

The Tradition of Jaran Gading of Ngusaba Dalem in Adat Lebu Village

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Abstract

Lack of understanding of the implementation of the *Jaran Gading* Tradition in *Ngusaba Dalem* in Lebu Traditional Village, Sidemen District, Karangasem Regency. So it requires scientific academic study. This study aims to (1) describe the means of ceremonies of the *Jaran Gading* Tradition in *Ngusaba Dalem*. (2) to describe the procession of the *Jaran Gading* Tradition in *Ngusaba Dalem*. (3) to describe the purpose of the *Jaran Gading* Tradition in *Ngusaba Dalem*. Tradition is a habit that is born in a certain area and has been passed down from generation to generation and has been carried out for a long time and then passed on to the next generation. *Jaran Gading* is a yellow/golden horse, while *Ngusaba Dalem* is an offering ceremony to *Ida Bhatara Shiva* as an expression of gratitude for all the graces He has given at *Dalem Temple*. This research is classified as qualitative research with data collection techniques through observation, interviews and document recording. Data analysis using qualitative descriptive analysis consists of data collection, data reduction, data presentation, and conclusion drawn. The results of the study show that (1) The ceremonial facilities used in the ceremony consist of the clothes used and the ceremonial facilities, namely in the form of banten which is presented to each palinggih. (2) The implementation process can be divided into 3 (three), namely: 1) preparation, which is the first activity before carrying out peak activities; 2) the core/peak procession of the event is the core event of the implementation of the activity; and 3) the closing is the last series of events that marks the end of the activity. (3) The purpose is to be a means of offering, a means of supplication, a means of expressing gratitude, a means of fostering a sense of brotherhood. Through this activity, it is hoped that *Ida Bhatara Shiva*, who is stationed at *Dalem Temple*, will be pleased to revive this universe and its contents, so that it can be beneficial for human life, and existing creatures, including humans, are given welfare and live well in carrying out their obligations.

Keywords: *Tradition of Ivory Horses in Ngusaba Dalem*

INTRODUCTION

The Balinese people are very proud of their culture, which has been preserved from generation to generation, making them proud of their own heritage. Culture is a complex body of knowledge that includes beliefs, customs, and other abilities and habits that humans possess as part of society. Culture has existed since ancient times and has been passed down from one generation to the next (Gede & Pradana, 2022; Karim, 2022; Mudana, 2018). An example of positive culture is one that benefits oneself and others, demonstrating good attitudes or behaviors toward others through the implementation of village traditions.

Hindu religious teachings in Bali have a *Tri Basic Framework* used as a guideline by Hindus in carrying out religious activities, forming an inseparable unity (Bowes, 2021; Dubey, 2015; Winia et al., 2020). The *Tri Basic Frameworks* are *Tattwa*, Ethics, and Events. *Tattwa* is the philosophy or knowledge of Hindu teachings that must be understood so that practices align with what is explained in the Hindu scriptures. These philosophies and teachings are sourced from the Vedas. Ethics are teachings that serve as a foundation or benchmark for behavior in society, especially in practicing religious teachings, fostering harmonious relations within the community. Meanwhile, Events are the forms of implementing Hindu religious teachings using various media to realize devotion to *Ida Sang Hyang Widhi Wasa*/God Almighty, consisting of obligations that serve as symbols (Wiana, 1997: 15). This *Tri Basic Framework* is implemented in the form of a religious activity for Hindus in Bali called *Yadnya*.

It is believed that the gods of the earth, or God Almighty, created this universe based on *Yadnya*, which is eternal; this constitutes *Rna* (debt) for humanity, making it only fitting that we repay this debt through *Yadnya* to receive grace, guidance, happiness, and peace (Wartayasa, 2018; Wiana, 2018; Yasa, 2024). The *Rna* (debt) humans owe to the gods includes three types, collectively called *Tri Rna*: *Rna* to God (*Rna Tuhan*), *Rna* to Rsi (*Rsi Rna*), and *Rna* to ancestors (*Rna Pitara*). *Rna Tuhan* is a debt of knowledge to the gods, *Rsi Rna* is a debt of knowledge to Rsi, and *Rna Pitara* is a debt of service to the ancestors (Sudharta & Atmaja, 2005: 48). These debts are repaid through *Yadnya*. Therefore, as God's highest creation, endowed with thought, speech, and action, humans are obliged to perform *Yadnya* (holy sacrifice) as an expression of the highest and sincerest gratitude to the gods/God Almighty, which is practiced daily or on certain special days, without expecting returns.

Bali has a variety of traditions and distinctive cultures that are unique in each district. One such tradition, particularly associated with the activities of *Dewa Yadnya*, is among the most unique and sacred cultural traditions in Bali (Artiningsih, 2020; Heriyanti, 2020; Tristaningrat, 2019). Due to the uniqueness and sanctity of the *Jaran Gading* tradition, it is intriguing to conduct research on this practice, with the study titled "*Jaran Gading Tradition in Ngusaba Dalem in Lebu Traditional Village, Sidemen District, Karangasem Regency.*"

Previous studies on Balinese cultural traditions have primarily examined the symbolic and performative aspects of *Jaran Gading* but have not provided a detailed analysis of its ceremonial facilities, procession, and purposes in specific local contexts (Aridiantari et al., 2020; Mudana, 2018;

Rahmawati, 2016). For example, a study by Jayapanguspress (2022) explored the role of *Sanghyang Jaran Gading* in purification ceremonies in Sidemen District, emphasizing its spiritual significance but offering limited information on the ritual structure and tools used in each ceremony. Similarly, research by Wulandari and Sutrisna (2021) highlighted the importance of Balinese Hindu ceremonies such as *Ngusaba Dalem* in maintaining social harmony and cultural identity; however, their analysis remained general and did not focus on the *Jaran Gading* tradition in *Lebu Traditional Village*. These studies reveal a research gap in the detailed documentation of the *Jaran Gading* tradition, particularly regarding its unique ceremonial features, procession stages, and underlying meanings specific to *Lebu Village*, Sidemen District. This research seeks to fill that gap by conducting a focused ethnographic investigation of the ceremonial facilities, sequence, and purposes of the *Jaran Gading* tradition in *Ngusaba Dalem*. The findings are expected to contribute to cultural preservation efforts, provide valuable documentation for educational and tourism development, and support future studies on Balinese Hindu ceremonies and local wisdom.

RESEARCH METHOD

This research is viewed through a qualitative analytical approach. In this study, the sample consists of the people of *Lebu Traditional Village*, Sidemen District, Karangasem Regency, specifically those who have a deep understanding of the issues being researched so that they are suitable as resource persons or informants, such as: *Pamangku*, *Bendesa Adat*, and community leaders. The object of this study is to determine the means, procession, and purpose of the *Jaran Gading* tradition in *Ngusaba Dalem* in *Lebu Traditional Village*, Sidemen District, Karangasem Regency. Based on the description above, this study uses two data sources: primary and secondary. The primary data in this study are collected in the field from informants who are actively involved in the implementation of these activities. Meanwhile, secondary data are supported by several library sources in the form of references gathered through literature reviews on religion, as well as community studies. The data are in the form of books and documents related to the main issues. The data collection methods used in this study are the interview method, observation method, and document recording method. The data analysis utilized by this researcher is a type of analysis using a descriptive method. Because this research is qualitative, the data analysis uses qualitative descriptive analysis, with an inductive technique, which involves preparing data by providing specific facts.

RESULT AND DISCUSSION

Means of Ritual of the Ivory Horse Tradition in Ngusaba Dalem

Every *yadnya ceremony* in Bali cannot be separated from the use of various types of *yadnya* facilities called *upakara*. The means of *ceremonies* in Hinduism are one of the elements to build the sanctity of ceremonies. When examined more deeply, basically the materials used are the same, namely; leaves, flowers, fruits, and water.

The tradition of *Jaran Gading* in *Ngusaba Dalem* in *Lebu Traditional Village* is not the same as the *tradition of Jaran Gading* in *Bungkulan Village* or in *Geriana Kauh Traditional Village*. In *Bungkulan Village*, *badong*, *ampok-ampok*, *gongseng* on the hands and feet, without using clothes and the dancer's body is polished like *a virgin* in the form of an extra sign made of *pamor*. In the *Geriana Traditional Village*, *Kauh Penari* unconsciously walked around the embers of coconut fibers while the embers from coconut fibers carried horses. Meanwhile, the *Lebu Traditional Village* uses white and yellow clothes, wears a headband, carries tails and carries two old coconuts.

The results of the interview found that in the series of *Jaran Gading Tradition* in *Ngusaba Dalem* in *Lebu Traditional Village*, it is inseparable from the clothes used. There are also *rounds* of dressing *Jaran Gading* clothes are as follows: (1) *Betel Leaves that have been woven to resemble a horse's tail 12 pieces*, (2) *Janur Aren that has been woven for the head of 12 pieces*, (3) *Old coconut 12 pairs*, (4) *Prakpak 1 Bunch* (5) *Leaves to make a campfire*.

In the series of *Jaran Gading Tradition* in *Ngusaba Dalem* in *Lebu Traditional Village*, it is inseparable from the *Upakara Facilities* used in the form of *banten*, there are also the *burdens* used in the implementation of *Jaran Gading* are as follows (1) *Pras Sesantun Asoroh*, (2) *Pejati Asoroh*, (3) *Pasepan and fragrances*.

In the series of *Jaran Gading Tradition* in *Ngusaba Dalem* in *Lebu Traditional Village*, it is inseparable from the *Upakara Facility* in the form of *banten* which is the main facility. In every implementation of *Ngusaba Dalem* at *Dalem Temple*, *Lebu Traditional Village*, in terms of *upakara*, there is already a name and type of *upakara* that is presented according to *plelutuk bebantenan*., there are also *babakakah bebanten* at *Dalem Temple* at the time of *Ngusaba Dalem* are as follows (1) *Punggembal 2 Soroh*, (2) *Sigaran Asoroh*, (3) *Suci 50 Soroh*, (4) *Pejati 30 Soroh*, (5) *Grooming 16 Soroh*, (6) *Playuan 21 Soroh*, (7) *Pras Sesantun 5 Soroh* (8) *Caru Ayam 3 Manca*, (9) *Caru Sampi Asiki*, (10) *Caru Asu Bangbungkem Asiki*, (11) *Ulu Babi Asiki*, (12) *Guling Babi Asiki*, (13) *Guling Bebek Asiki*, (14) *Jeripenan Bebek Asiki*.

The description of the burden above is a presentation from *Serati Banten* obtained from the predecessor's burden which was passed down from generation to generation to generation. Furthermore, the *banten* recitation presented at *Dalem Temple* during *Ngusaba Dalem* in the *Pelinggih soang-soang* are: *The holy uplift of the soang-soang Pelinggih, the ring of the temple*

of Bukit Miasa uplifting sigaran, holy, pejati ring soang-soang pelinggih, the stage ring of the temple of the temple, the burial of the temple, the pig roll and the manu amanca, the rise of the power plant, the duck jerimpen, the sacred and pejati and caru amanca On the other side of the road, there is a small pond on the east side of the pond and a small pond on the other side of the pond. The description of the burden above is a presentation from Jro Mangku Istri Pura Dalem which was obtained from the predecessor's burdens which were inherited from generation to generation.

At the time of Ngusaba Dalem there are also sacred ascents on the soang-soang pelis, namely: Up the Queen of Sega, The Rise of the Bantang Metiem, The Rise of the Pengadang-ngadang, The Rise of Balangtamak, The Rise of the Great Path, The Rise of the Dukun, The Rise of Ulun Setre, The Rise of the Sun Studio, The Rise of the Ngerurah, The Rise of the Name, The Rise of the BalePesamuan, The Rise of My Queen, Up to the door, up to the door.

Based on the description above, it can be concluded that the clothes and ceremonial facilities used in the *Jaran Gading* Tradition in *Ngusaba Dalem* in *Lebu Traditional Village*, Sidemen District, Karangasem Regency are various types of fruits, leaves, fire and various types of *burdens* that are presented to *Ida Bhatara* who is standing at the temple *In the Lebu Traditional Village*.

Procession of the Tradition of Ivory Horses in Ngusaba Dalem

About Dalem Village Temple Custom Lebu has a Setra adjacent to the same as the temple *Deep* in general. *The Inner Circle* this is just one village Custom namely the Village Custom Just dust. *Sittings Town Deep at Madala Primary* There are 1 (one) Kurung Temple, 2 (Two) Bentar Temple and Close the door facing to the west. Ranks Stuttgart the other is in the north facing south, namely Bale Piasan and Seating Arrangement. *The Queen of the Jungle and the Queen of the Jungle* On the east side facing west and there are also buildings on the south that specialize in facing the west, namely Bale Gong. It's all in Main Mandala, At A Man Who Has Been Seduced The place where there is a building in the form of a Holy Hall. This Holy Hall is a place to make all ceremonial equipment in the form of caru during the ceremony *Deep Dive*. At Sit Down With Prajapati, on the east side facing west there is a Bentar Temple. On the east side facing west there is a Sit Down With Your Eyes and on the south facing north Bale Piasan.

The series of ceremonies at Dalem Temple, Lebu Traditional Village, are divided into 2 (two) implementation activities. The activities of the ceremony include: (1) Every Tilek Kadasa that comes every year becomes Puja Wali/Piodalan of Dalem and Prajapati Temples. Where the performance of this ceremony is the same as Puja Wali/Piodalan at Pura Puseh as well as Bale Agung and other Village Temples. (2) Ngusaba Dalem which is held once

a year after the harvest in the rice fields, the time of implementation is determined through *the Village Paruman*.

In general, there are many traditions that are carried out in various *Traditional Villages* in Bali with different implementations, the traditions between one *Traditional Village* and another tend to be different and seem unique. Similarly, the implementation of the *Jaran Gading* Tradition in *Ngusaba Dalem* in *Lebu Traditional Village*, Sidemen District, Karangasem Regency. The *tradition of Jaran Gading* in *Ngusaba Dalem* is carried out based on Hindu teachings. According to information obtained from the informants, the procession of *the Jaran Gading* Tradition in *Ngusaba Dalem* in the *Lebu Traditional Village* is in various stages.

According to the *Lebu Traditional Village*, in general, the procession of *the Jaran Gading* Tradition in *Ngusaba Dalem* in the *Lebu Traditional Village*, Sidemen District, Karangasem Regency was carried out in three stages, namely: Preparation stage, Core, end.

In the preparation stage, after the rice harvest in the rice fields (*Ngampung*) began with *paruman/pesangkepan* led by *the Kelihang of the Traditional Village* which was attended by all *Prajuru Atat*, *Sabha Village*, *Kertha Desa*, and *Krama* of *Lebu Traditional Village*. In the *paruman*, the time of implementation, funding, preparation, formation of the committee, appointment of *Saya Desa*, *Nyelir Seko Roras* who was assigned a series of events of the *Jaran Gading* Tradition in *Ngusaba Dalem* were discussed. The *Nyelir Seko Roras* or who becomes *Seko Roras* is a resident of *the Lebu / Krama mawed Traditional Village* who already has the following requirements: Already married (married), Both, male and female have carried out a tooth cutting ceremony (*Metatah*), Not in a state of pregnancy or *cuntaka*, and other activities that do not support as *Seko Roras*.

After the meeting (*Paruman*) of *Nyelir Seko Roras* was formed, *the Traditional Village and Village Leaders* held a meeting with *Seko Roras* to provide briefings and tasks to *Seko Roras*. The tasks carried out by *Seko Roras* include: (1) *Matur Piuning* at *Pasimpenan Pura Kahyangan Tiga* asking for safety in the implementation of the *Jaran Gading* Tradition in *Ngusaba Dalem*. (2) Preparing clothes and other equipment for the implementation of activities as *Jaran Gading*. (3) Assisting *the Village Krama* in preparing *ceremonial facilities* in the implementation of *the Jaran Gading* Tradition in *Ngusaba Dalem*.

From the series of implementations before stepping on the implementation of the *Jaran Gading Tradition* in *Ngusaba Dalem*. *Serati Banten* and *Village Stakeholders* together with *Traditional Bandesa* and other *Prajurus* are ready to detail the means of *ceremonies/bebantentens* in the implementation of the *Jaran Gading* Tradition in *Ngusaba Dalem*. After the preparations were felt to be quite mature, then the *Traditional Village Banner* through *the Pangliman/Saya Village/Juru Direction* to inform the *Keliyang Group* about the activity of making *ceremonial facilities/burdens*.

The Keliyang Group informed the Village Krama that each group was in rotation for 12 (twelve) days to prepare the completeness of the facilities/ceremonies of burden. A man is in charge of preparing the equipment and preparing the Bungkah Prize or Hanging Palha. Her husband was a member of the Scots and Scots, and he was a member of the Scots and Scots. Seko Roras also helps prepare the necessary load equipment.

Core stage (event peak)

The implementation of the *Jaran Gading Tradition* was held for 1 (one) day as the peak of the implementation of *Ngusaba Dalem*. The stages of implementation to the peak take 12 (twelve) days due to preparations to make tools or loads.

Things that must be prepared before the *Jaran Gading Tradition* in *Ngusaba Dalem* begins. Some of the series of activities were initially carried out which included the preparation of all equipment by *Krama* which took place at *Dalem Temple*, *Lebu Traditional Village*. *Seka Roras* as *Jaran Gading* prepares the clothes that are used such as: harvesting palm janur for a headband, making tails from areca nut leaves, tying 2 (two) old coconuts as *Need jaran* and also preparing a bunch of dried coconut leaves (*perakpak*). In addition, *Krama Bersama Saya Desa* brought heavy equipment to *Dalem temple*, all *wewalungan* equipment for caru needs such as *Sampi*, *Asu Bang Bungkem*, *Ayam Putih Tulus*, *Ayam Putih Kuning*, *Ayam Putih Kuning*, *Ayam Biing*, *Ayam Selem*, and *Ayam Brumbun*. This *wewalungan* was slaughtered and worn by *Krama* and *Saya Desa* to be used as a caru as a complete burden at the peak of the event.

During the implementation of the *Jaran Gading Tradition* in *Ngusaba Dalem* as the peak of *Krama Village activities*, some of it is in the main mandala and partly in the middle of the mandala. The Village Krama in the main mandala carried out the *Ngusaba Dalem ceremony* which was performed by *Pandita/sulinggih*. Some of the village krama in the mandala area prepare a campfire. After the implementation of *Ngusaba Dalem*, it was continued with the performance of *Jaran Gading* presented by *Seko Roras*. The process of staging *Jaran Gading* is such as: *Seko Roras* sits cross-legged around *Jro Mangku* who sings *Gending Jaran Gading*:

The Ivory Horse

A Man Who Calls the Devil to the Devil

The Thieves Are Coming Down

Thieves

A Woman Who Has Been Raped By A Man With A Knife

A Man Who Feels Like A

A Collection of Poems and Poems

Ivory Horse Dangkrak-Dingkrik

The Mountain of Serendipity Becomes a Swamp

Ivory Horse Dangkrak-Dingkrik

The Devil Wears Prada Becomes A Beast
Ivory Horse Dangkrak-Dingkrik
The Mountain of Memphis Becomes a Meow

Shawn O'Neill
Shawn O'Neill
Shawn O'Neill

When *Jro Mangku* swings, *Seko roras (Jaran Gading)* follows with the voice: *khiiii....., khiiii....., khiiii....., khiiii....., khiiii....., khiiii.....*, followed by moving his tail to inhale the smoke from *Pasepan* which contains fragrances. When the three *Jaran Gading* began to crumble like *Jro Mangku's* horse stopped galloping and told *Seko roras (Jaran Gading)* to surround *Pelinggih* in the main mandala of Dalem temple for 3 (three) rounds, this process was guided by *Jro Mangku Dalem* with *Prakpak*. After completing 3 (three) rounds, continue to the mandala to go around and while stepping on the embers of the bonfire for 3 (three) rounds. During that time, the embers of the bonfire were stepped on and hit until the embers of the bonfire were extinguished.

When *Seko roras (Jaran Gading)* stepped on the embers of the bonfire which symbolized the horse as a strength in guarding/protecting oneself from danger caused by humans themselves and the forces of nature. *The Jaran Gading* (yellow horse) became a symbol of strength or guard when farmers in the Lebu Traditional Village planted rice in the rice fields. *This Jaran Gading* (yellow horse) is in charge of supervising and protecting the plants in the rice fields from invading dangers such as: werok pests, rats, birds and so on that cause crop failure. *Jaran Gading* (yellow horse) has taken care of the farmers' crops from planting to harvest.

The description above is the purpose of the *Jaran Gading* Tradition in *Ngusaba Dalem* and *Gending Sang jaran Gading* from *Jro Mangku Desa* which is inherited from predecessors from generation to generation. Final stage.

After the *Jaran Gading procession* was completed, a series of *Pemendak* and *Mecaru Sampi* ceremonies were held at *Nista Manda/margi Agung*. This series of ceremonies is a thank you to *Ida Sang Hyang Widhi Wasa/God Almighty* for the implementation ceremony of the *Jaran Gading Tradition* in *Ngusaba Dalem* in *Lebu Traditional Village*. After *Mecaru Sampi* was finished, the cleaning of all burdens and other equipment was carried out at the *Ngusaba Dalem* ceremony. All the burdens and other equipment were transported to *Pura Puseh*. The *wastra* in *Palinggih* is opened/straightened and stored at *Dalem Temple*.

. The description above is the heritage at *Dalem Temple* of *Lebu Traditional Village* which is held once a year after the harvest is over in the rice fields. Based on the description above, it can be concluded that the

procession of the *Jaran Gading* Tradition in *Ngusaba Dalem* was carried out for 12 (twelve) days which began with preparation activities, core activities, and closing activities.

The Purpose of the Ivory Horse Tradition in Ngusaba Dalem

From the results of the observations and interviews conducted, in general, the purpose of the *Jaran Gading* Tradition in *Ngusaba Dalem* can be grouped into several goals, namely: (1) as a means of offering, (2) as a means of supplication, (3) as a means of expressing gratitude, (4) as a means of fostering a sense of brotherhood.

As a Means of Presentation

Tradition *Ivory Horse Deep Dive* as a means of offering can be proven by the existence of a means of offering in the form of *Stuttgart* good aimed at *Ida Bhatara* And even the Companions *Bhutakala*. There are also types of *Stuttgart* presented starting from *Serenity*, *Serenity*, *Serenity*, *Serenity*, up to *Banten Plant*.

As a Means of Application

Judging from the procession and expectations of the Village community *Custom Deep dust Tradition Ivory Horse Deep Dive*, then the purpose of Tradition *Ivory Horse Deep Dive* is as a means of application. This can be seen from the process Tradition *Ivory Horse Deep Dive* which is believed to provide safety, health, sustenance, and welfare for *São Paulo Village Custom Dust*

The tradition of *Jaran Gading* in *Ngusaba Dalem* as a means of supplication can also be seen from the *seha/mantra* uttered by *Jro Mangku* when leading the five prayers. One of the quotes is:

A Man Who Has Been Stabbed To Death,
Deva Dattanugrahaka,
Arcanam Sarva Pujanam,
Namah Sarva Nugrahaka,
Om Deva Devi Maha Siddhi,
Yajnanga Nirmalatmaka,
Lakshmi Siddhis is the Goddess of Peace.
Nirvighna Sukha Vrddhis Ca.

Means:

Om, You are the one who attracts the heart, the giver of grace, the grace of God, adoration, respect for You, the giver of all graces.

Om, the omnipotence of Gods and Goddesses, is the manifestation of yadnya, a holy person, happiness, perfection, longevity, free from obstacles, joy and progress.

The description above is a presentation from *the Jro Mangku Pura Dalem* which was obtained from *Pelutuk bebantenan* when carrying out *the Jaran Gading Tradition ceremony in Ngusaba Dalem which was inherited from generation to generation.*

(I Nyoman Mangku Bajra, interview on May 27, 2025)

As a Means of Expressions of Gratitude

The implementation of the *Jaran Gading Tradition in Ngusaba Dalem* is a thank you to *Ida Bhatara Siwa* who stands at *Dalem Temple*, *Lebu Traditional Village*. Thanks to his grace, he has provided crops for farmers both in rice fields and plantations. Through the celebration of this ceremony, the farmers hope that the next harvest can be more abundant than the previous harvest. When abundant harvests are always prosperity for the *Lebu Traditional Village* to prosper the people of *Lebu Traditional Village* in particular.

This was justified by another informant who stated that the *Jaran Gading Tradition in Ngusaba Dalem* is a means of expressing gratitude for the abundant results and welfare that is provided so that *the krama* can live a decent life. The purpose of carrying out the *Jaran Gading Tradition ceremony in Ngusaba Dalem* is as a medium to ask the future of *Ida Bhatara Shiva* to be willing to revive this universe and its contents, so that it can be beneficial for human life, as well as existing creatures, including humans, are given welfare and live well in carrying out their obligations.

As a means of fostering a sense of brotherhood.

The purpose of carrying out the *Jaran Gading Tradition in Ngusaba Dalem* is as a means of fostering a sense of brotherhood. This can be seen when *the krama* brings facilities in the form of *banten pajegan* or *banten sayut* for the *Jaran Gading Tradition in Ngusaba Dalem* where *the krama* looks compact and united. There is no sense of difference in social or economic status at this time. In addition to bringing *ceremonial facilities*, a sense of brotherhood and a sense of cohesiveness can also be seen starting from the preparation of the *Jaran Gading Tradition ceremony in Ngusaba Dalem* to the end of the event. Even *the Village Krama* who live outside the area take the time to go home to pray, gather and joke with other *Village Krama* families.

The description above is the legacy of the implementation of the *Jaran Gading Dalam Ngusaba Dalem Tradition ceremony at Dalem Temple, Lebu Traditional Village*, which is held once a year after the harvest is over in the rice fields.

(I Wayan Darmanta, interview on May 20, 2025)

Based on the description above, it can be concluded that the purpose of the *Jaran Gading Tradition in Ngusaba Dalem* is (1) as a means of offering, (2) as a means of supplication, (3) as a means of expressing gratitude, (4) as a means of fostering a sense of brotherhood.

CONCLUSION

Based on the description and discussion of the research results, several conclusions can be drawn as follows: (1) The ceremonial facilities used in the *Jaran Gading* tradition in *Ngusaba Dalem* in *Lebu Traditional Village* consist of *pras sesantun*, *pejati*, and *pasepan*, which are presented in front of *Ida Bhatar Siwa* who resides at *Dalem Temple* in *Lebu Traditional Village*. Meanwhile, the costumes used in the *Jaran Gading* performance are made from *areang* leaves shaped to resemble 12 horsetails, *janur aren* that has been woven into 12 *ilkat* heads, 12 pairs of old coconuts, *prakpak* (1 bundle), and leaves used to make a bonfire. (2) The procession of the *Jaran Gading* tradition in *Ngusaba Dalem* at *Dalem Temple, Lebu Traditional Village*, is carried out with *Sang Jaran Gading* sitting in a circle around *Jro Mangku* while singing *Gending Sang Hyang Jaran Gading*. Afterward, the *Jaran Gading* acts in a manner resembling the behavior of a horse, then encircles the *palinggih* in the *main mandala* of *Dalem Temple*, led by *Jro Mangku* carrying *prakpak* for three rounds. This is then followed by encircling the bonfire for three rounds while striking it with the horsetail and trampling it until the fire is extinguished. (3) The purpose of the *Jaran Gading* tradition in *Ngusaba Dalem* at *Dalem Temple, Lebu Traditional Village*, is as a means of offering, supplication, and expressing gratitude before *Ida Bhatar Siwa*. Through this tradition, gratitude is offered for the blessings of crops provided to farmers, both in rice fields and plantations. Additionally, it serves to foster a sense of brotherhood and cohesion among the *krama* of *Lebu Traditional Village* from the beginning to the end of the ceremony.

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