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Ngaben Ceremony (Pitra Yadnya) In Lontar Yama Purwwa Tattwa

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Abstract: *This article explores the Ngaben ceremony, which is a manifestation of Pitra Yadnya in Balinese culture, referencing the Lontar Yama Purwwa Tattwa. The background of this research focuses on the importance of Ngaben as a ritual that honors ancestors and the journey of the soul after death in Hindu Balinese tradition. The research methodology includes text study, symbolic analysis, and interviews with community leaders and practitioners experienced in the Ngaben ceremony. Findings indicate that this ceremony functions not only as a burial process but also as a means to strengthen the cultural and spiritual identity of the Balinese community. Furthermore, the analysis shows that the elements in the Lontar Yama Purwwa Tattwa contain profound philosophical values and emphasize the importance of the connection between the physical and spiritual worlds. This research aims to enrich the understanding of the essence of Ngaben in a continuously evolving cultural context.*

Keywords: Ngaben Ceremony, *Lontar Yama Purwwa Tattwa, Tri Rna*

I. INTRODUCTION

Hindu followers perform *yadnya* ceremonies due to their *Rnam* (debt), which consists of three debts (*Tri Rna*): 1) *Dewa Rna,* debt to the Deities; 2) *Pitra Rna*, debt to the ancestors; 3) *Rsi Rna,* debt to the great sages, in this case, priests and teachers. Pitra Yadnya is the ceremony performed as a form of respect for ancestors, one of which is the Ngaben ceremony. The combination of these concepts reflects the religious life of Hindu followers, which is inseparable from rituals related to offerings. This aspect becomes an essential part required to support the *yadnya* ceremony so that it becomes vibrant (Geertz, 1973).

The offerings are philosophically laden with sacred symbols contained in the Vedas, possessing power (spirit) as they can emanate high spiritual energy. Thus, offerings are an essential complement and support for the *yadnya* ritual process, in addition to fostering a sense of personal satisfaction from the works and efforts of the Hindu community. Offerings are identified with *banten*, presented in various unique forms as an expression of bhakti karma, jnana, and an expression of love. These offerings or *upakara* are presented with sincerity as they evoke feelings of happiness, tranquility, and peace. Offerings are mentioned in the Bhagavad Gita IX.26, which states:

Patram, puṣhpaṁ, phalaṁ, toyaṁ yo me bhaktyā prayacchati,
Tad aham bhaktyaupahṛtam, aśnāmi prayatātmanaḥ.

Translation:
"Whoever bows before me with an offering of a leaf, a flower, a fruit, or a sip of water, I accept as a devoted offering from one who has a pure heart" (Pudja, 2021: 239).

The excerpt from the verse above indicates that when performing *yadnya,* it should be based on a sincere and pure heart to possess the quality (value) of *sattwika* rather than quantity. Conversely, if the offerings presented during the ceremony have a certain motive, are dominated by ego, and seek popularity, then suffering and hardship will be the outcome, which is *rajasika* in nature. To ensure that religious ceremonies have a positive value, they should be conducted with a spirit of sincerity and appreciation for the arts and culture, making them more vibrant and beautiful for the sake of purity.

In the sacred literature of the Manusmriti, Chapter VII, Verse 10 provides an overview that when carrying out the *panca yadnya* ceremony, there are five aspects to consider: *iksa* (intention), *sakti* (power), *desa* (place), kala (time), and sastra (scripture). These five aspects are inseparable concepts that form a cohesive unit underlying the execution of *yadnya,* fostering a spiritually intelligent attitude (spirit question). Amidst the massive development of science and technology, along with the enhancement of religious understanding in society through increased motivation to comprehend scriptural teachings (both Vedas and lontar texts), there is room for a shift in mindset, moving from a primitive traditional view to a universal democratic one, not nak mule keto.

Literally, *upakara* comes from the words "*upa*" and "*kara*," where *upa* means close and kara means hand (Surayin, 2005:8). Thus, *upakara* is interpreted as a means to draw closer to Ida Sanghyang Widhi Wasa. On another level, *upakara* is referred to as a language of the divine because its elements possess deep meaning. In ancient times, for Hindus, making offerings did not require mantras and was considered complete (*katur*).

In the ritual process, several essential facilities and infrastructure are required, consisting of (1) a sacred place, (2) a good and holy day, (3) *yajamana* (the person performing the ceremony), (4) *upakara* (offerings), (5) *sarathi* (an expert in making offerings), (6) *puja/mantra/seha,* (7) *pinandita/sulinggih,* (8) the presence of chants (sacred songs), (9) the presence of musical instruments,

and (10) the presence of dances. Additionally, there are three levels of yadnya based on their quality: (a) *tamasika yadnya*, which is performed without adhering to scriptural guidance, without mantras, without chants, without daksina (gifts), and without a foundation of belief; (b) *rajasika yadnya,* which is performed with full expectation of results and done excessively; (c) *sattwika yadnya,* which is an offering based on the scriptures of the Vedas (religious literature).

As for the etymology, the term *ngaben* has yet to find a single conceptual definition. Some say that the word *ngaben* is derived from the root word "abu," which is the result of the cremation of a corpse. Others suggest that ngaben comes from the term "*ngabenin,"* seen from the aspect of the costs incurred. Alternatively, some agree that *ngaben* is derived from the word "*ngabain,"* based on the reasoning that the deceased is given provisions (seen materially) to be taken to the *sunia* realm (*sunia loka*). Among the opinions above, there is another widely accepted meaning, which is that *ngaben* is derived from the word "*api*," which then receives the prefix "ng" and the suffix "an," forming the word "*ngapian."* From that word, a sound change occurs following the "b-p-m-v" sandhi law, transforming "*ngapian*" into "*ngapen*" and finally into "*ngaben."* From this etymological origin, ngaben can be understood as moving towards fire (Wiana, 2004: 25).

The basis for the execution of the *ngaben upakara (pitra yadnya*) is found in the Vedas, as follows: "Agni, burn this person happily from behind, in front, above, and below." "Let the fire have the offering of Prajapati happily" (Atharva Veda 10.168-169) and "The flame appears immediately after the cremation offering is made" (Rg Veda 10.70).

The implementation of these three mantra texts is further detailed in the *Asvalayana Grhya Sutra*. *Upakara* begins when the corpse leaves the house for the cremation site, preparation of the cremation fire, the cremation itself, purification for the living, and subsequent offerings, ending with the Sraddha or *anyesti,* the final offering for the deceased. After the corpse is bathed, it is laid on the pyre, and Vedic mantras are recited (such as the mantra in Rg Veda Samhita 10.16.1) (Sudarsana, 2009).

Analyzing the offerings in the *pitra yadnya* ceremony, if viewed from various spatial arrangements, the offerings can be divided into three parts: (1) the upper part, the head symbolically, (2) the middle part, the body usually in the form of *ayaban,* (3) the lower part, the feet symbolically. Therefore, if interpreted that the offerings in the *yadnya* ceremony symbolize the *angga sarira* (head, body, feet), as stated in the lontar yadnya prakerti: "*sahananing banten pinaka raganta twi* (symbol of ourselves*), sahananing banten pinaka ananda bhuwana* (symbol of the universe), *sahananing banten pinaka rupaning ida bhatara* (symbol of the deities)."

The sequence of offerings is also conditioned accordingly, such as the witness offerings consisting of purity or *pejati* as the head, *tarpana* as the *ayaban* for the ancestors, and banten *teben* and *caru* as the feet (*sor*). The levels of offerings are adjusted to the ceremonies being performed to ensure they are harmonious, balanced, and aligned, such as *nista, madya,* and *utama*. All three levels of offerings hold equal value when grounded in a sincere and genuine heart; *nista* does not mean lowly or insignificant, but rather essential, and similarly, *utama* should not be interpreted solely as superior quality (Lane, 2000). Conceptually, in Hindu teachings, the quality of a person's soul during the *ngaben* ceremony is determined not by the magnitude or quantity of offerings, but by the karma *wasana* accumulated during their lifetime.

Based on the phenomenon of the Hindu ritual system, particularly regarding the *ngaben* (*pitra yadnya*) offerings, it appears that there are emerging issues. On one side, there is a perception that the vibrancy of the rituals tends to be mechanical, while on the other side, it clashes with the dynamics of contemporary society and its situations. Moreover, the creation of offerings often lacks an understanding of literary sources, resulting in practices that solely refer to traditions passed down through generations, which are remembered and believed to be the truth. Ultimately, this creates a dilemma for practical living and a reluctance to create offerings independently. Therefore, it is wise to adopt a perspective of *wiweka jnana* in reinterpretation; recycling outdated traditions is certainly acceptable (Vickers, 1989). It is also agreed upon that educating the younger generation as future custodians is crucial, presenting offerings or *banten* that are fresher, beautiful, economical, and reflect the creative, innovative, and competent character of Hinduism in representing the ritual activities of ngaben according to the teachings of *satyam, sivam, sundaram.*

Conducting a study of the ngaben (*pitra yadnya*) offerings within the Lontar Yama Purwwa Tattwa is important to provide contributions of thought, ideas, and solutions in addressing the burdensome costs associated with the *ngaben* ceremony. Society greatly needs education emphasizing that the implementation of *yadnya* ceremonies prioritizes the principle of "*yadnya sregep*" with complete offerings as per scriptural guidance, rather than large and extravagant offerings. Based on this phenomenon, the researcher aims to study the ngaben offerings (pitra yadnya) in the Lontar Yama Purwwa Tattwa, hoping to provide solutions for the ngaben ceremonies that pose challenges for Hindus, especially those living in remote areas.

RESEARCH METHOD

The researcher employs a literature review method, which involves reading and studying published results compiled into books by making notes, organizing, and formulating the issues for this research. In line with this, the library techniques in this study relate to literature, books on offerings and *pitra yadnya* ceremonies, theology books, and the meanings of Hindu religious symbols (Muhadjir, 1990). This method is utilized to obtain information related to the ngaben offerings found in the manuscript copies of the Lontar Yama Purwwa Tattwa.

II. DISCUSSION

Yama Purwa Tattwa is a manuscript copy published by the Cultural Documentation Office of Bali Province in 1997 and can serve as a reference or guide for Hindus in performing *pitra yadnya* ceremonies. This manuscript copy consists of a total of 16 pages,

of which 10 pages discuss offerings. Based on the researcher's analysis, the offerings for Pitra Yadnya in the Lontar Yama Purwa Tattwa include the following:

3.1 Reasons for Performing Ngaben

According to the Lontar Yama Purwwa Tattwa, the Yadnya ceremony plays a very important role in Balinese society, reflecting deep spiritual and cultural values. First, Yadnya is a form of respect and gratitude to the ancestors, acknowledging their contributions, which are believed to continue to influence daily life. Additionally, this ceremony serves to maintain balance between humans, nature, and the spiritual world, creating harmony and well-being. In the context of Ngaben (*Pitra Yadnya*), the ceremony assists the souls of the deceased in their transition to the next realm, allowing the spirits to attain peace and liberation from the cycle of rebirth. The Lontar Yama Purwwa Tattwa also contains philosophical teachings that make Yadnya a means of spiritual education for the community, reinforcing moral and ethical values. Furthermore, Yadnya plays a crucial role in shaping cultural identity, preserving traditions, and strengthening solidarity within the community (Devries, 1997). Therefore, the Yadnya ceremony is not just a sacred practice but also a vital element in the social, cultural, and spiritual life of the Balinese people.

According to the Lontar Yama Purwwa Tattwa, if the Ngaben ceremony is not performed, several serious consequences are believed to occur, both spiritually and socially. First, the soul of the deceased is believed not to achieve peace and may face difficulties in its journey to the next realm. Without a proper burial process, the spirit may become trapped in the intermediate world, causing suffering both for the soul itself and for the bereaved family.

Secondly, the failure to conduct the Ngaben ceremony can negatively impact the spiritual balance of the community. This ceremony is a way to honor the ancestors, and neglecting it can be seen as a disregard for the values and traditions highly esteemed by the community (Sudikno, 2005). This can lead to disturbances in the relationship between the living and the deceased, as well as disrupt social harmony within society.

Additionally, there is also an important cultural aspect; without Ngaben, families may lose the opportunity to strengthen social bonds and solidarity within the community. This ceremony often involves many people and serves as a moment for family and community gathering, so the loss of this ritual can diminish the sense of togetherness and support among community members. Overall, the performance of Ngaben is considered essential to ensure the safety of the soul, maintain spiritual balance, and preserve social ties within Balinese society.

3.2 Elements of Offerings in the Lontar Yama Purwa Tattwa

Pisang jati represents color, *asep* represents eyes, *nasi angkeb* serves as the mouth, bubur pirata represents sound, dukut lepas represents the anus, *cawan* represents the forehead, *daun kayu sugih* represents the nose, kusa represents eyelashes, jawa represents eyebrows, pili-pili represents the heart, *panjang ilang* represents the tongue, *endong* represents the lips, daun rotan represents the back, *asep* represents the gums, *pangawak* represents the spine, tebu represents the arms, cendana represents the collarbone, *rempah-rempah* represents the core, representing the *atma. Panyugjug* serves as the path, *panyugjug mameri* as the foremost guide, representing the skin, kain wangsul as the soles of the feet, topi as the knees, *ganjang* (reward) containing money as the knee bones, sangku as the bladder, kipas as the breath, *kotak* as the flesh, *Tiga sampir* as the veins, *emba-embanan* as the head (Arnita, 1997).

Sawa Wedana Ceremony

Guling bebangkit in full, as the offering, arranged on a *nyiru* base, consists of three *nyiru*, *tatingkeban* with one *nyiru,* for *sedahan kawah* one nyiru, nasi garuda one nyiru, and added *pangalang-alang* one nyiru, along with *nasi gagak*, *sri kakili, anggel-anggel* 22 *tanding, tambilung upih* 108, *cunguh kawu* 40, containing half-cooked rice, with three containing snail meat, and another three containing blood mixed with ash, along with *taksisir, tambilung upih* in a large size containing rice with snail meat, a handful of alang-alang, blood in a large plate, *colored* thread, *bokbokan garuda*, black thread, red thread, white thread, and sugar *sakerek,* half a coconut filled with coconut sugar, and another half filled with rice, two bottles, wak-wakan complement, 9 eggs, 1 *pulupuhan* rice, 1 *punjungan* rice, 1 sokan rice, 1 klukuh tuak, 1 klukuh arak, 1 beruk tuak, 1 *brerong* water, 5 *rentet* fruits, and *tatingkeb* money 225, *bebangkit* money 225, *pulagembal* money 225, *sedahan kawah* money 225, garuda money 225, kaki patuk money 225, pagu money 225, *pangalang-alang* money 225, *sega dewa* 2, *berisi kwangen* and those *kwangen* containing precious gems, each containing 225 money, 1 roll of thread, pras panyarikan 5, each containing 25 money. *Sesantun* creates *panca sanak* offerings, 1 *kukusan dadong* rice, with chicken *gumerot* as the side dish, 1 *angkeb*, trisula notes, pane *padma, payuk* cakra. *Sesantun nanding panyapa,* if the main one is 1700, the medium 700, the small one 500 (Arnita, 1997).

Redemption ceremony

(Carrying out the redemption ceremony) of the corpse, in the form of 8000 rupiahs accompanied by offerings in the form of *suci, daksina, pras,* and the ceremony as above, three *soroh* in full. The offerings; suci like three *soroh, pirata* porridge, *angkeb* rice, yellow rice, according to the circumstances, a pair is allowed, as long as it is doubled. Daksina money. who worships 8000. Burn it in the *sanggah,* make it like a puspa (rob symbol made using flowers as its ingredients), tomorrow morning it is floated to the sea.

Sawa Pranawa Offerings

Panjang ilang, pirata porridge, *angkeb* rice, four-colored rice, young coconut that is *kasturi* (the husk), yellow white rice, *pras, Soroan, tarpana* in full and dyus kamaligi. Do not use kukuwan (angenan?), *awak-awakan* and *jati* bananas and *palungguhan.* This is a *sesajen rajunan* called *Dadagan*, placed in front of the corpse, including; placed on a new *nyiru*, lined with *wangsul gedogan* cloth, containing three *catu* rice, one coconut as the head, black thread as hair, rice tape as the brain, a roll of *sega* as the *untek,*

durian as the face, intaran leaves as the eyebrows, two eggs as the eyeballs, yeast as the white of the eye, two candlenuts as the eyeballs, blue lotus as the black of the eye, two *delem* leaves as the earlobes, two fried bananas as the cheeks, two fried banana *tumpi* made from banana wood filled with coconut mixed with sago) as the base of the ears, one mangosteen as the lips, two pieces of *dasun* as the teeth, a span of bamboo wrapped in white silk as the neck, one piece of *dodol* as the tongue, 21 ear needles for men, 20 for women, as the tip of the head (Arnita, 1997).

One nutmeg, two *jajan batun bedil* (shaped like a bullet), two sliced *lungid* as knee bones, galuga as blood, hartal as fat, incense as body fragrance, seventy bean sprouts as hand limo-*limoning, cung nyakah* as soles of feet, two andul flowers as gums, *kambanggang pusuh* and kuntum as nose hair, two *jajan bantal agung* as arms, twenty *sedah pon* (axillary) as fingers, four segments of sugar cane as hands and feet, silk thread, gold thread, tinsel as body slimness, *Ganti gempung* as *okel*, two *gondang* (large water snails) as kidneys, one bitter gourd as gall, one sugar as liver, one thread joined (tukel), as intestines, one *tahenan* as *ungsilan* (spleen?), one mango *gedang* as spleen, *cacanggah* as *utud* (heel?) two combs of bananas. As lungs, banana heart as heart, palm sap as blood, two horned bitter gourd fruit, one eggplant, one breadfruit, one jackfruit, one *keluih*, one *kundah*, one winged bean, one *komak* bean, one koro, as all parts of the body (Arnita, 1997). Piling-piling (saga fruit) fruit leaves as scarecrow eyes, two cucumbers as calves, chili, one *juwawut* as male and female genitals, iron as bones, jemek offerings filled with four-colored oil, gold wire, silver wire, copper wire as veins, white slate child as nails, musk/jebat as earwax, *lepik-lipe* consisting of sticky rice porridge, milk, agar-agar, *unti* wrapped in *gayam* leaves as many as two as milk, *selambilan, kebo yos berana*, *sinrong*, which is placed on a cup if for men, if for women it is placed on a *repetan*, 225 *kepeng* coins, as the thinning of the crew, white silk cloth as skin, 10 pillows as fingers, ten shoulder pillows as toes, two *cung pipit*, two *impang jahe*, as fingers/soles of the feet, two combs of *kunti* bananas tied with three-colored thread (red, white, black) as ribs, fig tree stalks tied at the ends crossed, *dukut* loose, as a stick.

Offerings for Mother Earth (earth)

Blonde porridge rice, *gumaril* chicken (young chicken), *adas* chili sauce, *seberuk* palm sap, offerings for Sang Hyang Surya (sun); one blond rice, pirata porridge, sekar ura, four-colored rice. Offerings for *Bhatara Kala*, one sugar, *dyus kamaligi, sasuruh* porridge. Offerings for a dangerous road (*awan sarimpung*), given a reward in the form of various kinds of rice, so that it becomes a large road (*awan agung*). Offerings for a shaky bridge (*wong gonggang*) that stretches (*umembat-embat*); *pirata* porridge is called by name. Offerings for a spacious road (*awan alun-alun); pirata* porridge is placed on a coconut shell that is hairy and has eyes.

Offerings for buffalo, tiger, coyote, crow, lion barong and *yaksa; alang-alang* and loose *dukut,* porridge *pirata, kumba* one, (small clay vessel) containing pulp, loose *dukut, alang-alang, kumbaning raga*, four ketupat *lepet*, six *ketipat,* containing chicken egg side dish, rice worth one *kepeng*, containing garlic and ginger side dish, red shrimp paste. Offerings for suspicious, a roll of rice containing bean sprout side dish skewered. Offerings for Sang Garuda, chicken egg, rice sprout, *ebat-ebatan*. Offerings for ants, coconut sugar, one bamboo wrapped in white cloth, containing peacock feathers, goose feathers, silk *petola*, needles, red *kambawan* gems, on bee nest base, covered with nutmeg, *pulungan* rice, garlic-ginger, red shrimp paste, *keluak*, as a chin. Offerings for babies; 108 rice is placed on the tank, filled with *komak* beans, *sinrong* is placed on the cup when and on the cup when the woman, one thread is joined as the stomach, 225 coins as the thinning of the crew.

White silk cloth, thread as the skin of the whole body. A roll of rice, sale *calon, ketupang. brabas, ayung-ayung, gegending* bones, dengdeng liver, raw meat, alir-liran, ginger, onion, red shrimp paste and salt, Offerings for the *nila paksi* (crow). two eggs, raw meat, four colors of rice (red. White, yellow, black), one *kerek* of sugar, one *tukit* of coconut. Offerings for the king's buffalo, *dapdap* tis, loose *dukut.* Offerings for the *gaplong asu*, rolled rice, candidate satay, *gagending* bones. Offerings for the *leki*-feathered duck, a roll of rice, candidate satay, *gagending* bones, *brabas ayung-ayung.* Offerings for the king's buffalo; four colors of rice. Offerings for Wek Siddhamalung, bran, four-colored rice. Offerings for *asu jmprah;* four-colored rice, one roll of rice, *sate calon, tutupang, brabas ayung-ayung*. Offerings for wado kala (*Sanghyang Kala's* subordinates); made quite a lot, *lenga wangi - burat wangi,* fragrant flowers. Offerings for wot *ugal-agil,* four-colored rice. Offerings for *wot gonggang*; four-colored rice. Offerings for sela matakep (closed stone); four-colored rice. banana jati, as a place to hang the liver, *angenan* as the gall, *kawweh sujang*, as a network of its name, *padang lepas,* as a letter material of 125 coins hung with thread, offered to *Sanggar Saksi* or *Sanggar Tawang,* and an offering in the form of money of 125 coins asking for witnesses to all the Gods in *Sanggar Tawang,* to all that is sacred, to all that is lucky, to all *bhuta*. Procedures for paying the vows of the deceased

Offerings: *Adhuking cempaka*, write the name of the deceased, stake it on a banana tree, 1 takil of incense, as a substitute for the person, sacred ceremonies, a set of cloths, 2 *sibuhs* filled with holy water that comes from a spring, kum2man water, as well as preparations for the deceased or the living, then carry out the *pabenben melapur* ceremony to the Gods at the Pura Desa, Puseh, Dalem and at *Sanggar Tawang, Sanggah Kemulan, Mrajepati* as before, accompanied by make-up offerings, go around the stage hall, then go out to the next road to Komilan.

During the ceremony after the offerings are made to Bhatara, Dewa Gana and all the Gods, to *Detya, Denawa, Pisaca, Sampuluh, Dengen,* Wil, all Bhuta, *kumangkang-kumingking, kumatap-kumitip,* everything that makes a sound and breathes, after all have been sacrificed, then redeem a letter of 125 *kepeng* hung with thread, offered to *Sanggar Saksi* or *Sanggar Tawang,* and an offering in the form of money of 125 *kepeng* asking for witnesses to all the Gods in *Sanggar Tawang*, to all that is sacred, to all that is lucky, to all *bhuta,* when all offerings have been given and offerings for spirits, then *masegau, mapapegat* yarn *megat sot* then *sebit* the letter.

Offerings during the Penauran ceremony

Rice containing *sudang taluh* side dish, cold rice containing hollow bone side dish (*balung bolong*), sun-dried rice containing *sidha kaki* side dish, regular rice containing onion-ginger side dish, regular rice containing *sambal bergas* side dish, cold rice containing loft side dish, bande rice containing snail skin (*krotok*) side dish, regular rice containing salt mixed with charcoal side dish and regular rice containing stomach cavity side dish.

Upakara Nyenukin

Ingredients; *blayag, pesor*, steamed snacks, ketupat, young coconut *rujak*, offerings to Bhatara Brahma, red rice and dried shrimp *sate limas.* Offerings to Bhatara Mahadewa, yellow rice with egg yolk side dish. Offerings to *Sedahan Bhatari Durga*, rice containing amel-amel side dish. Rice for *Bedel basang,* side dish is palm sap, rice for Bang Pamali side dish is black chick, rice for Baia Dengen side dish is dried fish, palm sap sate klukuh. Rice for Badak side dish is *salak biji.* Rice for *Budag* side dish is mango and *salak.* Rice for Naga side dish is two eggs. Rice for termites side dish is coconut. Rice for crabs side dish is frog. Rice for eels, sumangah, scorpions, and ndok side dish is frog. Rice for crows side dish is 2 black-feathered chicks. Rice for monkeys side dish is banana. Rice for *Sidamalung* side dish is sugar palm, bran. Many rice (geese). side dish is rice. Rice for *Asu Gaplong* side dish is *gagending* bone. Rice for *Sidhamalung* side dish is *beluluk*, bran. Rice for ants side dish is coconut sugar. Rice for Frogs side dish is bran. Rice for bees, *tabuan*, lions, peacocks, side dishes are sate calon,. Rice for the king's bull, side dishes are *alang-alang*. Rice for the king's buffalo, side dishes are *dapdap tis.* Rice for the king's tiger, side dishes are raw meat. Rice for the porcupine, side dishes are taro, all the rice is 108, it cannot be less or more. As a result, the purpose of carrying out the *pekanawuran* ceremony will not be achieved. If complete as mentioned in this library, the reward is successful in the purpose of *panawuran* and your work is successful. Another treat for Bhatara Gana, all kinds of yoke, 2 combs of *sinameni* bananas, which are not 2 combs of sinameni, the details are; fried banana sapikul (6 pieces), *tumpi sapikul*, sugar cane *sapikul,* jackfruit *sapikul,* durian, mangosteen, *salak, langsat, tatebusan,*

Papegatan Ceremony

All kinds of yoke, *buratwangi, nyahnyah gringsing, kasturi* and lemongrass oil. tumpeng one, 1 duck, 7 satay and candidates each.

Caru Tawur Agung

When the plague and pests are rampant, hold a *pacaruan* in the yard of the bale agung, the details of the *caru* are the same as the offerings in the stage hall, 1 suckling pig, 4 ducks; 1 pepper, 1 suckling, 2 live, 1 uncastrated pig, 10 roasted chickens, black chicken and shaped like a living thing, pigs processed and shaped like a living thing, bang *bungkem* dogs are processed raw in part, their heads are still intact, 45 satay and candidates each, goats are made to look like they are alive according to the neptu, cows are shaped like they are alive, kerbao, *kidang. manjangan*, all formed like beef satay 90 and *calon*, buffalo satay and calon each 40, *gerang gerih*, eggs, *ebat-ebatan babayuhan,* others as the contents of *tembekur* and *pagu*, the number of white *tembekur* 11, black 11, white pagu 11, black 11, *cawu dandan* 11, *cawu tampak* 11, filled with white rice, red, yellow, black, biro, dice, three colors. *Penek* is placed on tamas 9, color and *segara muncar*, *tumpeng agung* 1, offerings for goats 6, for cows 3, for buffalo 5, for pigs 4, for black chickens 5, dog satay and *camatang sisi, rumbah gile* and *amel-amel.*

2.3 The Meaning of the *Ngaben* Ceremony

According to the Lontar Yama Purwwa Tattwa, the meaning of Ngaben is very deep and multifaceted. Here are some important aspects of the meaning of Ngaben:

a. Respect for Ancestors

Ngaben is a form of respect and appreciation for ancestors. This ritual shows gratitude and recognition for their contribution to family and community life. In the Ngaben ceremony according to the Lontar Yama Purwwa Tattwa, respect for ancestors is reflected through a series of rituals rich in symbolism and meaning. This ceremony begins with preparations involving the family, where they prepare the means and infrastructure to honor the deceased spirit (Woodward, 2013). The worship ritual is carried out solemnly, where prayers and mantras are recited to summon the spirits of the ancestors to be present and receive proper respect.

During the procession of lifting the body, the family and community gather to show their love and respect, illustrating how important the deceased figure was in their lives. The cremation of the body is the culmination of the ceremony, where fire is considered a symbol of cleansing and transformation, allowing the soul to move on to a higher realm. After the cremation, a closing ritual is performed to say goodbye, reaffirming gratitude and appreciation for the ancestors who have provided guidance and protection (Smith, 2001). Thus, each element in the Ngaben ceremony not only aims to release the soul, but also reflects the strong bond between the living and the deceased generations, as well as maintaining the legacy of values and traditions that are respected in Balinese society.

b. Release of the Soul

This ceremony serves as a transition process for the soul of the deceased to continue the journey to the next world. Ngaben is considered a means to free the spirit from worldly ties, allowing the soul to achieve peace and salvation. In the Ngaben ceremony according to Lontar Yama Purwwa Tattwa, "release of the soul" is a very sacred and meaningful process. This ceremony begins with mental and spiritual preparation from the family of the deceased, where they perform puja and prayers to summon the spirit to be present at the ceremony. After the body is cleaned and decorated, the process of lifting the body is carried out with great respect, involving family members and the community who participate (Kunkler, 2011).

The release of the soul reaches its peak when the body is burned. In this tradition, fire is considered a symbol of transformation and cleansing, which helps release the soul from worldly ties and brings the spirit to a higher realm. As the fire burns, the family recites mantras and prayers, accompanying the soul so that it can achieve peace and freedom from the cycle of reincarnation (Wirawati, 2020). This burning process is not only about the physical, but also a deep spiritual moment, where the spirit is expected to overcome all karma and sins that may be binding it.

After the burning, the ashes of the body are usually scattered in a sacred place, such as a river or sea, as a final symbol of release and return to nature. Thus, the entire series of Ngaben ceremonies serve as a means to ensure that the soul of the deceased can continue its spiritual journey peacefully, leaving the mortal world with great respect and affection from the bereaved.

c. Harmony with Nature

Ngaben reflects the close relationship between humans, nature, and the spiritual world. Through this ritual, the community tries to maintain a balance between the three elements, which are considered crucial for the common welfare. In the Ngaben ceremony according to Lontar Yama Purwwa Tattwa, "harmony with nature" is a very important concept, reflecting the close relationship between humans, nature, and the spiritual world (Hefner, 1998). During the ceremony, various elements of nature are integrated into the ritual, depicting respect for the environment and the existence of other living things.

One way this harmony is manifested is through the use of natural materials in the ceremony, such as flowers, leaves, and incense, all of which are considered to have spiritual power. When the body is burned, fire is considered an element that can unite the physical and spiritual worlds, and in the process, fire utilizes organic materials from nature to transform the physical form into spiritual energy. In addition, when the ashes of the body are scattered, it is usually done in sacred places such as rivers or the sea (Cederroth, 1995). This action symbolizes the return of the soul to nature and creates a harmonious cycle of life. By doing this, the Balinese people show their gratitude and respect for nature as the source of life, which supports their existence.

The Ngaben ceremony also involves the community gathering to celebrate the life of the deceased and create a sense of togetherness. This creates positive social interactions, which in turn support balance in society and the surrounding environment. Thus, Ngaben is not just a funeral ritual, but also a way to celebrate and maintain a harmonious relationship with nature, which is an integral part of the Balinese people's beliefs and spiritual practices.

d. Cultural Identity

This ceremony is an integral part of Balinese culture, creating a sense of togetherness and solidarity in society. Through Ngaben, cultural values and traditions are preserved and passed down from generation to generation. In the Ngaben ceremony according to Lontar Yama Purwwa Tattwa, "cultural identity" is very visible through various aspects contained in the ritual. This ceremony is not just a funeral process, but also a statement of the values, traditions, and beliefs that are upheld by the Balinese people (McPhee, 1993).

Ngaben reflects a rich cultural heritage, where every element, from the traditional clothing worn by the family to the “bade” structure used to transport the body, has a deep symbolic meaning. This shows how the Balinese people value tradition and preserve it through each generation. During the ceremony, the community gathers to provide moral and emotional support to the bereaved family. The presence of the community in this ceremony emphasizes the importance of solidarity and a sense of togetherness, which are integral parts of Balinese cultural identity (Firth, 1973). This ritual is also a moment to remember and celebrate the life of the deceased, where values such as respect, love, and sacrifice are expressed collectively.

In addition, Ngaben contains philosophical teachings that strengthen the community's understanding of the cycle of life and death. Through this ritual, the community not only maintains tradition, but also strengthens the spiritual and cultural identity that distinguishes them from other cultures. Thus, the Ngaben ceremony becomes a symbol of the rich Balinese cultural identity, creating a deep connection between the living generation and their ancestors, and maintaining the continuity of the values that have been inherited.

e. Spiritual Education

The Lontar Yama Purwwa Tattwa contains teachings that provide an understanding of the cycle of life and death, as well as the role of the individual in a broader context. Ngaben is a means to educate the community about spirituality and ethics. In the Ngaben ceremony according to the Lontar Yama Purwwa Tattwa, "spiritual education" plays a significant role in guiding the Balinese people to understand the meaning of life and death. This ceremony is not just a funeral ritual, but also a means to educate members of the community about the spiritual values and philosophy that underlie their traditions (Picard, 1996).

During the Ngaben ceremony, families and communities perform puja and recite mantras that contain teachings about the cycle of life, reincarnation, and the relationship between the living and the dead. This process provides an opportunity for individuals to reflect on the purpose of life and the journey of the soul, and how their actions in this world affect the next life.

This ritual also teaches the importance of respecting ancestors and acknowledging the spiritual heritage that has been left behind. By involving the younger generation in the ceremony, this knowledge and values are transmitted directly, ensuring that traditions and teachings remain alive in the community. In addition, Ngaben invites the community to understand and accept death as part of the natural cycle of life (Sutrisno, 2018). Through this experience, individuals are expected to develop a wise and calm attitude towards loss, reduce the fear of death, and encourage them to live meaningfully.

Thus, the Ngaben ceremony functions as a profound spiritual education, equipping the community with knowledge and understanding of life, death, and the relationship between humans and nature and the spiritual world, while strengthening a sense of

identity and community. Overall, Ngaben has a complex meaning, touching on spiritual, social, and cultural aspects in Balinese society, making it a very important and respected ritual.

III. Conclusion

The ngaben ceremony and ritual in Lontar Yama Purwa tatwa include elements of the ceremony in the *pitra yadnya* ceremony, *sawa wedana* ceremony, redemption ceremony, *sawa prenawa* ceremony, redemption ceremony, ceremony for mother earth, vow payment ceremony, *nyenukin* ceremony, *mepenauran* ceremony, *mapepegata*n ceremony, *mecaru* ceremony. These ceremonies and rituals must not be lacking because they are symbols of human organs. If these provisions are not heeded, it will be dangerous for the family/descendants, the spirit of the deceased and the *muput/sulinggih.*

This study shows that this ritual has a complex and multifaceted meaning in the cultural and spiritual context of Balinese society. Ngaben is not just a burial process, but also a form of deep respect for ancestors, spiritual cleansing for the soul of the deceased, and an effort to maintain harmony with nature. Through the implementation of this ceremony, the community can strengthen cultural identity and pass on spiritual values to future generations. In addition, Ngaben serves as a spiritual education that helps individuals understand the cycle of life and death, as well as fostering a sense of togetherness and solidarity within the community. Thus, the Ngaben ceremony is recognized as a vital element in Balinese tradition that not only emphasizes the ritual aspect, but also plays an important role in strengthening social and spiritual relationships in society.

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