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# Sarad Agung on Ceremony in Kehen Bangli Temple

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**Abstract**--The ceremony performed by Hindus requires offerings. At the odalan ceremony at the Kehen Bangli Temple, a large offering of Sarad is used, which is different from the Sarad in the South Bali region. Sarad Agung is researched through three problem formulations: 1) the reason for using Sarad Agung; 2) the form of the sarad agung and its relation to the ceremonies and accompanying ceremonies; and 3) the implications of the great remembrance in the lives of Hindus. Theory of Religion, Theory of Dynamic Structuralism, and Theory of Three Forms of Culture are used to dissect each of these problems. In this qualitative research, the data were collected using observation techniques, in-depth interviews, and document studies. Data analysis is divided into intrinsic and extrinsic analysis. There are three types of skids, namely Sarad Alit, Sarad Ngadeg, and Sarad Agung around Kehen Temple. The reason for using the grand sard is directed at the Religious Theory which is broken down into theological, cosmological, mythological, psychological, sociological, and symbolic reasons. Intrinsic study: the structure of the great skid consists of three parts, namely the legs, body, and head. The elements refer to the contents of the three layers of nature, the Tri Loka. Tri Loka is part of Sapta Loka while Sapta Loka is the upper part of the great bhuana so that the sarad agung is a symbol of the great bhuana. Extrinsic study: the relation between Sarad Agung and Pabangkit shows that there is a change from Pabangkit to Sarad Agung, so that Pabangkit is a hypogram of Sarad Agung. The relationship between the sarad agung with ulam and palabungkah-palauntung shows the relationship between rice, meat, and fruits. The relationship between the great skid and the mountain slash is seen in the Nuwek Ceremony procession. The slash of the mountain seen

from its elements and structure is a symbol of the mountain, so it is a symbol of the great Bhuana as well. When the Nuwek Ceremony takes place, parts of the mountain slash in the form of rice, meat, and fruit are eaten little by little as a symbol of *nunas amerta*. The hermeneutic reading of *nunas amerta* is seen from two sides, namely eating the remaining offerings to 'live in the world' (*jagathita*) and the people's efforts to achieve 'eternal life', namely the union of the soul with Brahman (*moksa*). The implications of Sarad Agung are divided into three aspects of people's lives, namely the *parhyangan*, *pawongan*, and *palemahan* aspects. In the *parhyangan* aspect, it can be seen in the forms of sacred buildings; belief in the Dewata Nawa Sangha in the form of paintings and sculptures; and the use of offerings namely *sarad*, *gayah* and *banten woh-wohan*. The implications for the *pawongan* aspect appear in the use of *bade* during the Ngaben ceremony; the behavior of the people who work hard and diligently; and use: tattoos, decorations, and decorations. The implications for the *palemahan* aspect are found in the spatial arrangement of the settlement, the use of ornaments, and decorations. Factual findings: three types of skidding were found. Sarad agung as a symbol of the Great Bhuana. Pabangkit is a hypogram of the sarad agung. In banten pabangkit: sarad, ulam, and palabungkah-palauntung as one unit. Theoretical findings: the use of Theory of Religion, Theory of Dynamic Structuralism, and Theory of Three Forms of Culture is able to solve three related problems. Banten ayaban from the lowly, intermediate, to the main levels, the composition of the elements has a steady pattern: *ajengan*, *ulam*, and *woh-wohan*. The reality of daily life for Hindus is mostly abstracted into the form of banten, as a local manifestation of Balinese cultural genius.

**Keywords**--bhuana agung, pabangkit, sarad agung.

## Introduction

The ceremonies performed by Hindus require ceremonies, including offerings. Banten is a symbol of yourself, a symbol of God's omnipotence, and a symbol of the universe (Wiana, 2009:8). Banten as a ceremony is classified as a religious event. The event is part of the Tri Framework of Hindu Religion, the other two are *tattwa* and *susila*. *Tattwa* is a core element (substance) containing philosophy, theology, and conception. *Susila* as an essential element embodies the meaning of life ethics, while the event is an element of tradition, which is a material component (Widana, 2015:10).

The odalan ceremony at the Kehen Bangli Temple uses the sarad agung offering, which is made from rice flour formed into *cacalan* snacks arranged on a *kayon* frame. This majestic Sarad is unique, different in shape from the ones in South Bali. On the last day of the odalan ceremony, the nuwek sarad agung ceremony is held. For this uniqueness, Sarad Agung is examined through three problem formulations: 1) the reason for using Sarad Agung; 2) the form of the sarad agung

and its relation to the ceremonies and accompanying ceremonies; and 3) the implications of the great remembrance in the lives of Hindus.

In order to solve the problem, three theories are used, namely Theory of Religion for the first problem, Theory of Dynamic Structuralism for the second problem, and Theory of Three Forms of Culture to explain the third problem. Based on the studies of previous authors, it can be seen that skid is a banten made from rice flour, its structure follows the structure of Tri Loka (Wiana, 2002). There are three types of skids, namely bad, middle, and major (Sumini, 2008). Sarad is related to rations (Zuryani, 2011). Qualitative research with a naturalistic paradigm requires data, taken from sources, namely places, people, and documents; collected using observation techniques, in-depth interviews, and document studies. Researchers as the main instrument utilize auxiliary equipment. Data analysis is divided into intrinsic analysis and extrinsic analysis.

## **Research Result**

### **Reasons for Using Sarad Agung**

Religious theory (Koentjaraningrat: 1987: 80-83) states that there are five components in the religious system, namely 1) religious emotion; 2) belief system; 3) the system of rites and ceremonies; 4) rites and ceremonies equipment; and 5) religious people. The first component, namely religious emotions, involves physiological and psychological processes, so that this component can explain psychological reasons. The second component, the belief system which is a cultural system, is developed into theological, cosmological, and mythological reasons. The third and fourth components of Religion have pointed to the use of symbols, being symbolic reasons.

Psychological reasons describe the psychological aspects in the form of religious emotions that may arise in the making of the grand skids related to the fields of art (artistic) and beauty (aesthetics). This psychological aspect concerns the sense of religion (religious sense), in detail explained by the Theory of Feelings proposed by Yasa (2006). The manufacture and use of the Sarad agung is based on six types of flavors, namely Vira Rasa (Perwira's Taste), Raudra Rasa (Fierce Taste), rnggara Rasa (Amorous/Erotic Taste), Hāsya Rasa (Funny Taste), Adbhuta Rasa (Amazing Taste), and anta Rasa. (Peace).

The theological reason concerns the belief of Hindus in understanding iwa Siddhānta according to the Tattwa Jñāna ejection (Yasa and I Putu Sarjana, 2013). The essence of theological teachings (Brahma Widya Jñāna) appears in a number of sarad agung snacks as symbols of Hindu Godhead, including pangideran snacks, snacks in the form of gods and goddesses from the Dewata Nawa Sangha (Utama, 2019:9), the statue of Bhaṭāra iwa, and the colors of the snacks from the entik-entikan (plants) follow the color patterns of the index pangideran of the Dewata Nawa Sangha.

Cosmological reasoning concerns the creation of the universe (bhūana agung) and everything in it, including humans (bhūana alit). The elements of the great bhūana are also elements of the human body, namely the Panca Maha Bhuta. All

of his creations are pervaded and filled with their Creator, Bhara iwa. Thus, bhuana agung and bhuana alit are psychocosmic, as is the case with sarad agung which at its peak is filled with the statue of Bhara iwa, so it is a work of humanity, a symbol of the psychocosm (Pudja, 1999:43).

Mythological reasons describe the myths (sacred stories) that support the belief of Brahma Widya Jñāna (Hindu Theology). The myths related to the sarad agung is the myth of the search for Tirta Amerta (Widyatmanta, 1962:42) described with Bedawangnala, the myth of Paksi Garuda, the myth of Boma (Rawi and his sons, 2019); the myth of the ox, the kakul pulagan, the omang-omang, and the myth of asu. Sociological reasons related to the sociology of religion, the practice of Hinduism cannot be separated from the influence of the social life of the people. The teachings of Hinduism are secretly poured into the sarad agung through its elements as an organic structure, and through it the teachings are socialized. The teachings of morality are guided by both people as the basis for interacting in achieving the goal of life to realize Jagathita (prosperity of life in the world) and efforts to achieve moksha (union of the soul with its source, Brahman). Symbolic Reason involves symbols to express meaning to others as well as to the Creator. The shape of the majestic skid is like a kayon as a symbol of the mountain, the mountain represents the universe.

### **The Form of Sarad Agung at the Odalan Ceremony at Kehen Temple and the Relationship of Sarad Agung with Upakara and Its Companion Ceremonies**

#### **The Sarad agung Form at the Odalan Ceremony at Kehen Temple**

Literary works (including the Sarad agung) were not born from a cultural vacuum (Pradopo, 2018:155), therefore in understanding the Sarad agung, it is necessary to explore its historical elements through the disclosure of the Sarad that is around the Kehen Temple. The people of Gebog Domas panyungsung Pura Kehen recognize three types of skid, namely skid alit, skid ngadeg, and skid agung (figure 1). Intrinsic study of Sarad Alit and Sarad Ngadeg shows that the elements are similar, only the shape changes, one is squatting (squatting) and the other is ngadeg (standing). It can be stated that skid alit transformed into *sarad ngadeg*.



Figure 1. Three Types of Nerves around Kehen Temple

Sarad Alit, Sarad Ngadeg, and Sarad Agung. This sarad agung is used at the odalan ceremony at Kehen Temple as well as the object of this research.

The intrinsic study of the sarad agung is seen from two sides, namely the front and the back. The front part is in the form of a wooden leaf called a kayon while the back is in the form of a box supporting the kayon so that it can stand firmly on a base in the form of Bedawangnala (a turtle wrapped around a dragon). The front part of the structure is discussed following the concept of Tri Angga (three parts of the body) namely the lower part (legs), the middle part (body), and the upper part (head).

The elements of the sarad agung in the three parts consist of snacks of cacalan that reflect the objects in the world. After being structured, all of them show the contents of the Tri Loka, namely bhūrloka (under-earth realm), bwahloka (middle-space realm), and swahloka (upper-heaven realm). Snacks that refer to the elements of the bhūrloka layer are gumi, wayang, chili, pulu amerta, cakraning padati, buntilan, entik-entikan, lion, ox, asu, omang-omang, kakul pulagan, dragon, and offerings.

The elements of the bwahloka layer are the divine manuk, the garuda axis, the matanai, the candra/bulan, and the yanglala. Snacks at swahloka: orti Bagia, statues of Bhaṭāra iwa, gods from the Dewata Nawa Sangha group, goddesses from the Dewati Nawa Sangha group, jaja-jaja pangideran, and jaja-jaja sekar agung. Thus, the reading of the autonomous grand heuristic shows that the sarad agung is a symbol of Tri Loka.

The heuristic reading needs to be continued with retroactive reading and then interpreted hermeneutically (Pradopo, 2018:137) based on religious codes and cultural codes. The retroactive reading is as follows. Tri Loka is part of Sapta Loka while Sapta Loka is part of the great bhuana (universe), where the great bhuana is composed of: Sapta Loka is in the upper layer, Sapta Pātāla is below it, and below it is Balagardhabha Mahā-naraka, namely the universe. hell with blazing fires as described by Lontar Tattwa Jñāna (Yasa and I Putu Sarjana, 2013). The description still leaves empty spaces (open plexes) that can be filled by the interpreter according to the horizon of his expectations (Pradopo, 2007:206-207), so the complete retroactive reading is stated in table 1 below.

Table 1 Relationship of Sarad Agung with Aṇḍabhuana

Elements and Structure <i>Sarad Agung</i>		<i>Aṇḍabhuana/ Bhuana agung</i>	
Elements	Structure		
<i>Bhaṭāra Śiwa, orti bagia, Dewata Nawa Sangha, Dewati Nawa Sangha, pangideran, banten suci</i>	<i>Bhaṭāra Śiwa, orti bagia,</i>	<i>Satyaloka</i>	<i>Saptaloka</i>
	ruang kosong/ <i>open plek</i>	<i>Mahāloka</i>	
		<i>Janaloka</i>	
		<i>Tapaloka</i>	
<i>Dewata Nawa Sangha, Dewati Nawa Sangha, pangideran banten suci</i>	<i>Swahloka</i>		
<i>surya, candra, yanglala, paksi garuda, manuk dewata</i>	<i>surya, candra, yanglala, paksi garuda, manuk dewata</i>	<i>Bwahloka</i>	

<i>gumi, wayang, cili, pulu amerta, cakraning padati, buntilan, entik-entikan, singa, lembu, asu, omang-omang, kakul pulagan, naga Anantaboga dan Basuki, banten sesantun</i>	<i>gumi, wayang, cili, pulu amerta, cakraning padati, buntilan, entik-entikan, singa, lembu, asu, omang-omang, kakul pulagan, banten sesantun</i>	<i>Bhūrloka</i>	
<i>bedawang api</i>	ruang kosong/ <i>open plek</i>	<i>Pātāla</i>	<i>Saptapātāla</i>
		<i>Wētāla</i>	
		<i>Nitāla</i>	
		<i>Mahātāla</i>	
		<i>Sutāla</i>	
		<i>Tālatāla</i>	
		<i>Rasātāla</i>	
	<i>bedawang api dililit Anantaboga dan Basuki</i>	<i>Mahānaraka tempatnya Kālāgnirudra</i>	<i>Mahānaraka</i>

The results of a structural study of three types of skids around Kehen Temple: alit sarad is a hypogram of ngadeg sarad; Sarad Ngadeg is a hypogram of Sarad Agung; In other words, Sarad Agung is a transformation from Sarad Alit after becoming Sarad Ngadeg (see again in Figure 1).

**Sarad Agung's relationship with Upakara and accompanying ceremonies**

An extrinsic study of the relationship between Sarad Agung and Pabangkit. Banten which functions as an ayaban at the main level is called sorohan pabangkit. Sorohan pabangkit consists of a group of offerings, one of which is pabangkit which is the core of sorohan pabangkit. There are three types of sorohan pabangkit, namely sorohan pabangkit alit, sorohan pabangkit bogem, and sorohan pabangkit agung (figure 2). Because pabangkit is part of sorohan pabangkit, there are three types of pabangkit, namely pabangkit alit, pabangkit bogem, and pabangkit agung.

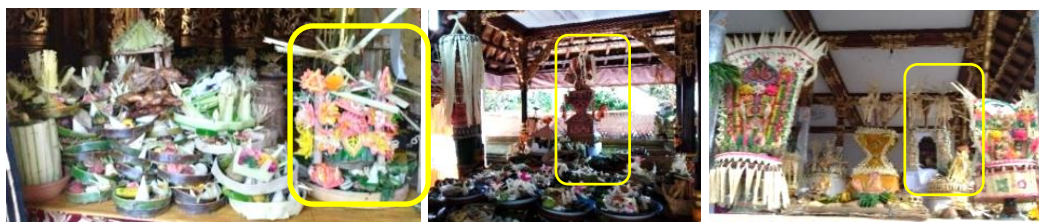


Figure 2. Three Types of Sorohan Pabangkit

Sorohan pabangkit alit, sorohan pabangkit bogem, and sorohan pabangkit agung; marked is the resurrection.

The extrinsic study of Sarad Agung regarding its relationship with Pabangkit found that there was a transformation of Pabangkit into Sarad Alit. Sarad Alit transformed into Sarad Ngadeg while Sarad Ngadeg became Sarad Agung. This shows that pabangkit is a hypogram of the sarad agung (figure 3). The use of skidding must be accompanied by sorohan pabangkit, but the use of sorohan pabangkit does not have to be accompanied by skidding, except in certain ceremonies according to the instructions of the lontar.



Figure 3 Transformation of Pabangkit into Sarad

The transformation of pabangkit to Sarad Alit, Sarad Alit to Sarad Ngadeg, and Sarad Ngadeg to Sarad Agung.

Based on the existence of three types of awakenings and three types of skidding, Table 2 can be made regarding pairs of generators and skidding.

Table 2 Relationship between Pabangkit and Sarad

No	Level	Pabangkit type	Sarad type	Information
1	<i>utama</i>	<i>pabangkit agung</i>	<i>sarad agung</i>	Accordingly <i>pelutuk</i>
2	<i>madya</i>	<i>pabangkit bogem</i>	<i>sarad ngadeg</i>	Adjustment
3	<i>nista</i>	<i>pabangkit alit</i>	<i>sarad alit</i>	Adjustment

The relationship between sarad agung (rice made of rice) and gayah (meat) and woh-wohan (fruits) shows the close relationship between the ingredients of banten ayaban which are made from the main human food ingredients, according to the pattern: rice, meat, and fruit as shown in the figure explained the Tri Angle Culinaire theory put forward by Levi Strauss (Koentjaraningrat, 1987:212). The relationship between the great skid and the mountain slash can be seen in the Nuwek Ceremony procession, where the two offerings are given the same treatment, namely katuwek (split) sequentially (figure 4). Based on the study of its structure, the Sarad agung is a symbol of a mountain, the mountain is a

representation of the universe; while the slash of the mountain seen from the elements and structure is a symbol of the mountain, thus a symbol of the universe as well.



Figure 4. The Sarad Agung's Relationship with *Tebasan Gunung* and Nuwek Ceremony

Photo left to right: *sarad Agung* accompanied by *tebasan gunung*, *tebasan gunung* separated, *nuwek sarad Agung*, and *nuwek tebasan gunung*.

The difference is that the *sarad Agung* is made entirely of rice (rice ingredients) while the mountain slash is basically made of rice, meat, and fruit; and these parts are eaten little by little by the participants of the Nuwek Ceremony as a symbol of *nunas amerta*. Hermeneutic reading shows *nunas amerta* seen from two sides, the *sakala* (real life) side as an expression of gratitude because Hindus have enjoyed food so that people can live a prosperous life in this world (*jagathita*) in the *bhurloka* realm while from the *niskala* (unreal) side as an expression The Ummah in its efforts to realize its goal of achieving 'eternal life', namely the union of the soul with Brahman (attained *moksha*) in the *satyaloka* realm to stop reincarnation (Table 1).

### Implications of the Sarad Agung on Hindu Life

The word 'implication' means involvement or the state of being involved; which are included or concluded (Preparation Team, third edition third edition 2003:427). According to the Theory of Three Forms of Culture (Koentjaraningrat, 1987: 186), it is stated that there are three forms of culture, namely ideas, activities, and artifacts. These three forms of culture are in line with the three aspects of Hindu life in the *Tri Hita Karana* concept, namely life in the *parhyangan*, *pawongan*, and *palemahan* aspects.

### Implications on the Parhyangan Aspect

The implications for the *parhyangan* aspect are found in sacred buildings (*padmasana anglayang*, *meru*, and the most basic); belief in the *Nawa Sangha*; decorations in *parhyangan* in the form of paintings and statues; and *banteng dansil*. *Sthana Ida Sanghyang Widhi* in the form of *padmasana* is realized with *Bedawangnala* supporting the phallus as a symbol of the great *Bhuana*. *Padmasana* is distinguished based on two categories, namely based on the location in the *pangideran* (*Catur Winasa Sari papyrus*); and based on the *rong* (hole, space) and its *pepalihan* (segment, level). (Parisada Hindu Darma Pusat, 1985:12-13; Dwijendra, 2008:13--14).

Regarding the great bhuana lontar *Tattwa Jñāna* mentions ... ginawe aṇḍabhuana de Bhaṭāra, Iwirnya Saptaloka, pmakas munggwing ruhur, tumūt tang Saptapātāla mungguh i sor, bhuana arīra ngaranya, ... meaning... made the main universe by Bhara (namely:) at the top, followed by Saptapātāla at the bottom, bhuana arīra his name is ... (Yasa and I Putu Sarjana, 2013:158-159). The verse explains that the great bhuana (aṇḍabhuana) created by Bhara consists of two large layers, namely Saptaloka at the top and Saptapātāla at the bottom.

The structure of Padmasana Anglayang at Pura Kehen Pepalihan has seven levels showing the top seven layers of the Great Bhuana, namely Saptaloka, while Bedawangnala or Kurmagni (Fire-snouted Turtle) wrapped by a dragon is the Balagardhaba Mahānaraka realm where Sanghyang Kālāgnirudra, a fire that is always blazing. This means that the realm under Saptaloka, i.e. Saptapātāla, is not manifested in Padma Anglayang. This is a common practice for padmasana craftsmen because as a solid work, not everything that is the basis of their thoughts is put into the work, leaving empty spaces (open plex) that can be filled by the audience (Pradopo, 2018: 116). Thus the empty space can be filled with Saptapātāla, so that the autonomous Padmasana Anglayang is a symbol of the great bhuana as described in the *Tattwa Jñāna* ejection, closely related to the sarad agung.

The implications of the sarad agung on the parhyangan aspect are also seen in the dangsil. The shape of dangsil resembles a meru, but dangsil is a banten. It is called banten because the material is made from jaja cacalan in the form of jaja bekayu which is attached to a meru-shaped frame. Dangsil is placed in front of a certain tower that looks striking, its shape is slender and towering with an overlapping roof resembling an overlapping meru roof. The number of overlapping bantsil roofs varies, namely three, five, seven, nine, or eleven overlaps depending on the level of the highest status.

The structure is dangsil overlap 7 consisting of three parts, namely the top, the middle, and the bottom. The upper part consists of seven rooms with overlapping roofs; the center consists of seven levels of rocking; while the bottom is in the form of Bedawangnala as a buffer. From this description it can be said that dangsil is a symbol of the great bhuana (aṇḍabhuana) as explained in the *Tattwa Jñāna* ejection, that the structure of aṇḍabhuana consists of seven layers above which is called Saptaloka (Sapta Bhuana); below it is Saptapātāla (called Bhuana arīra); below it again there is a realm called Balagardhaba Mahānaraka where Sanghyang Kālāgnirudra, a fire that always burns (Sanghyang Kālāgnirudra apuy dumilah sādākāla) (Yasa and I Putu Sarjana, 2013). That banten (including dangsil) as a symbol of aṇḍabhuana is emphasized by Yadnya Prakerti's ejection which states: ... sahananing bolaten pinaka andabhuana, which means that all offerings are symbols of the universe (Wiana, 2009:34).

As described above, the occurrence of transformation in the skid has implications for the Gayah, so three types of Gayah were found, namely, the Puspus Gayah, the Sari Gayah, and the intact Gayah. Three types of woh-wohan offerings were also found, namely gebogan, serving Tungguh; and barong palabungkah-palauntung. The discovery of the types of pabangkit, types of skidding, types of

gayah, and types of *palabungkah-palagantung*, then Table 3 can be made regarding the use of the said offerings according to the level of the ceremony.

Table 3. Relationships between *Pabangkit*, *Sarad*, *Gayah*, and *Palabungkah-palagantung*

Level	Pabangkit	Sarad	Gayah	Wohwohan
<i>Nista</i>	<i>Pab. Alit</i>	<i>Sarad Alit</i>	<i>Gayah Puspus</i>	<i>Gebogan</i>
<i>Madya</i>	<i>Pab. Bogem</i>	<i>Sarad Ngadeg</i>	<i>Gayah Sari</i>	<i>Saji Tungguh</i>
<i>Utama</i>	<i>Pab. Agung</i>	<i>Sarad Agung</i>	<i>Gayah Utuh</i>	<i>Barong Palabungkah-palagantung</i>

### Implications on the Pawongan Aspect

The implications of the pawongan aspect can be seen in the implementation of the Ngaben ceremony using bade and pangubes-ubes, the behavior of the people regarding work ethic, the use of rerajan, decoration, and decoration in the pawongan aspect. The bade structure with overlapping roof is in line with the meru structure; the roofless bade structure is in line with the padmasana structure; where Meru and Padmasana are symbols of the Great Bhuana, so Bade is the symbol of the Great Bhuana. Thus bade and sarad agung both represent the great bhuana.

Pangubes-ubes are in fact manuk dewata (cassowary bird which is believed by the people to be the bird of the gods) as well as manuk dewata in the sarad agung. At the Ngaben ceremony, it is believed that the divine manuk is flying in the air, showing the way to the divine realm for the souls of the deceased and is now being ceremoniously performed with the Ngaben ceremony. The behavior of the people based on the work ethic as mandated by the myth of seeking tirta amerta is interpreted as working diligently to obtain tirta amerta (water of life) in order to sustain life in real terms by eating enough food so that they can survive to obtain happiness in this world (jagathita) and if possible Through this life, one strives to learn by practicing the teachings of Hinduism to achieve eternal life, namely the union of the soul with Brahman which is called moksha. There were many tattoos with figures of snakes/dragons, figures of the eagle axis, and figures of gods/goddess (Figure 5) as also found in the elements of the sarad agung.

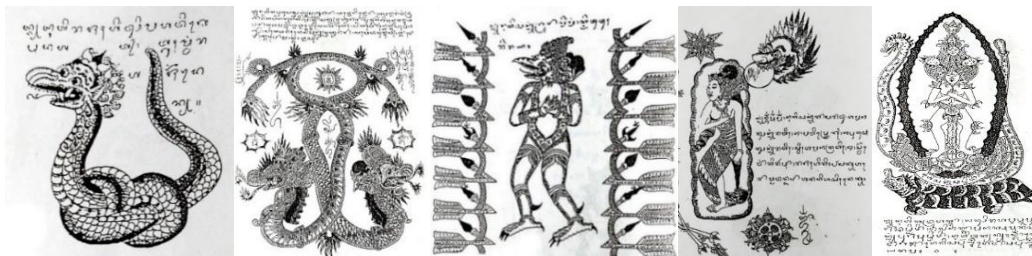


Figure 5. Rerajahan Illustrated Dragon, Garuda, Goddess, and Gods (Jaman, 1999)

Decorations related to the Sarad agung include the statue of Tirta Amerta and the statue of Sarad Agung; painting the search for tirta amerta (Figure 6).



Figure 6. Tirta Amrta Statue, Sarad Agung Statue, and Tirta Amerta quest painting

### Implications on the Palemahan Aspect

The implications for the palemahan aspect include the layout, decoration, and decoration of the palemahan aspect. The spatial division of palemahan, both in residential houses/settlements and in a wider area arrangement, is in line with the division of the grand skid structure using the Tri Angga and Tri Loka concepts, which is translated into the Tri Mandala concept; it was found that the decorations used in the environment were in line with the shape of the sarad agung like kayon (Figure 7), or other forms according to the elements contained in the sarad agung, including the use of decorations on the palemahan aspect.



Figure 7. Ground Zero Monument in Kuta, the border monument of Gianyar and Bangli Regencies in Sidan Village and the Vishnu Statue standing on the back of Bedawangnala in Gianyar City

### Theoretical Findings

The first theoretical findings, the theories used are Religious Theory, Dynamic Structuralism Theory, and Theory of Three Forms of Culture, able to explain the three related research problems, meaning that the data findings in the field support each theory. The second theoretical finding, found a steady pattern of the ayaban offerings from the smallest to the largest, the constituents: ajengan, ulam, and woh (rice, meat, and fruit). The third theoretical finding is that the use of higher grade offerings is always followed by lower grade offerings. The fourth theoretical finding, the grand skid structure refers to the Tri Loka concept, the three layers of the world. Tri Loka is part of Sapta Loka, the seven layers of the world. Sapta Loka is the top seven layers of the great bhuana (universe) while the

layers below are Sapta Pātāla and below it again there is Balagardhaba Mahānaraka (place of Kālāgnirudra) as the hell realm. Thus, the sarad agung structure also refers to the great bhuana structure.

The fifth theoretical finding is that Hindus (humans in general) together with their natural environment are in Bhurloka, located almost in the middle of the great Bhuana structure so that people speculatively fall into the hell realm or vice versa if they want to try then they have the opportunity to reach the Satyaloka realm (top realms). ) as the realm of Bhara iwa to get eternal peace (moksa) with the guidance of the Prayoga-sandhi teachings based on solid moral teachings: brata-tapa-yoga, samadi (Tattwa Jñāna ejection). The sixth theoretical finding, Hindus abstract things that are real/vulgar in their life as offerings, including: jaja lawangan (door hole) and jaja marga (road) on banten pabangkit which are symbolically placed opposite the female sex (vagina) and male genitalia. (phalus), as well as jaja Bulan and jaja Surya are installed opposite the vagina and phallus symbols as a form of local wisdom of Balinese culture.

The seventh theoretical finding, jaja-jaja sekar agung and pangideran pada sarad agung is an index of the Dewata Nawa Sangha, the group of nine gods centered on jaja padma in the middle, is the embodiment of belief in many gods who are actually singular (eka tva various tva svalaksana Bhaṭāra ). The eighth theoretical finding, jaja statues of gods and goddesses on the right and left sides of Sarad Agung and Pabangkit Ardhanarewari is the embodiment of the duality of divinity (rwabhineda) which is actually a form of the single.

### **Practical Findings**

The first practical finding, found three types of pabangkit according to their level, namely pabangkit alit, pabangkit bogem, and pabangkit agung (makaras). According to color: pabangkit petak (white), pabangkit bang (red), pabangkit bang (red), pabangkit selem (black), and pabangkit seladur (mixed color), and there is another pabangkit ardhanareswari (pair of pabangkit white and pabangkit yellow). The second practical finding, pabangkit transformed into Sarad Alit, Sarad Alit became Sarad Ngadeg, and Sarad Ngadeg became Sarad Agung. The third practical finding, found three types of offerings Gayah (meat), namely Gayah puspus, Gayah Sari, and Gayah intact. The fourth practical finding, found three forms of banten woh-wohan, namely gebogan, serving Tungguh, and barong palabungkah-pala hanging. The fifth practical finding is that there is no steady use of skidding types with the accompanying types of awakenings. In the lontar literature, it has been stated that the sarad agung should be accompanied by the pabangkit agung makaras at the main ceremonial level, but in practice the use of the types of sarad still overlaps with the types of pabangkit.

### **Conclusion**

Based on the instructions of the Religious Theory, it was found that there were six reasons for using the Sarad Agung at the odalan ceremony at the Kehen Temple, namely theological, Cosmological, Mythological, Psychological, Sociological, and Symbolic reasons. Hindus around Kehen Temple use three types of skid, namely Sarad Alit, Sarad Ngadeg, and Sarad Agung. The study of the autonomous

structure of the sarad agung (heuristic reading) shows that the sarad agung is a symbol of the great bhūana (universe) with all its contents imbued with Bhāṭāra iwa, whose structure is in the form of layers (from top to bottom) namely Sapta Loka, Sapta Pātāla, and Sapta Loka. Bhalagardaba Mahānaraka (Tattwa Jñāna papyrus). The extrinsic study of Sarad Agung regarding its relationship with Pabangkit shows that there is a transformation from Pabangkit to Sarad Alit, Sarad Alit to Sarad Ngadeg, and Sarad Ngadeg to Sarad Agung, in other words the hypogram of Sarad Agung is Pabangkit. The relationship between the great skid and the mountain slash at the nuwek ceremony is a symbol for Hindus to get amerta, which can be seen from two sides, from the sakala side and from the niskala side. The implications of Sarad Agung on the lives of Hindus can be seen in three aspects of people's lives, namely the parhyangan, pawongan, and palemahan aspects.

### Suggestions

The first suggestion, to the artisans of offerings and Hindus in general, is that if you use the lontar, you should still refer to the instructions for lontar (peutuk). Second, the application of the pattern of humiliation, middle, and major in a way to be carried out consistently according to the level of the ceremony to create a harmonious symbol. Third, the use of each type of pabangkit to suit its ulam (gayah) and woh-wohan because Durgha Dewi's lontar (Arwati, 2011:18) and Widhisastra (Natha, 1997:6) have stated this. Fourth, there are still problems, why transformations occur in several types of offerings such as pabangkit, sarad, gayah, and woh-wohan that need to be followed up with other research.

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