

Ngusabha Kalesan Ceremony in Abadi Village Abang District, Karangasem

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Abstract: *This research focuses on the Ngusabha Kalesan Ceremony in Abadi Village, Abang District, Karangasem Regency. The aim of the research is to document and analyze the historical, religious and cultural aspects of the ceremony. Research methods involve observation, interviews, and content analysis of primary and secondary sources. The research results reveal that the Ngusabha Kalesan Ceremony has a central role in maintaining the cultural identity of the local community. This ceremony not only reflects local wisdom values, but is also an important vehicle for social interaction and community solidarity. In the context of Karangasem Regency, this ceremony is an integral part of cultural heritage that needs to be preserved. This study contributes to further understanding of religious and cultural practices in Indonesia, especially in the context of traditional ceremonies in the Karangasem area. The implications of this research can help in efforts to preserve and develop local cultural heritage, as well as strengthen the sense of identity and togetherness among the residents of Abadi Village.*

Keywords: Ceremony, Ngusaba Kalesan, disaster

I. Introduction

The location of Ababi Village is at the foot of Mount Agung with a height of 573 meters above sea level, approximately 3.5 kilometers from the city of Abang District, while from Amlapura City it is 7 kilometers, and to Denpasar City it is 79 kilometers to the Southwest, which can be reached by Using motorized vehicles via fairly good roads to the surrounding villages, sub-district capitals, district capitals and provincial capitals has run smoothly supported by adequate roads and transportation facilities.

The implementation of the Ngusabha Kalesan ceremony has been carried out from generation to generation based on mythology in Ababi Village. It is said that around the XI century Ababi Village was hit by drought, rampant disease outbreaks and crop failures. After the Ngusabha Kalesan ceremony was carried out, conditions returned to normal, the land became fertile again, and agricultural results were encouraging. Since then, the Ngusabha Kalesan ceremony has been carried out regularly twice a year, namely at Kajeng before Tilem Kepitu, in January AD and Tilem Kaulu every February AD. In January and February according to the Gregorian calendar, people usually face a lean season. It appears that food supplies are starting to run low, the wind is starting to blow hard, most of the rice fields are flooded due to flooding which results in crop failure, as well as other disease outbreaks.

The Ngusabha Kalesan ceremony was held at Pura Kedaron/Ulun Suwi in connection with pest outbreaks, and at Pura Dalem in Ababi Village, in connection with disease outbreaks it was fitting that the Ngusabha Kalesan ceremony was held at Pura Kedaron and Pura Dalem. This ceremony is an embodiment of the *yadnya* to pray to Dewi Sri who is the power or magic of God Vishnu as the guardian God, protector who is the source of prosperity and fertility and as the God of rice. Likewise, ask the Goddess Durga/Uma, who is the magical power of Lord Shiva, to neutralize all forms of disease (languishing) of agricultural plants, to expel evil spirits that influence humans. Therefore, the people of Ababi Village always hold this ceremony to prevent crop failure and avoid chaos.

By carrying out this ceremony, there will be no disaster (outbreak of disease) which will cause misery and no crop failure, and chaos will be avoided. by carrying out this ceremony there will be no disaster (disease outbreak) which will cause misery and no suffering for every creature on this earth. The Ngusabha Kalesan ceremony aims to ask for protection, safety and fertility as well as neutralizing the negative forces of *bhuta kala*, which always disturb human life so that it turns into helping human survival, and aims to throw all misery/laziness/dirt into the sea/river so that Dewa Baruna can rule. The sea changes the night conditions to become holy. In this way, it is hoped that humankind will be in harmony in the harmony of *Bhuana Agung* (macrocosm) and *Bhuwana Alit* (microcosm).

The Ngusabha Kalesan ceremony is classified as a *Dewa Yadnya* as well as a *Bhuta Yadnya*. It is said to be part of Dewa Yadnya because the ceremonies and ceremonies are addressed to the Gods and Goddesses as manifestations of God who are believed to be able to influence and regulate the movement of life in this world. Meanwhile, it is said to be *Bhuta Yadnya* because the Ngusabha Kalesan ceremony also has the aim of cleansing nature and its contents from the influence of negative forces, which arise from disharmony between each of the *Panca Mahabhuta* elements (*Prtivi, Apah Teja, Bayu, Akasa*) which form the basis of this universe.

The Ngusabha Kalesan ceremony is very rare and unique, because in this ceremony the main facility offered must be *kalesan*, namely a package containing rice and other preparations (Balinese *lawar*). According to the people of Ababi Village, Kalesan is a symbol of Amertha. Another unique thing is that apart from using the *kalesan* facility, in the ceremony there must be a *nyelampar* offering, namely an offering which is made from swinging which is obtained by throwing, *maceciren* means selecting the calf that will be used as a ceremonial facility, *mejurag* means fighting over the *kalesan*. These offerings are what differentiate the Ngusabha Kalesan ceremony from other *ngusabha* held in Ababi Village.

Research Methods

The specific aim to be achieved in this research is to answer the three problems that have been formulated, namely: a) to find out more clearly about the form of the Ngusabha Kalesan ceremony, b) to find out the function of the Ngusabha Kalesan ceremony and c) to find out the meaning contained in Ngusabha Kalesan ceremony. In general, this research aims to provide a clearer understanding of the Ngusabha Kalesan ceremony. The theories used in dissecting research problems are structural functional theory, symbolic interactionism theory and symbol theory. This research model is qualitative research using theological, sociological and hermeneutic approaches. Types and sources of data, namely primary data sourced from the field and secondary data sourced from literature that is relevant to the problem being studied. Data was collected using observation methods, interview methods and documentation, then the data was analyzed using qualitative descriptive techniques.

II. Discussion

The Ngusabha Kalesan ceremony is held twice a year, led by the Stakeholder, namely Jro Mangku Nyoman Tartar. The costs for the Ngusabha Kalesan ceremony were prepared by the people of Ababi Village, self-help krama Subak, as well as from the profits of the temple which covers approximately one hectare of rice fields located in Subak Gunung as well as punia funds from the *pemedek* (interview with I Nyoman Subrata, 27 January 2006).

In the implementation of *yadnya* there are three important elements known as *tri manggalaning yadnya*, namely: 1) the *Yajamana* (the person who performs the ceremony), 2) the *Mancaghra* (*sarati* or artisan offering) namely the artisan offering the task of making or organizing and making all forms of *upakara* types that will be offered as *sraddha* in the ceremony being carried out, 3) *pemuput*, as the leader of the ceremony from preparation to completion, (interview with Jro Mangku Nyoman Tartar, 28 January 2006).

Every ceremony is carried out, in order for it to be successful and successful in accordance with the purpose of its implementation, the three elements mentioned above must be integrated, work together well, meaning the person who makes or organizes and produces all the forms of offering that will be offered and *sraddha* in the ceremony. carried out, 3) *Pemangku pemuput*, as leader of the ceremony from preparation to completion, (interview with Jro Mangku Nyoman Tartar, 28 January 2006).

Every ceremony is carried out, in order for it to be successful and successful in accordance with the purpose of its implementation, the three elements mentioned above must be integrated, work together well, meaning that the person who makes the offerings must be in accordance with what is expected by the person carrying out the offering, as well as the person who leads the ceremony (stakeholder) in accordance with the offerings prepared by the *Sarati* (offering artisan). These three elements are interconnected and cannot operate independently according to the wishes of their hearts.

2.1 Stages of the Ngusabha Kalesan Ceremony

In essence, the Ngusabha Kalesan ceremony in Ababi Abang Village, Karangasem consists of six stages. Namely (1) preparatory stage or initial stage, (2) Nyelampar, (3) Macciren, (4) Masalaran, (5) Puncak Karya, (6) Nyepi Lanang Wadon. Next, each stage is described systematically as follows:

1. Preparation Stages

The preparation stages in carrying out the Ngusabha Kalesan ceremony in Ababi Abang Village, Karangasem consist of several activities, namely *nyamuh*, *majejahitan* activities, *matanding* activities, *maresik* activities, and *wastra* installation activities.

Nyamuh Activities

The *nyamuh* activity is the initial activity in the Ngusabha Kalesan ceremony. The *nyamuh* activity is the activity of making *pepecikan* snacks which are often called *sasamuhan* snacks. The place to make it is at Puseh Temple. The *nyamuh* activity was carried out five days before the Ngusabha Kalesan ceremony. This *sasamuhan* snack for holy offerings is made from rice flour mixed with a little sticky rice flour, so it is easy to shape and then kneaded with a little water. Then shape it with your hands and make various kinds of sacred snacks. Meanwhile, there are two colors used in this dough, namely white and yellow, with white holy snacks, namely: *keberber*, *candigara*, *kuluban*, *tibubuan*, *kekupa*, *clams*, *getahsigapa*. Meanwhile, snacks made in yellow include: *keberber plain*, *keberber mesari*, *candigara*, *kuluban tibubuan*. For holy *penangkeb*, *Matikuning*, *Matiputih*, *Jempiring*, *Kelongkang*, *Simbar*, *Bungantemu*, *Kelongkang* and *Saraswati* snacks are made. Apart from serving sacred snacks, it also makes snacks popular. *Bebangkit* snacks consist of 20 types of snacks, namely: *lebongkot*, *lobeng luih*, *marga*, *pepek*, *lawangan*, taro, sweet potato *sikep*, *Bagia*, *peras*, *penyeneng*, *kemulan*, *taksu*, *sugih mengkoh*, *sugih metajuh*, *suci ayu*, *Bulan*, *Matanai*, *tadah* and *lemah leman*. Meanwhile, the number of snacks for *pulagembal* is that the basic number of *pulegembal* consists of 33 types, 21 types of trees, and 12 types of *penangkeb* (Interview with I Wayan Nyeri, 26 January 2006).

The offerings (*sajen*) *matur piuning* used in *nyamuh* activities include: *daksina*, *peras ajuman*, *tipat kelanan* and equipped with a chain which is placed in one of the places in the form of a bowl also complete with *sesari*. The offering was addressed to Ida Sang Hyang Widhi Wasa, as a means of requesting that the making of *Samuh* snacks go smoothly and no one would be forgotten. In this preparation stage, the men also look for *reramon*, peel coconuts and make *tetaring*, *penjor* and so on (interview with I Gede Nesa, 27 January 2006).

Majejahitan Activities

The *majejahitan* activities are carried out by the wife's wife, Sarati and other fathers, which are carried out three days before the Ngusabha Kalesan ceremony takes place at Puseh Temple. *Majejahitan* is making certain forms of stitching from materials such as coconut palm, palm fruit and other leaves by stringing them together. The forms of stitching made are *taledan*, *celemik*, *tamas*, *taledan pasucian*, *taledan sesayut*, *bedongan daksina*, *ceper danan*, *peras*, *sayut*, *tulung*, *lis*, *penyeneng*, *pebuhu*, *sampian peras*, *sampian tumpeng*, *kulit peras*, *kepetan*, *tulung*, *sampian penjor*, *chili* and so on. Apart from that, *majejahitan* also makes offerings for the Ngusabha Kalesan ceremony in the form of *canang*.

This activity is the initial stage for arranging, making and completing all types of offerings or ceremonies that are needed to be offered later at the peak of the work. This *majejahitan* activity is carried out at Puseh Temple by the father and wife who are guided by the Sarati to make offerings. The type of *canang* required for the Ngusabha Kalesan ceremony is completely made during *majejahitan* activities. At that time, the *majejahitan* no longer offered offerings, because it was considered enough to do just one time during the mosquito activity. This *majejahitan* activity is also a form of offering from the krama together with other devotees, because the preparation for making the offerings required if understood in the implementation of the ceremony is the practice of three aspects, namely bhakti, karma and *jnana marga*. In connection with religious ceremonies, the three paths melt into one, this is due to devotion to Ida Sang Hyang Widhi.

The ceremony is carried out with full devotion and sincerity, in carrying it out the father sacrifices energy, money and time, all of this is done with full sincerity, because the main basis for the offering is a pure heart and love for others. Through *majejahitan* activities as a form of *yadnya* too, if it is based on a sincere and silent heart to do *majejahitan*. When sewing is carried out by the father, it is done in a sincere manner without any feelings of sadness, annoyance or quarrel between the fathers.

Matanding Activities

The next activity is *matanding*, also held at Puseh Temple, a day of the Ngusabha Kalesan ceremony which is carried out by the wife's wife, the Sarati (*banten* artisan) and also the male father to help look for equipment from the prayer offerings, *caru* and others, because they are needed. the equipment is made by male fathers, such as: *bungkak nyuh gading*, *kisa*, *sengkui*, *klatkat ancak* and so on. *Matanding* is the activity of making offerings by arranging or arranging stitches, flowers, rice, snacks, fruit, meat, nuts, according to their type and use.

The *matanding* activity is a very important activity to prepare all the necessary offerings that will be offered at the peak of the Ngusabha Kalesan ceremony. The implementation of *matanding* is carried out by the bandar or bandar artisans together with other fathers, as an activity of arranging, sorting, grouping in an orderly and complete manner all the required counterpoints, according to the type of *sorohan* and the type of match.

Mareresik/ Ngayah activities

The *mareresik* activity was carried out the day before the peak of the work carried out by male fathers, namely the sweeping around Kedaton/ Ulun Suwi Temple and Dalem Temple. In order to maintain cleanliness and purity during the ceremony, the *mareresik* activity is carried out with full sincerity and sincerity, with the aim being that the ceremony will be more solemn, quiet and solemn. Before the peak of the work takes place, the worshipers must carry out the *nyapuh* activity in mutual cooperation. This activity is intended to create a clean, beautiful, comfortable, beautiful atmosphere, so that during prayer it will be solemn and calm. To maintain cleanliness and holiness during the ceremony, the *mareresik* activity is carried out with full sincerity and sincerity, with the aim of making the ceremony more solemn, quiet and solemn.

The activity of putting on the most sophisticated clothing or wastra

Before installing the *wastra*, it is preceded by *matur piuning* before Ida Sang Hyang Widhi in Her manifestation as Dewi Sri and Dewi Uma by the regent with the means of offering *pejati* which consists of: *daksina*, *peras*, *ajuman*, *ketipat kelanan*, *canang sari*, *canang pasucian* and *segehan*. The activity of putting on *wastra* is a very important thing, this is a characteristic that at Ulun Suwi and Dalem Temples a ceremony is held/held. Every shrine or sacred building has its own *wastra*. All the vernacular *wastra* are installed according to the *palinggih*. The activity of installing the *palinggih* clothing or *wastra* is carried out by the father or *pangempon aci*, the day before the peak of the work. All types of *wastra* that are installed are the most sophisticated clothing that has been specifically prepared to be worn at Kedaton/Ulun Suwi Temple and Dalem Temple only. The most sophisticated clothing is not allowed to be placed carelessly. So, the most sophisticated clothing is stored specifically in a storage area in the temple complex, when finished wearing it, it is then put back in its original place (interview with Jro Mangku Ketut Santika, 26 February 2006).

2. Stages of Nyelampar

Nyelampar is an activity of looking for chickens by throwing chickens that are wandering on the street. This implementation was carried out in the morning, exactly four days before the peak of the work, which was carried out at Kedaton/Ulun Suwi Temple and Dalem Temple. With the following procedure: Krama Desa/Pangempon walks along the road in the Ababi Village area to get a chicken spread. If one of the krama/ *pangempon* gets a chicken, then the chicken is taken to Puseh Temple to be handed over to the

kelian pangemong aci, at the same time the gong (kulkul) at Puseh Temple sounds as a sign that the *nyelampar* activity is over, meaning one of the *pangemong aci* is gone. get a flying chicken, if someone gets a chicken after the clapper sounds then the chicken must be released again.



Photo 1
Throwing chickens on the road

The chicken in this case is a symbol of the rajas (active) nature which is characterized by being quarrelsome, doing whatever one wants without paying attention to and ignoring other people, being driven by sheer lust, unable to differentiate between good and bad. Since birth, humans have a character trait called the Tri Guna which consists of *satvam*, *rajas*, and *tamas*. These three *gunas* are present in all people, but their intensity varies, the separation of these three *gunas* will not occur, because then there will be no movement whatsoever in humans. This means the loss of human existence and everything stops in nothingness. The appearance of the *gunas* will appear in each person's character, because all a person's works and actions are ultimately a realization and collaboration of these three *gunas* (Sura, 1986: 7). Furthermore, in the book *Wrahaspatitattwa* it is explained as follows:

I kang Citta mahangan mawa, yeka Sattwa ngaranya

I kang madres molah, yeka Rajah ngaranya

I kang abwat petent, yeka tamah ngaranya

(Sura, 1985: 6)

From the book *Wrahaspatitattwa* mentioned above, it can be explained that the nature of rajas, *tamas* must be controlled to achieve the nature of *sattvam*. The chicken in the context of slinging is a symbol of the nature of rajas, *tamas* rajas, *tamas* which must be minimized. So *nyelampar* is to minimize the characteristics symbolized by the chicken, namely the nature of *rajas* and *tamas* so that the characteristics of the manners of Ababi Village are more dominantly dominated by the tendency towards the nature of *sattvam* as a quality of religious life in the social order of manners of Ababi Village. The chicken that was caught is slaughtered, its blood is taken using a coconut shell mat (*kau-kau*) placed in *Sangah Kliwon*.



Photo 2.
Shows the results of the throw

Sanggah Kliwon is made from triangular shaped klatkat (*bucu telu*), spoken at every T-junction and intersection in the Ababi Village area. At the T-junction it is presented to the *Catur Warna* and at the intersection it is presented to the *Sapu Jagat*, and it is planted in front of all the temples that are the *emponan* of Ababi Village, including Pura Rajapati, Pura Ayu, Pura Beji, Pura Ratu Pande, Pura Kedaton, Pura Sang Sega, Melanting Temple, Pesucian Temple, Gedong Jro Ketut Temple, Dalem Temple, Village Temple, Puseh Temple. If the Sanggah Kliwon has been installed, it is a sign that it is approaching the Ngusabha Kalesan ceremony in Ababi Village, so that the community can prepare themselves as early as possible to welcome the ceremony, both in material preparation and personal readiness, because in preparing for a ceremony there are obligations that must be carried out by Hindus.

3. Maceciren Stages

Maceciren is selecting the calf (*godel*) which will be used as a means for the Ngusabha Kalesan ceremony, with the following procedure: after *nyelampar*, the village manners which have calving cows, are coordinated by the village manners at Jaba Puseh Temple. *Pangemong aci* then selects the calves that have not been explored to look for "*godel pagorsi*" with red characteristics (*ules*) with *suwer* (*usuhan*) on the forehead and white ankle tips.



Photo 3
Selecting calves

After this characteristic was found in one of the calves (*godel*), the *aci pengemong* held discussions with the owner of the calf (*godel*) about his agreement on whether to offer or sell it to the *aci pangemong*. After an agreement was reached, all the cows were

returned to their owners. The calf (*godel*) which was chosen as a means for the Ngusabha Kalesan ceremony was ordered to be taken home and brought back to Jaba Pura Puseh the day before the Ngusabha Kalesan ceremony was held (interview with Jro Mangku Buda, 24 January 2006).

4. Mesalaran Stages

Mesalaran is looking for *salaran*, namely everything sold in the market that can be used as a means of *upakara* in carrying out the Ngusabha Kalesan ceremony. For the Ngusabha Kalesan ceremony at Pura Kedaton, the *mesalaran* is carried out when the pasha approaches *Tilem Kapitu* and for the Ngusabha Kalesan ceremony at Pura Dalem it is held when the pasha approaches *Tilem Kaulu*. *Mesalaran* is held during pasha time because it coincides with market day at the Ababi Village market. Pangemong aci enters the market, looking for everything that is sold in the market (*isin peken*) at the same time as all the traders voluntarily offer their wares for the Ngusabha Kalesan ceremony. Traders believe that if they can offer their wares, one day their fortune will increase. As for the merchandise offered, such as rice, spices, nuts and fruit (*phala bungkah*, *phala gantung*) then the *salaran* is taken to Puseh Temple for offering facilities, (interview with Jro Mangku Wayan Buda, 26 January 2006).

5. Culminating Stages of Work at the Peak of the Ceremony

Preparing the facilities and infrastructure for the Ngusabha Kalesan ceremony which is held in Kajeng before *Tilem Kapitu*, January of the year AD and *Tilem Kaulu* every February of the year AD, carried out when the sun is about to set (in the afternoon), several stages of the ceremony are carried out including:

1. Jro Mangku Nganteb Stages. At this stage, Jro Mangku pronounces *sehe*.
2. Stages of *Ngelukat* offering. The gathering of offerings by the stakeholders started with the offerings that were *mungguh* at Sanggar Agung, the offerings that were *mungguh ring arep* Jro Mangku, the offerings that were *mungguh* ring Pasamuhan, the offerings that were *mungguh* ring Gedong, the offerings that were offered or brought by the people.
3. *Mejurag* Stages. The *mejurag* stage is the stage of fighting over *kalesan-kalesan* which contains rice and processed Balinese *lawar* as a result of the struggle brought by each of the Ababi Village krama, some of which is eaten and some of which is spread in the paddy fields, fields and houses.
4. *Macaru* Stages. The level of *caru* used is *caru* which uses *godel pegorsi* animals, *anjing bang bungkem*, pigs and black chickens (*siap selem*). The purpose of *macaru* is to ask Sang Hyang Widhi Wasa, so that humans in their lives will be blessed with calm, in the form of harmony between *bhuwana agung* and *bhuwana alit*. The *caru banten* which is used as a means after it has been offered is then given to the *bhuta kala* as "profit" which is a reward to be enjoyed so that they quickly leave the place that has been disturbed and return to their origin (Arwati, 1992: 16-17).
5. Stages of the *Pakelem* Ceremony. The *Pakelem* ceremony is one part of the *Bhuta Yadnya* ceremony. *Mekelem* comes from the word "*kelem*" (Balinese) which means to sink, getting the prefix 'ma' to *makelem* meaning to drown. The *mekelem* ceremony is carried out in two places, namely in the water and in the mountains (Arwati, 2001: 7). Meanwhile, the Ngusabha Kalesan ceremony is held in water (Belegondang River). *Pakelem* ceremony facilities in the form of animals, agricultural products in the form of *phala gantung*, *phala bungkah*, *panca dhatu* and others are purified first. The *mapekelem* means the ties are removed, then the ceremony is performed using the *mantra/sehe* method, then paraded around the place where the ceremony is being held three times to the left. After all the *Pakelem* ceremonies have been completed by offering mantras/prayers, the *Pakelem* ceremony is ready to be carried out. *Pakelem* is performed by my uncle using Jukung Kloping and accompanied by the sacred song *Bhuta Yadnya*.
6. Stages of prayer with Nunas Tirtha and Bija. Group prayers (see picture no. 6) are held in the courtyard of Ulun Suwi Temple and Dalem Temple. Since 1960, group worship begins with Puja Tri Sandhya, then continues with *kramaning* worship, in the following order: first the *puyung* prayer as *utpetining* worship. Then proceed with the second prayer, namely worship using flowers addressed to Hyang Shiva Raditya, then the third prayer addressed to Hyang Ista Dewata using flowers/*kwangen*, the fourth prayer worshipping God as the giver of gifts using *kwangen*. Next, the fifth prayer, worship to Ida Sang Hyang Widhi Wasa as a testimony of *caru*, hands are placed on the tip of the nose and then worship with empty hands in front of Hyang Widhi to convey gratitude. Next nunas tirtha and bija.
7. Stages of Saying Goodbye. At the stage of saying goodbye, the village manners (*pemedek*) return to their respective homes and a series of events are *disineb*.



Photo 4

Stage of fighting over *kalesan* containing food

6. Stages of Nyepi Lanang Wadon

After the Ngusabha Kalesan ceremony ended, the next day the seclusion of *Lanang Wadon (Luh Muani)* was held. *Nyepi Luh* is also called *Nyepi Wadon* because it is intended for women. The ceremony begins with a ceremony at Pura Kedaton/Ulun Suwi which is held every Kajeng before *Tilem Kepitu*, in January AD, the next day *Nyepi Wadon* is held, namely the solitude or cessation of all activities for the manners of wives (women) in Ababi Village. Therefore, all activities during *Nyepi Luh* are completely taken over by the *lanang* (men) manners. Meanwhile, during *Nyepi Lanang (muani)* which begins with the Ngusabha Kalesan ceremony at Pura Dalem which is held on *Tilem Kaulu* every February, the following day *Nyepi Lanang (muani)* is held, all men's activities are taken by women. In fact, the implementation of *Nyepi Luh Muani* is a religious activity carried out by the people of Ababi Village as an effort to control themselves against bad qualities in an effort to realize life goals, so that better qualities can be realized in an effort to purify *Bhuana Agung* and *Bhuana Alit* or nature. macrocosm and microcosm, then the common goal is achieved, namely spiritual and physical prosperity and happiness.

2.2 Functions of the Ngusabha Kalesan Ceremony

Each ceremony has a function as a form of devotion towards Ida Sang Hyang Widhi Wasa. Whatever is done at the beginning and peak of the work, everything used in the Ngusabha Kalesan ceremony is full of symbols and has a function according to its place. This was confirmed by Jro Mangku Nyoman Tartar, (interview, 28 January 2006), that each of these ceremonies functions as follows:

1) The initial stage, every time a ceremony is carried out is preceded by initial preparations, namely regarding the equipment/materials that can later be used during the ceremony. Preparations for the initial stage of the Ngusabha Kalesan ceremony are carried out five days before the peak ceremony, this stage is preceded by the preparation, announcement or *piuning* stage, by offering *pejati* offerings which serve as a request (asking for permission) to God and His messengers that the Ababi Village manners carry out the Ngusabha Kalesan ceremony. 2) *Nyelampar* serves as a sign that the Ngusabha Kalesan ceremony will be held in the near future. 3) *Maceciren* and *mesalaran* function as complementary ceremonial facilities. 4) The peak stage of Karya functions as a sign or sincerity that the Ngusabha Kalesan ceremony is being held so that he is asked to be able to witness the proceedings from the beginning to the end of the ceremony.

5) Jro Mangku hangs out. At the peak of the Ngusabha Kalesan ceremony Jro Mangku *nganteb* functions as a link between the people and God, through the Jro Mangku mantra it is believed to be able to convey prayers, hopes, and apologies to God for Ababi Village customs, 6) *Ngelukat Banten*, the neatly arranged burdens still have to be wound, *Penglukatan* functions to purify the offerings in a nutshell, the offerings offered must not be "tired"/dirty. 7) *Mejurag* functions to fight over *kalesan* to get *Amertha*. 8) *Macaru* functions as a "*labahan*"/wages given to the *bhuta kala* so that they do not interfere with the ceremonies and traditional life of Ababi Village. Apart from that, the *bhuta kala*, *Labahan* are given as a balance to the *Dewa Yadnya*, the Gods are offered, so the *bhuta* as companions to the Gods should also be given.

9) *Mapekelem*, functions as a languishing neutralizer. All the *pakelem* facilities were floated into the river and offered to Dewa Baruna, asking him to grant the welfare of mankind and to give those who were suffering their "favorite" *phala bungkah*, *phala gantung* so that they would no longer go ashore disturbing the peaceful manners of Ababi Village. 10) Prayers (*Muspa*), *Nunas*

tirtha and *bija*, *muspa* function to connect oneself to God and His manifestations. *Nunas tirtha* and *Bija* function as symbols of the grace bestowed by God on the manners of Ababi Village. 10) Saying goodbye, serves as a sign that the Ngusabha Kalesan ceremony has finished. God who was worshiped in the form of deities (immanent) is now returned to form (transcendent), as implied in the fifth verse of Panca Sembah "*Om Dewa Sukma Parama Acintya Ya Namah Swaha*". 11) *Nyepi Lanang Wadon* (Luh Muani) functions as a reality of religious awareness in an effort to realize the goals of Hinduism. Apart from the function of the activities for each stage of the Ngusabha Kalesan ceremony, there is a complementary activity, namely the hymn. The gong functions as a means of awakening the religious emotions of Ababi Village manners, as well as adding to the "sacredness" of the Ngusabha Kalesan ceremony.

Function as a means of social integration

The Ngusabha Kalesan ceremony functions as a means of social integration in an effort to fulfill and maintain the social structure of society. Social integration (community integration) is the cooperation of all members of society, starting from individuals, families, institutions and society as a whole, which results in the coming together of a consensus of values, which are equally upheld (Ahmadi, 1991: 292). In social integration, there is accommodation, assimilation and a reduction in prejudice among members of society as a whole. Community integration will be realized if we are able to control the prejudices that exist in society so that there is no conflict, domination, there are not many systems that do not complement each other and integration occurs without coercion.

In social and religious life, social integration is very important, especially in the Ngusabha Kalesan ceremony in Ababi Village. Social integration is expected by members of the Ababi Village community to be realized in the form of mutual cooperation, which is a cultural value system that is very basic (ingrained in the flesh) in the life of the Indonesian nation so that it is difficult to experience changes/shifts in a relatively short time. *Gotong Royong* is a form of cooperation that is based on solidarity/tolerance, a sense of love, a sense of mutual belonging and so on, so that a harmonious, compatible, harmonious and sustainable life can be created. Mutual cooperation which is developed in Bali, especially in Ababi Village, is manifested in the form of *ngopin* (mutual cooperation to help others in carrying out their *yadnya*), *ngayah* (mutual cooperation carried out in temples, Pamerajan), *matulung* (helping others if they are in trouble), *ngerombo* (participate in helping other people's work so that it is lighter and more quickly completed).

The above forms of mutual cooperation can be realized if each resident is in harmony with each other. According to Frans Magnis Suseno, (1998: 390) the principle of harmony aims to observe society in a harmonious state. *Rukun* means being in a state of harmony, harmony, balance and peace without disputes and contradictions, united with the intention of helping each other. A harmonious state exists where all parties are in a calm atmosphere and agree with each other. Harmony is an ideal state that is expected to be maintained in all social relations, in the family, in the neighborhood, in society and so on. Even though people are generally able to meet their own needs or their needs for food and goods, they must also carry out social integration/social relations with others. They must cooperate among themselves to maintain order, help each other so that a sense of security and harmony in life can be realized (Wolf, 1985: 9). The opinion above is relevant to Brown's opinion in structural functional theory which states that in human life there are special social relationships that form a society that can live in harmony, so there must be sentiment in the souls of its citizens to behave in accordance with the needs of society. This sentiment is generated in the minds of individuals as members of society due to the influence of life in society (Koentjaraningrat, 1980: 172: 184).

In Ababi Village, the concept of mutual cooperation and harmony are basic values in the social integration process, all of which are stated in the Ngusabha Kalesan ceremony. First of all, social integration occurs when the "*marep* village krama" (*cacak suwinih*) holds a meeting to discuss the implementation of the Ngusabha Kalesan ceremony which is followed by the distribution of tasks to each village krama and prajuru (*pangempon aci*). In the division of tasks, everyone accepts each other. Apart from that, the distribution of dues and ceremonies imposed on "*marep* village manners" (*cacak suwinih*), everything went smoothly without any problems, because there was honesty on the part of the management and those in charge. At each stage of the ceremony, the management immediately meets and announces to the "*marep* village manners" about financial accountability. The size of the funds spent by the "Krama Desa Marep" for ceremonial funds depends on the number of rice fields they own.

Social integration can also be seen when "*marep* village manners" prepare ceremonial facilities, such as making Balinese *lawar* preparations and *kalesan-kalesan*. They seem to work together carefree, calm and without conflict. The situation at work is full of peace, while working they have time to laugh, tell stories and so on. The atmosphere of harmony and togetherness in the Ngusabha Kalesan ceremony can also be seen during the struggle for *kalesan*, people together fight to take the remaining offerings (*kalesan-kalesan gadang*) regardless of socio-economic status between themselves and others. They eat together without seeing any differences. With the same food, they seem to want to unite themselves as one egalitarian community. Social solidarity between them is built naturally among the participants in the ceremony. The social solidarity built in the Ngusabha Kalesan ceremony animates their social activities in daily life in Ababi Village.

Function as Neutralizer of Merana (Conqueror of Merana)

According to the beliefs of Hindus in Ababi Village, *Caru* and *pakelem* also function as neutralizers/subduers of misery. At the peak of Ngusabha Kalesan's work there is a stage of the *mulang pakelem* ceremony on the Blegondang River located in Subak Bekukih, asking God Almighty to grant prosperity to mankind. If agriculture does not thrive then fear will befall mankind. If

agriculture does not thrive, the farmers' fears will reappear. The fear referred to is that there will be disturbances or the arrival of pests.

According to Jro Mangku Ketut Santika (interview, 28 February 2006), said that *merana* comes from the sea/river, for this reason it is brought back to the sea or river and given all its pleasures through use of means/*banten pakelem*, so that it no longer disturbs the land. Miserable is a term that is seen as having a closer connotation to types of disease or threats that damage or destroy plants or plants. The form can be in the form of insects, animals or in the form of cosmic balance disturbances which have the impact of damaging or destroying plant life (Krisnu, 1990/1991:3).

If viewed from the root of the word *merana* which means to destroy or destroy, it is actually not limited only to types of plants/vegetation, but also includes threats that can destroy or damage animals or livestock or humans, therefore through the Ngusabha Kalesan ceremony with *pakelem* as part of the means are intended to neutralize/subdue misery, both real misery and other invisible disturbances, asking Sang Hyang Widhi Wasa in his manifestation as Dewa Baruna (ruler of the sea), so that he is willing to endure, keep away the misery. which can endanger humans, livestock and plants so that humans can live comfortably and prosperously. The Ngusabha Kalesan ceremony was carried out, with the aim of asking the Goddess Sri and the Goddess of Heaven/Uma to bestow their grace on the manners of Ababi Village, while also aiming to neutralize all pests or languish creatures that disturb agricultural crops and expel evil spirits that possess humans. With the means of *pakelem* which is spread in rivers/seas, *phala bungkah*, *phala gantung* are served, and everything that is "liked" languishes, so that it no longer lands to disturb human life (I Made Bakti Yasa, interview 26 February 2006).

Arwati (2001: 14) states that the Hindu community views that the relationship between the macrocosm and the microcosm or the relationship between humans and the natural surroundings, must be harmonious, harmonious and balanced, because the harmony of the two *bhuwana* will give feelings of joy, freshness, calm and serenity. as a basis for obtaining physical well-being and inner happiness, which are the goals of the Hindu religion, which we want to achieve, which are also in line with our development goals, namely realizing the complete Indonesian human being. Therefore, the Hindu community always maintains and maintains the harmony of *bhuwana Agung* and *bhuwana alit*, by carrying out the *bhuta yadnya* ceremony, namely the boyfriend and *pakelem* which is carried out in the Ngusabha Lalesan ceremony.

Function for Penyupatan (Birth Status Improvement)

Both *Pecaruan* and *Pakelem* facilities have animal/livestock facilities. It is believed that using animals/livestock can help the process of improving life from being an animal to being a human. In *Wrhaspati Tattwa*, verse 24, it is said that there are five types of animals, namely: livestock, wild animals, reptiles, birds and fish. Livestock are animals kept at home/cages such as cows, dogs, pigs and the like. Wild animals are animals in the forest such as tigers, lions, deer and others. Birds are all types of birds that can fly including chickens, ducks and others. Reptiles are all types of animals that crawl such as snakes, leeches, eels and so on. Fish are all types of aquatic animals such as fish that live in seas, rivers, lakes and ponds. If in life as an animal (*Janggama*) one does not carry out the Dharma, then one is born down to being a plant (*sthavara*) (Putra and Sadia, 1998: 20). If you think about it, it is not easy for animals or plants to become a means of offering. How many animals are slaughtered just to satisfy human desires without being used as offerings. Thus, slaughtering an animal for the *yadnya* ceremony is not killing in the sense of the word cutting.

Of course, animals cannot immediately carry out the Dharma unless it is through humans that they can improve the quality of their birth, one of which is as a means of ceremonies, although if you look at it at a glance it appears that people who use animal means are very cruel because the animals are killed/slaughtered, even if it goes through the process *Himsa* for animals is chanted with the mantra "corruption" by the person who kills/cuts up the animal which is used as a means and also "Corruption" through the mantra delivered by the *Pemangku*. The mantra that is recited is:

Om pakulun sang catur pada dwi pada, Bhatara ngawe kite
Umalih sira maring daksina marep anembah
Sira ring Sang Hyang Bradana, mewali sira ring mercepade
Majadina sira menadi Brahmana sakti
Yan keneng yan wadon malaning warnan nira
Tan paleteh angawe sira tutur pengawak sira Sang Hyang Dharma
Om Siddirastu tat astu astu swaha

Translation:

O four-legged and two-legged animals the existence of animals is because they were created by Sang Hyang Widhi Wasa. Go there to worship Bhatara Bradana. After worshiping return to the world Reincarnated as a Brahmin Sakti. If you are male so you are handsome, and if you are female so beautiful. Without defects, his speech is smooth like Bhatara Dharma, hopefully all work goes well.

So it is through "corruption" carried out by humans that animals can improve their quality, this is also emphasized in the text of Sang Hyang Tapeni (Sudarsana, 2004: 8-9) as follows:

"Th sira sang rumagayadnya, rengenapewarah mawiwuruha rumuhun maka hingganing sagakerthi ulahingwangkamanusan, rediata jagat kerthi, maka sapta bhuwanawenang molih pakerti luirnia, Dewa yadnya, Rsi yadnya, prta yadnya, Manusa yadnya Bhut yadnya, Aswamedha yadnya. Apan yadnya maka penelesaning papa, petaka gelah pate leteh, gering sesa merana, duk ika para leteh gering sesab merana, duk ika para kerti opan kabeh Dewa, Bhatara, Klabhuta, raksasa, detya, denawa, pisaca, damya, atma pitri, pitara, jin, setan, moro, Pulung, pemala-pemala, mwah ikang sarwaika kabeh pawaking papa, pada amerih kamnusan, ya manusa juga wenang nupat sira kabeh, kunang yan ring manusa sang Brahmana pandita Siwa Bhuda juga yogya ingentasaken ika kabeh".

Translation:

"Oh, you as a ceremony performer, listen to my words, know first about the benefits of the ceremony, because humans are the ones who have to do it, there is a way of maintaining the universe, there are seven levels of nature that must receive maintenance, including the maintenance of holy sacrifices before the Gods, the Rishis, the spirits towards humans, towards bhuta, and towards animals. Because holy sacrifice is a means of dissolving dirt, misery, pain and rampant plagues, remember that you are the performer of the ceremony, because there are many Gods, *Bhatara, Kala, Bhuta*, giants, *detya, denawa, pisaca, Danuja, Atma pitri, pitara*, genies, devils, *moro, pulung, mala-pemali*, and all forms of animals and plants are called hellish life, all of them expect help from humans, humans are the ones who should return them to their source, but if it is humans, it is the Brahmin priest Shiva Bhudha who purifies everything.

After listening to the contents of the text above, it appears that not all *himsa karma* are acts of *asubha karma* (bad deeds) but there is *ahimsa* which is permitted in Hindu religious teachings which aims at *yadnya*/holy sacrifices and cursing animals that are used as a means of the Ngusabha Kalesan ceremony.

III. Conclusion

The form of the Ngusabha Kalesan ceremony consists of several stages of the ceremony, all of which use facilities or *upakara*. The initial stage is the preparation stage which functions as an announcement to Ida Sang Hyang Widhi Wasa in her manifestation as Dewi Sri and Dewi Uma, that the Ngusabha Kalesan Ceremony will be held, it is requested that from the preparation of the ceremony until the end of the ceremony there are no obstacles and can be carried out well. *Nyelampar, maceciren, mesalaran* means that the Ngusabha Kalesan ceremony will be held in the near future. The *Mulang Pakelem* and *Macaru* ceremonies are a means of balancing life between humans and their natural environment as a reflection of the Tri Hita Karana concept which is realized through the ceremony of releasing and slaughtering animals. The peak stage of the work/culmination of the ceremony is Jro Mangku *nganteb banten, ngelukat alatenan, mecaru, mejurag, pakelem*, prayer, saying goodbye and the next day *Nyepi Luh Muani* is held. The order of the *bantenan* is divided into *banten munggah pesamu ring, gedong ring, Sanggar Agung ring, arepan pemangku, pecaruan banten, pakelem banten* and *kalesan-kalesan*.

Function of the Ngusabha Kalesan Ceremony Function of the offering: offering is a symbol of God, which functions as an embodiment of gratitude, as a means of purification and to make the bhuta kala holy. The function of social integration in society is realized in the form of mutual cooperation which is based on solidarity/tolerance, a sense of love, a sense of mutual belonging so that a harmonious, harmonious and sustainable life can be realized (*sagalak, sagilik, salunglung sabayantaka*).

Functioning as a Neutralizer, the Ngusabha Kalesan ceremony is carried out so that the languishing that usually disturbs all types of plants and humans, so that disease outbreaks no longer spread. Changing the *bhuta* into *somya* by offering the *bhuta* to make them *somya* according to the place and nature they have, so that the *bhuta* will not disturb the lives of all creatures in this world. The function of Corruption is by using animal means, which aims to increase the birth of the animal spirit, from an animal, to become a human and do good deeds, so that animals can achieve perfection in life, humans are the ones who can carry out the corruption.

The implementation of the Ngusabha Kalesan Ceremony which aims to achieve fertility, prosperity and harmony between humans and Ida Sang Hyang Widhi Wasa, (*parahyangan*), a harmonious relationship between humans and each other (*pawongan*), and a harmonious relationship with the natural environment (*palemahan*). The teaching of mutual respect for all of God's creation is expected for all religious communities in general and especially Hindus to understand the meaning of the ceremony, so that harmony can be achieved in all of His creation. Because the concept of Tri Hita Karana or the three components that cause human welfare, both individually (*swa hita*) and collective prosperity (*sarwa hita*) is a concept that is very relevant in the order of human life in this universe.

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