilience for the cultural and mental values of Hindu society from the early generations onwards, in the continuous change of social situations.

The opinion above is in line with the explanation from I PutuGuna Astra (interview, May 22, 2020) that the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency genealogically, ancestry is a lineage that descends from one ancestor. As the next generation, it is morally obligatory to maintain the order of family socio-religious activities, especially in the form of *Bhisama*. No sources have been found containing the reasons for carrying out the *ngulapin* tradition in the kitchen at the Ngaben ceremony for the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency. No one in the community knows exactly when it started. This ceremony is carried out from generation to generation by the community so that it is called a tradition. According to Ida Resi (interview, August 9, 2020), the reason for the emergence of this tradition is as a form of moral obligation to ancestors that is passed on orally in a relay to the next generation, and it has been done continuously until now. Ida Resi further explained that the tradition of cremation in the kitchen for the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency is a term given by people outside Banjar KarangSuwung. The term is popular for people outside of Banjar KarangSuwung, perhaps only seeing one of a series of all processions for carrying out the ceremony in the kitchen. It may also be because the kitchen used in the series of ceremonies uses the kitchen of a *sulinggih*, and that doesn't happen anywhere in Bali. So that the uniqueness of the procession is that the social expression of the term Ngaben for the people of Banjar KarangSuwung by outsiders refers to the term Ngaben in the kitchen.



Figure 3. The Procession of Eating in the Kitchen Subrata Collection 2019

According to Gurun Yoga (interview, May 29, 2020) the series of ceremonies in the kitchen are actually not cremation ceremonies, but rather the ceremony to recite the holy spirit of the deceased who has been cremated first. The *ngulapin* ceremony is *Dewa Pratista*, which is a ceremony leading to the level of the *dewayadnya* to the time of staging in a holy place (*mrajan*). The *pitrayadnya* (*ngaben*) ceremony for the people of Banjar KarangSuwung has been completed at the *setra* (grave). It's just that the procedure is different from the Ngaben ceremony in general, namely not using fire facilities or not being carried out by burning corpses. The tradition that they carry out until now is a form of moral responsibility to their ancestors to maintain the integrity of the family (one lineage).

**Obey Bhisama:** Mardiwarsito (1981: 47) explains that *Bhisama* comes from the word *Bhisama* (Sanskrit) which means: terrible, scary, dangerous, great. The use of this word, for example, can be seen in the marriage of Ramayana *Sarga XX* verse 23, where it is stated: "...*sabdanyatibhisanakagiri-giripurakengdegwidesa*",

meaning the light is very frightening and fills all directions". Zoetmulder (1995) in the Old Javanese dictionary. - Indonesia states that *Bhisama* comes from the word *Wisana* (Sanskrit) which means: not the same, different, odd, incomparable, difficult, difficult, unpleasant, dangerous, terrible, great, unacceptable, dishonest, fraudulent, dishonest. The use of this word can also be seen in the marriage of Ramayana 1.53 it is stated:

*An lakwekki Si Rama, lumangemusuhmaharsi ring patapan,  
Pejahawasyakasambya, apanrare tan wruhingbhisama.*

*Hana kari catakanta ya kinon mahaseng prethiwi  
Sumusupananang alas bhisama satru hang matapa Yakita  
tahanta bhayawa humeneng pwa kiteng bhisama, Ya ikang  
kadurnayanta amengani bakanta pejah.*

Your lord's envoys are commanded to roam the world, In order to infiltrate the hard-to-travel wilderness where the enemy is practicing penance, They are what my lord should think about, My lord must not remain silent against the Threatening danger. That is my lord's indiscretion, which causes the lord's army to meet its end.

According to Ida Pedanda Putra Telaga (former General Chairperson of the Central PHDI) stated that *Bhisama* is a *piteket*, an order, an order that comes from above and on a scale it comes from *pengingsir*. Furthermore, he said that *Bhisama* is a *warah-warah* from the ancestors which contains advice that aims to regulate, and if violated then those who violate will be punished *niskala*, morally and subject to a curse. Ida PedandaPemarom stated that *Bhisama* is a word that contains magical and sacred meanings, in Old Javanese it is called luck. The word *Bhisama* can also be equated with the word *pemastu* which is a very holy and sacred word. *Bhisama* is also similar to the meaning of the word *tantu* (egTantu Performance). He further stated that *Bhisama* is luck, mentor and *tantu* who are expected to organize and direct the behavior of Hindus. Ida BagusPutuWindia (former Deputy Chairperson of PHDI Prop Bali) from Klungkung said *Bhisama* can be said to be a law to bind Hindus in strengthening the implementation of religious teachings. *Bhisama* is a provision that regulates authority and *wates*. Further said *Bhisama* can also be interpreted as a message, this can be seen in *parwa* as in SalyaParwa

Drs. Ida BagusGede Agastya gives the view that *Bhisama* is a curse, an order, a *warah* and also a family rule. According to DrsKetutWianaBhisama, it is advice or a message whose target is the general public, so that humans do not forget God, do not forget their ancestors and always do good. Although there is *Bhisama Raja*, *Bhisama* ancestor, but the essence is the same, namely advice to serve God. From the quotations and opinions above, it can be concluded that *Bhisama* is commands (both in the form of *warah*, and advice) or prohibitions (*piteket-piteket*) which are expected to be able to regulate, direct the behavior of Hindus. For those who violate the *warah-warah*, the advice or *piteket-piteket* will be fatal for the violator (will be subject to severe and dangerous sanctions) in the form of very burdensome and dangerous curses. Normatively, *Bhisama* is a decision that should be understood, obeyed and maintained along with its functions by every community. As something normative, *Bhisama* contains something good and is expected to be a role model for social and cultural life. As a shared value and a standard of desire, *Bhisama* has aspects of intensity, collective, and sentiment. It is said to have intensity, because the substance of *Bhisama* usually involves constructive values and symbols or values that are considered the most valuable in the life of a community of people. Therefore, the substance of *Bhisama* becomes very sensitive to various internal and external touches. *Bhisama* also has a collective function, meaning that the content of a *Bhisama* not only regulates those who formulate it, but also becomes a reference for all people who believe in these values and symbols and believe in the mechanism of their birth. Finally, *Bhisama* also functions as a means of sentiment for the community, both internally and externally.

Associated with the tradition of a series of cremation ceremonies for the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency, this *Bhisama* was issued by a priest from the ancestral clan of the *BhujanggaWaisnawa* clan who was there. The ancestor was a role model who was truly holy both in terms of his knowledge, attitude and daily behavior (carrying out religious teachings, especially *Tri kayaparisudha*). In short, it can be said that the *Bhisama* applied by the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency are special rules regarding the procedure for carrying out the *PitraYadnya* ceremony which contains orders or prohibitions issued for the next generation, aiming to organize, strengthen and direct its citizens to welcome a better religious life.

## CONCLUSION

The cremation ceremony procession for the people of Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency in terms of offerings is almost the same as cremation in general, only not by burning the corpse. They do not use bade/containers, they are only carried with facilities when bathing, namely seven sticks of bamboo *sanan*, no more, and the number of people carrying it cannot be more than seven people with one person in the front position slightly forward as a symbol of indication. A road with money in it as a fare symbol. When bathing, do not use diamond leaves and also a mirror / glass and without being caught. After bathing, only wrapped in a cloth like carrying a corpse at the Calonarang attraction directly to the *setra*. Arriving at the *setra*, the naked body is inserted into the side hole in a prone position if the head is facing north, and prone if the head is facing west and south, then buried flat without a mound. Then on it the Ngaben ceremony is carried out. The next step is the *dewapratistha* ceremony which begins with the *ngulapin* ceremony in Sulinggih's kitchen at Griya Taman Sunya Banjar KarangSuwung, Gubug Village, Tabanan District, Tabanan Regency.

The ceremony in the kitchen is a *dewapratistha* ceremony which is carried out with the ceremony of *ngulapin* the spirits of the dead in the kitchen of Griya Taman Sunya. All such series are carried out on the basis of theological ideology, strengthening the identity of family ties, and obedience to *Bhisama*. The theological ideology that underlies this ceremony is *issraddha* and community service that has become a tradition. They do not dare to change what has been passed down by their predecessors. Strengthening the identity of family ties is an ideology where people in Banjar KarangSuwung will remain bound in a family even though their relationship is getting further away. They will be able to recognize their family tree as they remain in bond through the ceremony. While the ideology of *Bhisama's* obedience is a commandment that must be implemented by the citizens. They did not dare to violate the *Bhisama* so that until now they still carry out the ceremony. They are afraid that a disaster will occur if the *Bhisama* is not implemented.

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