

Preservation Of Religious Culture Values At Ngerebong Tradition In Petilan Temple Kesiman

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Abstract: This study aims to examine the values of religious culture in the ngerebong tradition carried out by the Hindu community at Petilan Temple, Desa Pakraman of Kesiman, Denpasar city, Province of Bali. This research is designed as an interpretive descriptive research to find answers to problem formulations related to the background, process, and meaning of the ngerebong tradition. The results of this study found three findings. First, the cultural historical background of the ngerebong tradition is related to the respect for King of Kesiman in order to build unity with other kings, namely the eight kingdoms in Bali to participate in attending the implementation the pengilen of Ida Bhatara's. This phenomenon is related to efforts to increase harmonious relations, both with the vertical aspect in the form of parhyangan through ritual communication, pawongan building harmonious relationships with fellow humans, and palemahan creates harmony with the surrounding environment. Second, the ngerebong tradition has a standardized procession which is carried out on the redite wuku medangsia day (the Balinese Hindu calendar) by performing pengilen, which is a form of ceremony aimed at building harmony in life in this world. Third, the dominant meaning contained in the ngerebong tradition, namely religious meaning, social meaning, cultural meaning, educational meaning, aesthetic meaning and economical meaning.

Key words: preservation, religious culture values, tradition, ngerebong

I. INTRODUCTION

Preservation of the Hindu culture is very important to do, especially regarding the preservation of important values in order to improve the quality of life. One of the preservation of religious culture is the ngerebong tradition carried out by the Hindu community at Petilan Kesiman temple, Denpasar city, Bali Province, Indonesia. The incident relates to the implementation of Hinduism in Balinese society shows a model of integration between Hindu religious teachings and Balinese culture. This integration embodies the implementation of Hindu religious teachings in conjunction with the Balinese cultural system which builds synergy so that it is difficult to identify the differences in the elements of each. This phenomenon implies the existence of orthopraxis in the implementation of religion, as emphasized by Andang (1998), namely an attempt to ground religion into an emancipatory effort, an effort that respects all forms of life with its complexity. Religion needs to continue to maintain the ethos of searching for human transcendental meaning but without forgetting its practical estuary

One of the examples of Hindu practice which is to experience Balinese culture is the ngerebong tradition carried out by the Hindu community at Petilan Temple, Kesiman Village, Denpasar City, Bali Province. The ngerebong tradition is carried out in a series of religious ceremonies every six months according to the Balinese calendar calculations. This tradition has been carried out since historical times by the people around Kesiman Village. Based on the historical dimension, the implementation of the ngerebong tradition has been carried out since the Kesiman kingdom era which involved the participation of a number of areas that became the powers of the kingdom. According to Wijaya (2013) that the existence of the Kesiman kingdom in its history was built by the descendants of I Gusti Ngurah Denpasar.

There are relatively many Hindu practices that express the dimensions of spirituality in Denpasar. Based on observations in the field, it was found that the implementation of Hinduism was the implementation of the *dewa yajña* (rituals to honor the gods and goddesses as manifestations of God Almighty), *manusa yajna* (rituals to improve the quality of human life), *rsi yajña*, (rituals to honor Hindu saints) *pitra yajna* (rituals given to ancestors who have died), and *bhuta yajna* (rituals given to beings whose level is below the level of humans). Referring to Kaler (1993) states that in the implementation of Hinduism there are five kinds of sacrifice which are called the *panca yajña*. The elements of the *panca yadnya* consist of the *dewa yajña*, namely the *yajña* which is offered to the gods, the *rsi yajña* is the *yajña* to the sages or holy people, the *bhuta yajña*, namely the *yajña* given to the *bhutas*, the *manusa yajña*, namely the *yajña* given to humans, and the *pitra yajña*, namely the *yajña*, which is the *yajña* that is offered to the ancestors. In the implementation of the *pitra yajña*, a ceremony is carried out which aims to return the elements of the *panca maha bhuta* to their place of origin. According to Wartayasa (2018) *yadnya* ceremony is a vehicle to move the universe and all its contents including humans to be improved towards an ever increasing life both in physical material and mental spiritual life and this can be achieved from a quality *yadnya* and the quality of *yadnya* is very much determined by the ability of the people to put their *yadnya* activities in accordance with the scriptures of Vedas and other religious literatures. Referring to Tristaningrat (2019) that basically *yajna* is to support the world and the universe,

because nature and human beings were created by Hyang Widhi through *yajna*.

There are five types of religious implementation as an obligation carried out by Hindus, as described above, only one who carries out the *ngerebong* tradition as a manifestation of the *yajña*. The *ngerebong* tradition as a tradition that is linked to the beliefs of the Hindu community is carried out by presenting sacred symbols in the Pura Petilan environment through a ceremonial process that is carried out from generation to generation. The presence of sacred symbols used as *pralingga Ida Bhatara* (Supernatural powers) in the *ngerebong* tradition is unique, namely the number of people who experience trances. The trance condition in the *ngerebong* tradition is believed to be a sign that the (*Ida Bhatara* (Supernatural power) that is *melinggih* (resides) in sacred symbols at Petilan Temple witnesses ritual activities carried out by Hindus. According to Saputra, et al (2018) that in the implementation of *ngerebong* there is symbolic communication that occurs in the ceremony performed.

The implementation of Hindu religious ceremonies carried out by the Hindu community at Petilan Temple which involves the community in relatively large numbers is essentially a purification process. This phenomenon is related to the term used, namely *ngerebong* which comes from the word *ngerebu* which means to purify. The meaning contained in the *ngerebong* tradition is an activity related to purification, both sacred symbols used as a medium for ritual communication, Hindu society, and including purifying the surrounding environment. In line with this, according to Yuniastuti, et al. (2018) that the *ngerebong* tradition in Pakraman Kesiman Village is a ceremony carried out to neutralize evil forces into good forces and prevent people from natural disasters.

Based on its implementation, the *ngerebong* tradition is categorized as a form of adaptation between Hindu teaching and Balinese culture so as to reveal a specific form of integration between the two entities. A very interesting phenomenon in the *ngerebong* tradition is that a number of people experience a trance when the sacred symbols in the temple are presented in the ceremony. Those who experience trance express a number of actions, such as dancing, stabbing themselves with *keris*, shouting, and other expressions. Those who experience a trance do not realize that they are possessed by supernatural powers so that in an unconscious state they display very unique actions. These actions are related to Koentjaraningrat (2004) as a form of religious emotion, a condition that causes humans to be religious.

The implementation of the *ngerebong* tradition as a legacy of past civilizations, especially in communities in the area of Kesiman and its surroundings, involves three relationship domains that build harmony in life, namely upward vertical relationships through ritual communication with divine symbols with local theological dimensions, relationships with fellow humans through the *raja singa* and *raja sewali* ritual, and the relationship with the power of *bhuta*

kala through the implementation of the *pengilen* ceremony. The three domains of the relationship have two dimensions, namely *sekala* and *niskalat*. The *sekala* dimension is related to aspects that are tingable, namely those that are emperic that can be perceived through the five senses. The *niskala* dimension is an entity that lies outside the boundaries of emperism, namely the invisible forces that are believed to have an influence on life in this world. With regard to this phenomenon, the *ngerebong* tradition carried out at Petilan temple, Desa Pakraman Kesiman is the only very unique tradition that needs to be studied, especially in the preservation of religious cultural values.

Starting from the above background in this study, three problem formulations are proposed which are the focus of the research. *First*, the cultural historical background of the *ngerebong* tradition which was held at Petilan temple, Kesiman village. *Second*, the process of implementing the *ngerebong* tradition as a representation of religious awareness in Hindu practice at Petilan temple, Kesiman village. *Third*, the meaning implied in the *ngerebong* tradition as a representation of Hindu religious awareness at Petilan Temple, Kesiman village. The purpose of this research is to generally study the *ngerebong* tradition carried out by the Hindu community at Petilan Temple, Kesiman village, Denpasar city. This phenomenon is related to the awakening of religious awareness, especially preservation of religious cultural values in living the divine aspect which is represented in the form of sacred symbols that are presented in the implementation of religious ceremonies. A very important dimension as part of religious awareness is the effort to purify, both in the transcendent and immanent dimensions.

II. METHODS

This research is designed in an interpretive qualitative type in order to analyze the religious culture phenomena in the *ngerebong* tradition carried out by Hindus at Petilan Temple, Pakraman Kesiman Village, Denpasar city. The procedure for carrying out this research activity includes several stages. *First*, the researcher identifies the religious culture phenomena in the field that will be used as a source of research data. *Second*, taking notes on the initial data needed in the study which is used as the formulation of the research focus. *Third*, grouping the data according to the research problem formulation. *Fourth*, collect data obtained from a number of texts and field data sources. *Fifth*, identify the aspects that will be used as the basis for preparing research instruments. *Sixth*, conducting interviews with a number of informants to gather data in accordance with the focus of the study. *Seventh*, observing the implementation of the *ngerebong* tradition at the research location. *Eighth*, conducting a documentary study of a number of literary sources relevant to the research focus. *Ninth*, perform data analysis with a defined analysis pattern. *Tenth*, making inferences on the results of research discussion.

The type of data needed is in accordance with the urgency of this study in the form of qualitative data. There are

two categories of data types in this study, namely qualitative data obtained from texts used as a reference source for the implementation of traditions and qualitative data obtained in the field according to field data collection techniques. The data sources in this study were categorized into two, namely primary sources and secondary sources. The primary data sources were obtained from the results of field observations in the implementation of the *ngerebong* tradition actualized by Hindus at the research location and the results of interviews with a number of informants who were determined according to the informant determination technique.

This research data collection using observation techniques, interviews, and documentation studies. The observations were imposed on the tradition of *ngerebong* at the research location. This study uses unstructured interviewing techniques because it is very effective in extracting data in depth because it is based on the reason for the relationship between the researcher and the informant so that it can be maintained. This study uses document studies as a secondary data source. This research used interpretive descriptive analysis. The data analysis process is carried out by organizing and sorting the data into patterns, categories and units to make it easier to draw conclusions. The descriptive data analysis process in this study was carried out in three stages, namely classification, reduction and interpretation of data.

III. RESEARCH RESULT

3.1 Background of the Cultural History of the *Ngerebong* Tradition

The *ngerebong* tradition carried out by the Hindu community at the Petilan temple has a historical background related to the Kesiman kingdom. Based on the narrative of Anak Agung Ngurah Kusuma Wardana (an informant) that the tradition of *ngerebong* was originally initiated by the Puri Kesiman family. This historical background is corroborated by the disclosure of Ida Bagus Gede Pidada (an informant) who in general stated that the background of *ngerebong* is "Raja Kuning". This has been carried out since the golden era of the faith. When Ida Anak Agung Ngurah Made Kesiman came to power, it was only after Ida Cokorda Inggas that Kesiman reached its golden age. It was at that time that Ida Ratu Ngurah Made Kesiman performed "*ngeraja kuning*" namely *ngerebong*. *Ngerebong* is the "*pengider buana*" in *dalem* and *kahyangan*. The *redite medangsia* day (good day according to Balinese-Hindu calendar calculations) after the *kuningan* (one of the holy days of Hindus in Bali) was chosen because on that day no one held a ceremony in all of Bali. King of Kesiman at that time invited the kings who ruled in *Asta Negara* (eight kingdoms) throughout Bali, for *metata jnana* or *metajen*. After *metata jnana* / *metajen* came "*Ida Bhatara Kabeh*" led by the King of Kesiman. With him having a *pejenengan*, *penyiwi* at Puri Kesiman or Bhatara Puri Kesiman, at that time his area was Badung Nguni, Ida Bhatara Cakraningrat. He ruled until Uluwatu. This is where Ida Bhatara Cakraningrat summoned all Bhatara-Bhatara to show

his power, including: Sawangan, Pepinge, Singgi, Langon, including Kapaon, Pemogan, and Pekandelan. In Kesiman *guminya gumi kahyangan* Kesiman, *dalem* Kesiman (*Pemuteran jagat* of Kesiman). Hence the concept of Kesiman, *Tri Purusa Ardhanareswari*, *Dalem*, and *Kahyangan*.

In synergy with the narrative above, I Gede Anom Ranuara (an informant) also told a glimpse of the history of the *ngerebong* tradition which was actually a ritual to appreciate the glory of the Kesiman King who ruled before the year 1800. The glory of the Kesiman King can be seen from his territory, which at that time managed to expand to reach the Lombok area. At that time Kesiman was given the right to govern its own area by the Gelgel Kingdom. Therefore this area is called Kesiman which comes from the word "*sima*" which means stone of worship, "*simahan*" means boundary, and "*kasimahan*" which means fully autonomous region. This *ngerebong* began after Kesiman conquered Sasak (Lombok), which during the expansion process did not go easily. The King of Kesiman, who was named Anak Agung Ngurah Kesiman when he tried to occupy the Sasak, suffered a defeat. The defeat made the King of Kesiman think of a strategy even more, until finally he went to Uluwatu asking for directions. In the short story, the King of Kesiman was awarded the "keris" with three notches, the "keris" was named "Ki Cekle". The keris was used to fight against Sasak until Sasak finally lost. But even though Sasak lost the war, Sasak gave the condition to King of Kesiman to hold a cricket fight. The cricket fights took place, but unfortunately the King of Kesiman thought that the crickets referred to by Sasak were ordinary crickets. The cricket fight was won by Sasak, but the King of Kesiman did not want to lose, so he went back to ask for directions to "Uluwatu". In the short story, thanks to instructions from "Uluwatu", he also managed to get the ivory crickets brought to Sasak to be fought. When fighting, it is said that the ivory crickets turned into *barongs*. Previously there was an agreement between Sasak and Kesiman. If Kesiman loses, then Kesiman must go, whereas if Sasak loses, the Bugis ethnic groups in Sasak must be brought to Kesiman. Therefore, in Kesiman at that time there were many Bugis ethnic groups found but over time they have returned to their respective origins (although there are still some who have mingled with local residents and cannot be differentiated any more). After Kesiman's victory against Sasak was carried out. *Ngerebong* was first held at "Merajan Agung Puri Agung Kesiman" but was negated because of the war against the Dutch colonialists. When they did, they asked for the *petak bandaran* crickets (yellow and white crickets with white hair / ivory ivory crickets). Every time the *ngerebong* is held (once every 6 months) the *sabdha* appears "where are my crickets". That's why the *sesuhunan* (*barong*) came to Kebon Kuri, which was a trip to the crickets. *Ngerebong* pause (was not eliminated) because of the Puputan Badung. After Kesiman was steady or stable again, Kesiman occupied Mengwi and then changed the name of the *barong* to the concept of *sudhamala*, with Mengwi being controlled by then holding the

barong singgi (Sanur). Barong which is in high (Sanur) is called *Candra Bawa* (made of black crow's hair), which in Kebon Kuri is called *Candra Gni* (made of silk, it is white in color), starting to enter the concept of *sudhamala*. The *sudhamala* concept is the conceptual of *pengerebongan*.

The historical background of the *ngerebong* tradition, as stated above, is complemented by the narrative of I Ketut Mendra Arjana (an informant) who basically said that *ngerebong* was held during the kingdom era. At that time it was never carried out because the era was unstable, still colonial. During the Dutch period, many *pelelingih* (a sacred building) were destroyed. Then the uncle of the informant who at that time was also a *bendesa* (head of the traditional Balinese village area) named I Gede Rubeg, tried to rebuild the damaged temple. Around that time in 1938, the rebuilding of the damaged temple was also accompanied by Anak Agung Aji Lingsir at Jeron Daton who began to make the Petilan Temple. During the Japanese rule, at that time it was inaugurated as Pura Petilan. There is Gedong Dalem, Gedong Desa, and there is no Pura Desa because there is already a gedong in Petilan. On the holy day of *manis galungan* there is *pengilen-ilen*. All temples in Kesiman go to *ngerebong*. *Ngerebong* is *pengilen-ilen*, not to Sang Hyang Widhi (God Almighty), there is *tabuh rah* (sacrifice of blood from cockfighting). There are *pengilen-ilen*, *nedunang saput poleng*, all join *dalem*, village, and so on. The important thing about the *tajen* is the *tabuh rah* (sacrifice of blood from cockfighting). The area that took part in the raids was very large. Even to *Sawangan*, they are also included, *singgi*, they are here to *ngerebong*. In *ngerebong*, the important thing is the *Saput Poleng* (the symbol is a black white cloth), "Poleng Kesiman". All the gods were incorporated into the concept of a kingdom / palace. In this regard, symbols in the implementation of Hinduism in the implementation of rituals are widely used as a medium to live up to the teachings taught in the holy book. Referring to Jaya, et al. (2020) suggests that symbols are widely used in worship performed by Hindus. These symbols are used in various rituals

The historical background in the implementation of the *ngerebong* tradition has also undergone adaptations, as stated by I Kadek Wahyudi (an informant) that in several aspects it adapts to the times. This is a form of harmony with the dynamics of civilization. This phenomenon can be seen empirically through the results of field observations, especially from the use of clothing of the stakeholders that have undergone adjustment, such as the use of prayer clothes. The atmosphere of the implementation of the Hindu religious ceremony, a series of *ngerebong* traditions related to the clothing of the stakeholders, is presented in Figure 4.3 below.

Figure 1. The Atmosphere of the Religious Ceremony at the Ngerebong Traditions



Source: Aryaningsih, 2019

The tradition of *ngerebong* which was initiated by Puri Agung Kesiman as a form of respect for the predecessors of the Kesiman Kingdom has an important value for creating prosperity in people's lives, expressed by I Gede Arya Adiputra (an informant) who in essence revealed that the *ngerebong* ceremony was a procession initiated by Puri Agung Kesiman as a form of respect and also a form of appreciation for the predecessors who had ruled or controlled Kesiman. Therefore, the *ngerebong* procession is closely related to the history of Kesiman's establishment. According to the informant, there are two versions of the story circulating in the community, the first states that the *ngerebong* procession was addressed to the king who had previously come from Puri Pemecutan. Previously, the Kesiman area was led by a King from *Trah* (line of descent) of *Pemayun* who was stayed at Puri Pemayun, but for some reason this government could not run well. In short, the last descendant of the *Trah Pemayun* was a woman, this led to Puri Pemayun holding a *sayembara* (competition) to get a man as the successor of the government. Contests were held and won by descendants of King Pemecutan.

According to I Gede Arya Adiputra (an informant) the descendants of King Pemecutan were later made kings in Kesiman, but there are still many groups of people in Kesiman who do not want to be led by him. So, that there was a war between groups of people who were against him with him and his followers. The war was won by the king of the *Trah Pemecutan*, and to honor the victims of the war, a *ngerebong* ceremony was held. The second version states that this *ngerebong* ceremony is a form of respect for the king who ruled before the *Pemayun Trah*, namely the king of the Arya Trah Wang Bang Pinatih. It is said that he took a *sthana* (place) in the area east of the Ayung River which we can now see there is a relic in the form of a sacred place known as "Pura Dalem Muterling Jagat Kesiman" or often called "Pura Dalem Betenan". The king of the Arya Trah Wang Bang Pinatih is said to have broken his own oath, which would resign from the position of King if his father-in-law was able to attain *moksa* (united with God as creator). The King's father-in-law is a holy priest with the title *Ida Dukuh*. It is said that *Ida Dukuh* asked the King for permission to go *moksa*, but the King did not believe that there were humans capable of *moksa*. Then the king made a bet that he would step down

from the throne if Ida Dukuh succeeded in *moksa*. In the short story, Ida Dukuh succeeded in *moksa*, but the king did not fulfill his promise. Not long after that the kingdom was filled with ants which then destroyed the kingdom, and made the king frightened. The king then declared that he was stepping down from the throne.

I Gede Arya Adiputra (an informant) further reveals that after declaring his retreat and admitting his mistake, the king then asked nature whether he had become a good king or not. He also asked for answers by throwing himself into the river. If the river smells good, it means that he has succeeded in becoming a good leader, and vice versa. Long story short, a few moments after the king threw himself in, immediately smelled a fragrance from the river. Therefore, this *ngerebong* ceremony was held to honor him. In this *ngerebong* procession, there are several stages starting from the day of the *umanis galungan*, the *umanis kunningan* and the seventh day after the *umanis kunningan*. The peak day of this *ngerebong* is held on the seventh day after *umanis kunningan*. On the peak day of the event, there is a stage which is considered as the core procession, namely the *ngider bhuana*. This procession is called *ngerebong*, marked by activities surrounding the *wantilan* hall by the *sesuhunan* and accompanied by the *ngerebong* participants. This procession is a symbol of the screening of the *Mandara Giri* in the *Adi Parwa* book. This procession is meant to ask *tirtha amerta* to purify and provide life or welfare for all beings in the world. Therefore, *ngerebong* activities are carried out with a happy heart, cheers and togetherness to welcome prosperity, so *ngerebong* is also defined as a party.

On the other hand, the cultural history of the *ngerebong* tradition carried out at the *Petilan* temple is related to the collapse of the *Jambe Ksatriya Kingdom*, as revealed by three informants I Made Cakra, Ida Bagus Raka and I Gede Oka Adnyana Putra (all informants) in a focus discussion group in outline, it summarizes the narrative that the collapse of the *Ksatria Jambe Kingdom* in *Isaka 1711* or *AD 1789*, also caused the collapse of the *Penatih Kertelangu Kingdom* because the *Penatih Kertelangu Kingdom* was a subordinate to the *Jambe Ksatria Kingdom*. With the collapse of the *Penatih Kertelangu Kingdom*, at the same time the *Pemecutan* dynasty arrived at *Puri Pemayun Kedaton* now. After being in *Puri Kedaton* for a long time, this *Pemecutan* Dynasty finally collapsed because of the *Layon* incident. As a result of the decline of the *Pemecutan* dynasty, the *Denpasar Dynasty* (I) entered. During the *Denpasar* (I) dynasty, there was a process of building a temple or duplicate temple (because the shape and number of *pelinggih* is the same) to the west bank of the *Ayung River* (hereinafter known as *Pura Dalem Beduwuran*). This is to make it easier to hold *pengilen* which is usually done at the temple. Then there was another shifting of pretense. Then due to the efforts of the *Denpasar* (I) Dynasty, the construction of the castle which became the *Puri Agung Kesiman* today was also built. With the construction of the castle and the removal of the pretense, his work to carry out his *yajña* associated with the establishment of a kingdom was

completed. That's why he was given the nickname (*Abiseka*) *Ida Cokorda Inggas* (*Inggas* = complete). A few more years later, the descendants of the *Cokorda Inggas* dynasty also broke up. As his successor, the *Denpasar* (II) dynasty, namely *AA Gede Sakti Kesiman*, was succeeded.

Besides the collapse of the *Jambe Ksatriya Kingdom*, during the reign of *A.A. Gede Sakti Kesiman* has experienced a golden age, as expressed by *I Made Cakra*, *Ida Bagus Raka* and *I Gede Oka Adnyana Putra* (all informants) in a focus discussion group that conveyed a summary of the narrative that the reign of *Anak Agung Gede Sakti Kesiman* was the golden age. He expanded his territory from *Ubung* to *Bukit Pecatu*, (evidence in the form of *Dalem*, *Barong*, *Rangda* and others temples). Seeing the vast state of his territory with a large population, he then created a system of worshipping *Ida Sang Hyang Widhi* using the pattern of the "*sistem keraton*" (*keraton* system). *Keraton* system (personifying the gods hereinafter known as *Dewa Tattwa*). *Dewa Tattwa*, namely in the application of the *tri kahyangan* concept which is common in *Bali* adopting the concept of *Mpu Kuturan* with its *Tri Murti*. He then applied the *Tri Purusa* concept, namely (*Parama Ciwa*, *Sadha Ciwa*, *Ciwa*) as a follower of *Ciwa Sidhanta*. In the application of the *Keraton* system at that time, the temples in his area were not sufficient to be declared as "*Dalem Muter*" so that a temple was built as a complement, namely *Pura Kebon* (meaning *Park*, where the King traveled or *ngelilacita*) which was located on the *banjar* of *Batan Buah* with the *banjar* of *Bukit Buwung*, so that the temple palace system was built. With the *Keraton* system applied by him, the temples in his territory are given the status and role of each such as the status of a palace. *Bhatara / Bhatari* is personified as the status of *King* in the palace system itself. After the completion of the temples in his area, for the application of the palace system, *Pura Dalem Betenan* was designated as *Pura Dalem Muter* (until now and beyond) and *Pura Dalem Beduwuran* better known as *Pura Petilan*. Furthermore, there is a sham stabilization in one palace. *First*, *Pura Dalem Muter* as *Pura Raja*, the place where *Bethari Girindra Putri* is located. *Second*, *Pura Petilan* as *Pura Angga Raja*, where the status of the god of rulers, namely *Ciwa Maha Wisesa* (*Petilan* according to the *Old Javanese dictionary* means *Angga Raja*, derived from the word *petil* has the suffix to *Petilan*, which means the place where the king gathers with all the palace packages in carrying out an activity or procession). *Third*, the *Kahyangan Temple* which was upgraded to *Pura Dalem Kahyangan* (because it was equipped with its *Manca* called *Manca Depuk Tiga*, and the *maksan* which was almost the same as the *maksan Dalem*) where *Ida Betara Ciwa* was located in her function as *Pralina* (*Betari Hyang Bagawati / Durga*).

Based on the expressions expressed by the three informants in the summary above, it is known that the *ngerebong* tradition in the perspective of cultural history is related to the collapse of the *Jambe Satriya Kingdom* which has implications for the collapse of the *Penatih Kertelangu Kingdom*. The collapse of the *Kertelangu Penatih Kingdom*

was a consequence of the kingdom being its subordinate to the Jambe Ksatria Kingdom. With the collapse of the Penatih Kertalangu kingdom, at the same time the Pemecutan dynasty arrived at Puri Pemayun Kedaton now. After being in Puri Kedaton for a long time, this Pemecutan Dynasty finally collapsed because of the Layon incident. As a result of the decline of the Pemecutan dynasty, the Denpasar Dynasty (I) entered. During the Denpasar (I) dynasty, there was a process of building a temple or duplicate temple (because the shape and number of *pelinggih* was the same) to the west bank of the Ayung River (hereinafter known as Pura Dalem Beduwuran). This is to make it easier to hold *pengilen* which is usually done at the temple. The above phenomenon is the beginning of the *ngerebong* tradition and in the perspective of cultural history, traditions built in relation to building the strength of a leader identity are common events in Balinese society since historical times. The *ngerebong* tradition, in which there is a *pengilen* activity, is manifested by cockfighting which represents a battle of strength.

The above phenomenon is corroborated by the ideas of Atmadja et al. (2015) that the fighting cock is related to the symbol of patriarchal ideology and gender ideology in Balinese society. This is based on the associative principle, namely the fighting cock is a masculine or male associated cock. The masculinity aspect is coveted by Balinese society with a patriarchal culture. In synergy with that, Geertz (1992) emphasizes that the Balinese see their bodies as separable and have soul. For example, the testes are part of the body that have a soul so they can walk into a space. In this regard, the rooster is a symbol of the penis which is also a symbol of the masculinity of its owner. With regard to this it is associated with the Symbol Theory, the implementation of the *ngerebong* tradition as a form of appreciation of the supernatural powers through communicative symbols.

The *ngerebong* tradition as stated above which is carried out by the Hindu community at Petilan Temple implies happiness with various ritual activities carried out. The implementation of the *ngerebong* tradition as an increase in spiritual quality is related to efforts to build ritual communication with supernatural powers by using local theological symbols. In this regard, in an effort to carry out ritual communication there are efforts to improve spiritual qualities to manifest divine qualities in humans. In this regard, in realizing an increase in the quality of life spiritually, according to Wiana (2007) stated that there are efforts to create *adhyatmika siddhi*, namely success according to spiritual standards consisting of *adibautika dukkha*, *adhyatmika dukkha*, and *adidaiwika dukkha*. *Adibautika dukkha* is sadness that is caused from outside the human self. *Adhyatmika dukkha* suffering is caused by one's own condition. *Adidaiwika dukkha* is suffering caused by past bad *karma*. Overcoming these three sources of suffering gives people spiritual happiness.

3.2 The Process of Implementing the *Ngerebong* Tradition

The *ngerebong* tradition which is carried out at Petilan Temple as a representation of religious awareness carried out by the Hindu community of Desa Pakraman Kesiman has a standard process starting from the beginning of planning ritual activities to the end of the implementation of the *yajña* ceremony. The process of implementing the *ngerebong* tradition at Petilan temple is carried out by the Hindu community at Desa Pakraman Kesiman after the implementation of the *Kuningan* festival. The choice of *wuku* has indeed occurred since historical times when the implementation of the *ngerebong* tradition was first carried out. Although the implementation of the *ngerebong* tradition after the *Kuningan* festival, it is still in the *sengker dewasa nguncal balung*. This shows that the tradition which is carried out every six months, which is according to the calculation of the Balinese calendar, is equivalent to 210 days.

The tradition of *ngerebong* which is carried out in *wuku* of *medangsia* which in its early stages has started on Sunday (*redite*) of *Medangsia* *wuku* as expressed by Ida Bagus Gede Pidada (an informant) who in general stated that in the afternoon *redite of medangsia, ngider buana, ngerebong*. The *Ngerebong* is *ngerebeg* preceded by *nganca*. The *kanca* is a *guling penyujuk*. The *guling kanca / penyujuk* was rolled half cooked, given to Dalem Kesiman. Given to Bhatari Kahyangan as Swari Dalem. Then all the dalem structures were held, including the dalem, kahyangan, cakraningrat, only the Kahyangan Tiga Duwe and the kahyangan-kahyangan in Kesiman. That is *ngidering bhuana*, after the *ngidering of bhuana* is followed by *pengilen-ilen*.

Related to the leader of the ceremony in the implementation of the *ngerebong* tradition is *mangku dalem*, as revealed by I Gede Anom Ranuara (an informant) who in general narrates that the leader of *ngerebong* is *mangku dalem*. *Dalem* is the term for the King of Bali. *Mangku dalem* is a symbol of the king. Because the system in Kesiman uses the system of *dewa-dewa* (gods). *Dewa* is arranged according to the king system. That's why the organizational system is found in *pengerebongan*. That's why there are *pemade, pemayun, ngurah*, etc. Later this urban village is divided into *ngurah penyarikan, anglurah agung*, etc. which are vertical in nature. Later *Ngurah Agung* gave instructions to the *penyarikan*, the *penyarikan* ordered the *sampangan*, the *sampangan* delegated it to the *pengenter*. The one who was *melinggih* was Ratu Agung, the *pemade* who was moving downward.

In synergy with the above, the implementation of the *ngerebong* tradition is carried out at Petilan Kesiman temple as a symbol that represents the sacred area as described by I Gede Arya Adiputra (an informant) who basically said that the *ngerebong* ceremony was held at Petilan temple because the temple was considered very strategic because located in the middle of Kesiman village. This *ngerebong* ceremony has a connection with the transmission of Balinese cultural values, such as the social

system in the *banjar* because this *ngerebong* ceremony is a *sungungan* or obligation for the entire village community, which is technically carried out by each *banjar* in Kesiman village. Each of these *banjars* has “Ida Bhatara Sesuhunan” which of course has a role in the *ngerebong* ceremony, so all *banjars* in the Kesiman area must participate. These roles describe an organizational system or a form of royal government system in which each of these roles is related to one another. Therefore, there is also the value of the original Balinese culture, namely mutual cooperation in ceremonies and preparations. There are also elements of art and ethics, such as in dances, *dharma gita*, *gambelan*, and so on. The obligations that must be carried out by the *ngerebong* participants include carrying out cleaning activities, preparing all means of the ceremony, decorating / *ngias pelinggih* and *pratima*, carrying out nourishing processions / inviting / begging *Sesuhunan* to be present, and obliging to perform *tabuh rah*.

The *ngerebong* tradition carried out at Pura Petilan includes *pengilen* as a complement to the ceremony as revealed by three informants in a focus discussion group, namely I Made Cakra, Ida Bagus Raka and I Gede Oka Adnyana Putra (all informants) who in the narrative summary outline that *pengerebongan* is a *pengilen* procession that is held at Pura Agung Petilan on the *Redite Medangsia* day. This procession is synonymous with a large kingdom that holds a crowd called *meraja kuning* which means *nyomia budi rajas* that is found in everyone. The meaning of *Raja Kuning Penyomian* is synonymous with *Rajasewala* and *Rajasingha* which mean *nyomia budi rajas* which envelops young men and women who are just growing up. Basically, *pengerebongan* is a purification ceremony. To sanctify and perpetuate the crowd, a *pengilen* procession was made. In the *pengilen* procession, “*Ratu Barong*” and “*Ratu Rangda*” are always put forward, as a form of *tamas* and *rajas* (although in performing arts that are often said in society, *Barong* and *Rangda* are the manifestation of *Dharma* against *Adharma*). Because *Barong* and *Rangda* had very large functions in the raiding procession, Ida Anak Agung Gede Sakti Kesiman then created *Barong* and *Rangda* in several areas of his power. According to Wirawan (2021) that in the *Siwa Tattwa* it is stated that *barong* is the incarnation of Lord Siwa and the *rangda* is the incarnation of Dewi Uma or Dewi Durga.

On the other hand, the tradition of *ngerebong* held at Petilan Temple is a procession of *pengider buana* ceremonies, as conveyed by Ida Bagus Gede Pidada (an informant) who in general stated that *ngerebong* does not exist *pujawali*, only *ngider buana*. Because all temples have their own *pujawali*. *Ngider buana* to *pertiwi*, *napak siti napak pertiwi*. Just like *mecaru*, the ones there are *pengilen*, *pedatengan*, *caru*. Only with the *canang* first. But getting here instead of filling *Sodan*, that's wrong. In the past, we only arranged the *canang* and the prayers were finished. When Ida Bhatara were all *rauh* (come over), they were *rauh* because they were the commander of the *dalem*, who led the *ngerebong* was heaven. “One and the other!” so *baos* (sacred

voice) of Mangku Kahyangan (Hindu holy man), *pemedek* all sitting down, and starting to have a trance ready to *ngayah*.

The process of implementing the *ngerebong* tradition as part of the representation of religious awareness among the participants has the tendency to create an increase in the quality of life, both at the worldly level and in an effort to realize the ultimate goal of eternal freedom called *moksa*. The implementation of *ngerebong* which is held at Pura Petilan by using *upakara* as a means to carry out ceremonies in a worldly dimension has the aim of realizing an increase in the quality of life, both individually and collectively among the participants. In this regard, referring to Jelantik Oka (2009) ceremonies that use ceremonies are all activities aimed at safety, happiness of oneself, family, both those that still exist and those that do not exist, between communities / neighborhoods, places of residence, to to the safety of the state and nation, aimed at the face that created everything Sang Hyang Widhi Wasa.

Synergize with the above phenomena in carrying out Hindu religious ceremonies using *upakara* means is actually a process of implementing the *yajña* as taught in Bhagawadgita in the following verse.

“*Evaṁ pravartitaṁ cakram nānuvartayātiḥa yaḥ, Aghāyur indriyārāmo moghaṁ pārtha sa jīvati*”
Bhagavad Gita III.16 Meaning:

“That is the cause of the spinning of the wheel, (and) he who does not participate in the rotation is doing evil, always trying to fulfill his sensuality, in fact he lives in vain, O Pārtha (Pudja, 2003)”.

Based on the above verse it is taught that people who live in this world should rotate the *yajña chakra* in order to build harmony. People who do not participate in turning the *yajña chakra* are actually the ones who are categorized as an evil class by nature. The implied meaning behind the *yajña chakra* is that the realm of *yajña* is to humans and this has to be reciprocal in nature so that humans should also be obliged to perform *yajña* to nature. Humans in doing the *yajña chakra* are very much determined by the profession that is carried out in daily life.

The above phenomenon associated with the theory of Religion implies the existence of cultural practices that become a forum for the implementation of Hinduism. In terms of the aspect of religious awareness that is built up in the implementation of the *ngerebong* tradition, it indicates that the *yajña* is used as a vehicle for improving the quality of life. In synergy with that, Wiana (2007) argues that with the teachings of the *yajña chakra*, humans will realize that in addition to other humans besides themselves, there is also the environment and most importantly and the Almighty and the One is God. Awareness of the existence of God, fellow human beings and the natural environment will also build awareness that it is absolutely necessary to have a harmonious relationship with these three elements as a medium for building happiness in life on this earth.

3.3 The Meaning of the Ngerebong Tradition as a Representation of Awareness in Hindu Religious Practices

The *ngerebong* tradition carried out by the Hindu community at Pura Petilan Desa Pakraman kesiman contains meanings related to increasing religious awareness based on a belief system. The meanings contained in the *ngerebong* tradition, such as religious meaning, social meaning, cultural meaning, educational meaning, and economic meaning. The five aspects of this interpretation are described in the following sections.

Religious Meaning

The religious meaning contained in the *ngerebong* tradition is mainly related to increasing awareness to understand and live the implementation of Hinduism through ritual traditions carried out at Pura Petilan. In this regard, I Gede Anom Ranuara (an informant) basically revealed that from a religious point of view, *ngerebong* is a minimizing manifestation of *ngusaba*. When *ngerebong* found *ngajejuben* or known as *metajen*, it used to be called *perang sata*. In Kesiman the problem is using the concept of worshiping the god of fire, *rudrapuja* with evidence of the existence of Pura Pauman: pahoman. If we associate the *perang sata* with ancient Balinese worship, the chicken has a rooster, the rooster is a symbol of fire. Then the *perang sata* is a war of fire. The result you are looking for is blood that comes out, to give to *bhuta*. It must exist in every chatter. Not a touch of Kuturan. Pura Petilan was indeed made by the king, equivalent to Pura Penataran. There is no *odalan*, only *pengilen*. *Pengilen* is a stage, which prioritizes the process. Because in life what matters is the process. There is a social meaning, togetherness. The existence of the Kesiman economy, the *Taksu Kuliner* award, is in Bukit Buung. In the past, Bukit Buung was assigned to become the consumption section. So, until now, if the Bukit Buung area is a food business, it will definitely be successful. Because the area there used to be used as a gobbling consumption section. There are also those who have *taksu tajen*, but only to a few people. They are called *parekan Sayang*, they can be asked for consideration by *mangku dalem* when going to “*nedunang*” Bhatara.

Social Meaning

The *ngerebong* tradition, which involves a harmonious relationship manifested through the implementation of the *tri hita karana*, was also conveyed by I Gede Arya Adiputra (an informant) who in general stated that this *ngerebong* ceremony is also a form of gratitude to God, as a form of devotion and relationship practice. Harmony between the three important components as it is known as *tri hita karana*. The implementation of *ngerebong* is felt to increase intimacy, harmony and a sense of kinship between the congregation / *ngerebong* participants, as a means of adding *subha karma* to strengthening the customary order. The hope of the informants is that this procession will continue to be carried out and preserved, so that the

government will help both in funding and in other matters, and for cultural and religious academics to explore again what values or potential are contained in this *ngerebong* procession so that it is known by the wider public so that it can have a positive influence on the public interest, especially Kesiman Village.

Based on the statement conveyed by the informant above, in the *ngerebong* tradition there are three harmonious relationships that are built according to the concept of *tri hita karana*. *First*, in the *parhyangan* aspect, the implementation of the *ngerebong* tradition using ritual means is aimed at the Adikodrati power as a representation of the symbols of Ida Sang Hyang Widhi wasa and Ida Bhatara-Bhatari who are worshiped in the ceremony. This indicates that Hindus who carry out the *ngerebong* tradition try to build harmony vertically through ritual communication by means of offerings. *Second*, in the aspect of *pawogan* the Hindu community who participates in the implementation of the *ngerebong* tradition will certainly build social relationships during the implementation of the ceremony. The social relationships that are built are social capital to strengthen social ties among them. *Third*, in the *palemahan* aspect, the *ngerebong* tradition uses *caru* as a vehicle for *nyomia bhuta kala* in a *niskala* manner. In the *sekala* aspect, this means building a harmonious relationship with the forces of space (*bhuta*) and time (*kala*) so that humans can live in harmony with their natural surroundings.

The *ngerebong* tradition is also a form of appreciation for the king and is also associated with symbols that represent the relationship between the king and the invisible forces, as expressed by I Ketut Mendra Arjana (an informant) who in general reveals that the meaning of *ngerebong* is actually as a form of appreciation of the greatness of the king, as a gift of “Ida Bhatara”, and his hope as a request for welfare for Kesiman, the castle and the community. The hope of the poles is that this *ngerebong* will continue to be carried out because this *ngerebong* is very unique. And it is not only carried out but also how much better it is to understand the history, the *dudonan*, and the meaning. It was in Kesiman, at the castle first, after Petilan was moved there because many people joined. It all belongs to Puri Kesiman. Adhere to the concept of Siwa. *Ngerebong* is not *odalan*, but *pengilen-ilen*, you could say like *caru*. There are white and black (Kesiman poleng) as neutralizers so that everything is balanced.

Based on the informant's statement above, the tradition of *ngerebong* is the honor given to the king because of his success in leading the kingdom and including managing the lives of his people. This is related to the belief that the king is a symbol related to the supernatural powers that exist in this world. Vertically, the *ngerebong* tradition also means a form of ritual communication aimed at Ida Bhatara Bhatari in order to ask *waranugraha* so that people who carry out this tradition can realize happiness, prosperity, and everything that can improve the quality of their life. The *ngerebong* tradition,

which was originally a tradition carried out by the king, has now been carried out by the Desa Pakraman which involves symbols to create harmony through the *mecaru* ceremony. The use of two symbols that have binary oppositions, namely black and white, represents a change from darkness to enlightenment after the *nyomia bhuta kala* ceremony. In synergy with that, the *ngerebong* tradition in the religious aspect is related to efforts to build awareness from what was originally covered by darkness (*awidya*) to enlightenment of knowledge (*widya*).

Cultural Meanings

The tradition of *ngerebong* as part of the implementation of rituals involving three holy places, namely Uluwatu, Sakenan, and Pangerebongan, is related to the implementation of *Siwa Siddhanta's* teachings. In this regard, there is cultural capital built into the implementation of this tradition which has occurred since historical times. This cultural capital is represented through the strengthening of cultural identity by involving the results of cultural creations in the form of a holy place that is used as a medium for religious practice in the implementation of the *ngerebong* tradition. This phenomenon, as expressed by informant Ida Bagus Gede Pidada (an informant), in essence, revealed that *ngerebong* was a legacy of King Kesiman as a form of his power. There are three temples that have similarities, which are both *ngerebeg*, namely Uluwatu, Sakenan, and *Pengerebongan*. Everything belongs to him, under the auspices of Bhatara Cakraningrat. Previously, before *ngerebong* was held at Pura Petilan, it was held at Puri Kesiman.

Based on the statement conveyed by the informant above, the *ngerebong* tradition involves three temple symbols, namely Uluwatu Temple, Sakenan Temple, and Pangerebongan Temple which means that there is a territorial unity involved in the implementation of the *ngerebong* tradition. This phenomenon implies the existence of cultural capital that is involved in the form of cultural artifacts that have high value in the form of temples. Three temples as a result of cultural creativity can be included to support the togetherness of the *ngerebong* tradition, implying a cultural festival that accommodates the implementation of religion. The *ngerebong* tradition in relation to the implementation of culture has a very important meaning for the lives of the people who carry it out. In this regard, Wirawan (2021) argues that culture created by a community group is a vehicle for improving the quality of life.

With regard to the structure of Kesiman at the Petilan temple, Ida Bagus Gede Pidada (an informant) basically stated that Petilan has the structure of Kesiman, *petilan / petili, petili* is an inspiration. The one who grew up in Puri Kesiman was *Dalem. Sthana* in Petilan as *Siwa Nataraja / Siwa Purusa* is *Parama Siwa*. Because the concept of Kesiman is *tri purusa*. *Siwa, Sadasiwa, Paramasiwa*. Below that is Cakraningrat. After that, there were *Ang and Ah Ardhanawari*. *Kayangan Tiga druwene* in the form of

Ardhanawari. It already contains *Kayangan Tiga*, so you want the characters *ang, ah, and ong*. *Ong kara* is a symbol of *Siwa / Dalem*. *Ang* and *ah* are *Ardhanawari*, men and women, that's why this *ngerebong* was attended by all Cakraningrat powers. The southernmost is *peminge, sawangan*. That's why the *barong sawangan* came. It belongs to Uluwatu, Sakenan and Dalem Kepala and Pemogan (Ida Ratu Bagus Cakragani). Including Tohpati also belongs to Sakenan, and *Kahyangan Kesiman, singgi, Dalem Sanur Kedewatan*. That's why *ngerebong* is *Raja Kuning, a pengider buana dalem and kahyangan*. So, the day for *redite medangsia* was chosen. King of Kesiman at that time conducted a kind of survey, the result was that on the *redite medangsia* day no one held the ceremony. That's why it was chosen that day. That's how the god of faith tattoo was held at Petilan. This is where all of Bali Kesiman, all of Bali Kesiman, all of Bali Kesiman. Because it's everywhere. Arriving in Bangli there is also Kesiman. All came at the time of the *petoyan* in the castle and during the chatter.

Based on the informant's statement above, the *ngerebong* tradition is a representation of the *Siwa Siddhanta* teaching, as conveyed by the informant above, there is the concept of "Siwa Nata Raja" as a symbol of the power that controls the universe. "Siwa Nata Raja" is a symbol of cosmic dance which means that the movements represented by *Siwa* are the regulators of the universe so as to create a harmonious cosmic order. In this regard, the *ngerebong* tradition which is the core of the implementation of the ceremony is *pengilen* as a manifestation of the universe in order to create order. The concept of *nyomia* in Hinduism is a form of neutralizing negative forces into useful forces for the life of beings in the universe. This is where the connection between the power of the "Siwa Nata Raja" as the controller of the universe which is used as a symbol in carrying out the *ngerebong* ceremony in order to organize life so that it becomes karmonic. In the context of religiosity, beliefs that rely on the supernatural power as the controller of the universe are used as the center of the goal of ritual implementation so that they will have an effect on improving the quality of life of living things in this universe.

Educational Meaning

The *ngerebong* tradition carried out by Hindus at Petilan Temple, Pakraman Kesiman Village also implies educational meaning in the form of learning to future generations to appreciate the values of past civilizations that can be used as a vehicle to improve the quality of life contextually. In this regard, in the *ngerebong* tradition, although it was conceived and implemented in historical times, the noble values contained in it can be used as a medium to educate the younger generation in preserving these values in order to build better character.

In synergy with the above phenomenon, which is related to the educational values contained in the *ngerebong* tradition, it can be seen from the expression of Ida Bagus Gede Pidada (an informant) who in general states that now is

not the era of the kingdom, so there is a decline in people outside. Kesiman Village came along. *Ngerebong*, the only statue that came down was the Cakraningrat Arca, the others were only *pecanangan*. Ida Bhatara Dalem Meyoga. Cakraningrat who climbed into the *gedong dalem*, only Cakraningrat had the courage to hold the feet of *Dalem*. This is where the *tatwa dewa kesiman* in the form of a palace is held. The gods are king, according to the structure of the palace. That's why the different *mangku* are not called *mangku* but "*kulit*", the same as in Uluwatu. There are *kulit ngurah*, *kulit mayun*, *klit made*, etc. And the *udeng* (head covering) is different too. All *udeng panji*. The clothes of the clothes that were worn by the people were all dressed in the palace.

Based on the expression conveyed by the informant above, even though today it is no longer the era of the kingdom, but has become the *Negara Kesatuan* (Unitary State) of the Republic of Indonesia, the tradition of *ngerebong* still has an important meaning in order to build a better life through the actualization of the values contained in it. Although currently there has been a division of territories in line with the division of territories according to regions, there are also people outside the Kesiman village area who still participate in the tradition of *ngerebong* even though it has decreased. It is also an indicator that past values that have meaning for improving the quality of life need to be preserved. In a learning perspective, this is part of an effort to provide awareness to future generations in order to contextually implement the values of past civilizations to improve the quality of life, both physically and mentally.

Aesthetic Meanings

The aesthetic meaning that is implied behind the implementation of the *ngerebong* tradition is represented by the operation of the beauty aspects that accompany the ritual. The content of aesthetic values in the *ngerebong* tradition can be seen from the narrative of I Gede Anom Ranuara (an informant) who revealed that the implementation of *ngerebong* involves a group of cadets for the *penjor* competition. *Penjor* is synonymous with *galungan*, that's why we show *Galungan* Kesiman there. Now because of the expansion of the area, the faith is getting narrower. The areas that followed *ngerebong* began to decrease according to the area mapping. However, there are still some areas outside the Pekraman Kesiman Village that are also present in the *ngerebong*, such as the Ubung, Pemogan, Sanur, Suci areas, etc. Since 2018 *ngerebong* has entered into one of the "national intangible cultural assets".

Based on the statement conveyed by the informant above, the implementation of the *ngerebong* tradition also involves aesthetic aspects, especially those related to building excitement in carrying out the ritual. the aesthetic aspects that are involved through the use of means that support the implementation of the *ngerebong* tradition, such as the installation of *penjor*. *Penjor* is a result of Balinese cultural creativity in supporting the implementation of Hinduism. Apart from being a symbol that represents the symbol of

Mount Agung with its *Naga Basuki*, it is also seen from its appearance that it has aesthetic values so that it can build a joyful atmosphere in the implementation of the *ngerebong* ceremony. In this regard, the aesthetic values that are displayed as supporting the implementation of the *ngerebong* tradition contain the meaning of joy in the context of spiritual ascent as taught in the teachings of Hinduism.

Economical Meaning

The *ngerebong* tradition carried out at Petilan temple also implies an economic meaning, especially in connection with the existence of transactions that tend to increase people's income through the buying and selling process. The *ngerebong* tradition is able to present many people, both those who aim to carry out rituals and those who come to watch the *pengilen*. The presence of people in that place becomes an energy that can attract transactions of goods and services. Goods transactions are in the form of sales and purchases of necessities and desires, such as food, clothing, children's games, and other goods. Transactions in the form of services that are empirically seen in making observations are services provided by people who are needed to expedite the process of certain activities.

The meanings contained in the implementation of the *ngerebong* tradition at Pura Petilan represent important values that are used as a vehicle for improving the quality of life, both physically and spiritually. *First*, improving the quality of life in the physical aspect related to the implementation of the *ngerebong* tradition is realizing the happiness of life by building harmonious relationships, both with supernatural powers, with fellow humans, and with elements of the surrounding natural environment. In synergy with that, referring to Wiana (2007) states that achieving a happy life by having a harmonious relationship with God, with fellow humans and the natural environment is called *tri hita karana*. Establishing a harmonious relationship with God with *bhakti* (devotion), to fellow human beings on the basis of *punia* (charity) and with the natural environment with "*asih*" (compassion). *Yajña* is the basis for doing this *asih*, *punia* and *bhakti* are the three relationships constitute a simultaneous and synergistic unity. Not separated from one another.

IV. CONCLUSION

The results of this study formulate three conclusions from the preservation of religious cultural values in the *ngerebong* tradition which is held at Pura Petilan Kesiman, Denpasar city. *First*, the historical background of the cultural tradition of *ngerebong* which is held at the Petilan temple, Desa Pakraman Kesiman is related to the respect for King of Kesiman in order to build unity with other kings, namely the eight kingdoms in Bali to participate in attending the implementation *pengilen* of Ida Bhatara's. This phenomenon is related to efforts to increase harmonious relations, both with the vertical aspect in the form of *parhyangan* through ritual communication, *pawongan* building harmonious relationships with fellow humans, and

palemahan creates harmony with the surrounding environment.

Second, the *ngerebong* tradition has a standardized procession which is carried out on the *redite wuku medangsia* day by performing *pengilen*, which is a form of ceremony aimed at building harmony in life in this world. The *ngerebong* tradition presents powers in the form of *barong* and *rangda* symbols as a vehicle to improve the quality of human life through *rajasingha* and *rajasewala*. This tradition also presents a *perang sata* as a symbol for *nyomia bhuta kala* so as to create harmony.

Third, there are six dominant aspects implied in the *ngerebong* tradition, such as (1) the religious meaning related to increasing Hindu awareness in improving self-quality through the series rituals implementation of the *ngerebong* traditions; (2) the social meaning is related to building social ties between Hindus who take an active role in the *ngerebong* tradition; (3) cultural meaning is related to the representation of Balinese cultural identity which is used as a medium for living transcendent aspects through ritual implementation; (4) educational meaning is related to learning for future generations to appreciate the noble values of past civilizations which are useful for improving the quality of life; (5) the aesthetic meaning is related to the representation of the values of beauty as a support for joy in the implementation of the *ngerebong* tradition; (6) the economic meaning relates to transactions of goods and services needed by people who are present in the *ngerebong* tradition which can increase people's income.

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