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ABSTRAK Pitra Yadnya means sacred offerings to pitra or ancestral spirits and includes living parents. There is a uniqueness in carrying out the Ngaben ceremony, especially in Peliatan Village, which lies in the use of Bade Tumpang Solas itself, Bade Tumpang Solas is very rarely found and only certain people use it.

In particular, the following **research aims to achieve** are to find out how the procession of using Bade Tumpang Solas at Puri Agung Peliatan, to find out what is the meaning of the use of **Bade Tumpang Solas in** the Ngaben ceremony at Puri Agung Peliatan, to find out the socio-religious and aesthetic values in the use of **Bade Tumpang Solas in** the Ngaben ceremony at Puri Agung Peliatan. The data was analyzed using qualitative method.

Data collection in this study used several techniques such as: Observation, Interview, Literature review, Documentation. The result of this study is that the process of ngaben starting from choosing the day, making Bade and PeMelaspasan (ceremony). The meaning of using **Bade Tumpang Solas in** the Ngaben ceremony at Puri Agung Peliatan is as **a symbol of the** mountain.

The socio-religious and aesthetic values ??contained in the use of Bade Tumpang Solas are: Religious values, the value of social solidarity, and aesthetic values. Keywords: Ngaben, Bade Tumpang Solas, Socio-religiousI. INTRODUCTION Basically, the implementation of the Yadnya is very important in strengthening the sense of devotion and **at the same time** it is a karmic spark from every birth which according to Hindu beliefs has a sacred debt called Tri Rna (three human debts).

Yadnya offerings are sacred sacrifices which are a tangible manifestation of an expression of gratitude to the gods or Ida Sang Hyang Widhi Wasa who has bestowed

nature with all its contents. Yadnya besides being a means is also a way to realize a sense of sincere devotion in worshipping Ida Sang Hyang Widhi Wasa. Hinduism as a way of life, has three basic frameworks, namely: tattwa, morals and ceremonies which are the basis for its adherents and those who believe in its existence in every element.

The three basic frameworks are often likened to an egg that represents the three aspects, namely: the shell is considered to represent the ceremony, while the egg white represents the moral aspect and the yolk represents the tattwa aspect, which means that the yad is part of the Three Basic Frameworks. Pitra Yadnya means sacred offerings to pitra or ancestral spirits and includes living parents.

The Ngaben ceremony which is one form of the pitra Yadnya ceremony which is believed to be returning the elements of the sarira stula must be returned to its owner or origin, namely Sang Panca Mahabhuta, and restore Atman Brahman. In this case, Hindus recognize several levels of Yadnya as a benchmark that will be used in accordance with the level of community ability, starting from the Nista, Madya and Utama levels.

In addition, there is also a uniqueness in carrying out the Ngaben ceremony, especially in Peliatan Village, which lies in the use of Bade Tumpang Solas itself, every time there is a Ngaben ceremony not just anyone who uses the Bade Tumpang Solas facility which is very rarely found only certain people use it. In general, the use of Bade Tumpang Solas is only intended for people who have a special position in the environment such as a king.

The use of **Bade Tumpang Solas in** Peliatan village is addressed to the king who has died as a means of carrying the body and as a form of devotion for his descendants or his pratisentana to the deceased. **One of the sacred and** quite colossal traditional ceremonies that also uses the Bade Tumpang Solas facility is the Ngaben Ceremony which was held on November 2, 2010 in the form of the **Ida Dwagung Peliatan IX** ceremony, which took place at Puri Agung Peliatan, Peliatan Village, Ubud District, Gianyar Regency.

In the use of the Bade Tumpang Solas, there is a local wisdom of the people who are enthusiastic in the procession of the ceremony. The **community in Peliatan Village** is also very enthusiastic in preparing these facilities, with the use of Bade Tumpang Solas, an interaction is created between the community and between Puri circles. Based on this, a problem phenomenon will be formed, namely the use of this **Bade Tumpang Solas in** Peliatan Village.

In particular, the following **research aims to achieve** are to find out how the procession of using Bade Tumpang Solas at Puri Agung Peliatan, to find out what is the meaning of the use of **Bade Tumpang Solas in** the Ngaben ceremony at Puri Agung Peliatan, to find out the socio-religious and aesthetic values in the use of **Bade Tumpang Solas in** the Ngaben ceremony at Puri Agung Peliatan. II. METHOD The type of research conducted by the researcher is descriptive qualitative research.

Redana (2006: 137) states that descriptive qualitative **research is a study** designed to obtain information about the status of symptoms at the time the research was conducted. While the research approach used is an *ex post facto* approach, which is an approach to examine a problem that has passed to be studied and discussed at this time.

This research was carried out **in Peliatan Village, Ubud** District, Gianyar Regency, because in that village there is a uniqueness that is rare and difficult to find in other areas, namely the use of **Bade Tumpang Solas in** Puri Agung Peliatan. The main object of study in this study is in accordance with **the formulation of the** problem studied.

The technique of determining the informants in this study used a purposive sampling technique. The key informants in this study were religious leaders such as Pedanda, members of the Puri and Bade Undagi. Key informants will provide instructions to find additional informants to complete the data until it is deemed sufficient and reaches the saturation level to obtain complete data. In this study used several techniques such as: (1) Observation, (2) Interview, (3) Literature review, (4) Documentation. III.

RESULT & DISCUSSION After the researchers made direct observations on the object of research, namely the use of **Bade Tumpang Solas in** Puri Agung Peliatan, Peliatan Village, Ubud District, Gianyar Regency. The use of Bade Tumpang Solas by the residents **of Puri Agung Peliatan** has been passed down since time immemorial. According to the people **of Puri Agung Peliatan**, it was revealed that only certain people were allowed to use Bade Tumpang Solas, such as: people who had served in government, were charismatic and elder, or castaways of the castle who were often crowned as Raja Puri.

Dewasa selection Every time there is a Ngaben ceremony among the Balinese people, Dewasa has an important role in the hope that it will avoid negative influences and can run successfully. According to Penglingsir Puri Peliatan, it is stated that Dewasa or the day chosen in the **pitra Yadnya ceremony is** a Dewasa that has been given by the pandita or bhagawanta puri from the beginning to the end of the ceremony.

Meanwhile, in Padewasan books it is stated that Dewasa is a reflection of the influence

of the great nature (Bhuana Agung) on the small life with the big world (Macrocosm). The existence of a large natural influence on human life and the consequences of this interconnected influence are really noticed by every Hindu in carrying out a business, especially in carrying out Yadnya ceremonies, especially Pitra Yadnya, in this case Ngaben (Singgin, 1993: 60).

Based on the Paruman performed by the Puri leaders and their Puri relatives with the Puri Bhagawanta, it was determined that the Ngaben ceremony at Puri Agung Peliatan was held at the anggara wage wuku gumbreg based on the Padewasan Iontars. Making Bade After the determination of the Dewasa ayu by the puri members with Bhagawanta puri, the puri members will appoint several people who are experts in the field of making Bade called Bade artisans or Bade Undagi.

An Undagi Bade must really know what to do or not, from the selection of materials to the stage of making the Bade itself. The design of the Bade will then begin to be designed based on the Kosala-Kosali and Asta Bumi books which contain elements that must be adhered to in building a Bade such as the carving, pattern, height, ornaments and other.

Then the Bade Undagi will gather to unite the ideas that will be conceptualized in such a way, because in making Bade there are three main Undagi, namely: main Undagi, designer Undagi and sanggung Undagi. The main Undagi is the Undagi which will later provide information about the Bade elbows that will be built, the designer Undagi is the Undagi that will be in charge of designing or erecting a Bade with the provision of the elbows that have been given by the main Undagi, while the sanggung Undagi is the Undagi responsible for all forms of ornaments or decorations that will later be used on the Bade (Wiranata, interview: May 13, 2014).

There are about 20 Bade equipment, namely: Ringring, Kakitir, mangle, Magunung tajak, Magender wayang, Boma makampid (bersayap), Garuda mungkur, apit lawang, Brekapat, Masaka anda, Palih Bade, Bacem, Batur, Taman sari, Atapnya bertumpang, Kekendon, Macam-macam kekarangan menurut tempat, Tetamanan atau bunga-bunga, Pakis, Ulon, Bantala, badan dara and gagodegan. After the Bade parts are completed, it will be continued by assembling all the Bade Parts and then the Bade Tumpang Solas is raised.

Melaspas Ceremony Melaspas ceremony is held at the peak of the Ngaben ceremony after the overall construction of Bade Tumpang Solas, led by Ida Pandita, uses several offerings such as: Banten bebangkit, Pangurip - urip, Pamakuh, Penyaksi-penyaksi, Eteh-eteh pawedan. Melaspas ceremony means cleaning and purifying an object or

building that has just been built or made.

This Melaspas ceremony is mandatory **for Hindus in Bali** and has become a hereditary tradition to this day. This ceremony is carried out based on sincerity. In this Melaspas ceremony there are three levels of classification according to the ability and economic condition of those who will carry it out, including: (1) Kanista Ceremony, Yadnya whose level is kanista for those whose income is low.

(2) Madya ceremony is classified as medium, meaning that for people whose income is moderate. (3) Utama ceremony is relatively large, meaning that this Yadnya is generally carried out by people with large incomes. Where in this case, PeMelaspasan Tumpang solas ceremony at Puri Agung Peliatan uses the Uttama Ceremony and is carried out by a Sulinggih or priest because **the level of the** ceremony used is the utama level.

Meaning of using **Bade Tumpang Solas in** Ngaben Ceremony at Puri Agung Peliatan
Bade is a container with a complete pepalih and has a multi-level roof called Tumpang (Singgin, 2002: 108). The meanings contained in the use of Bade Tumpang Solas at Puri Agung Peliatan are: Bade is the embodiment of the mountain. This concept **is commonly found in** Hindu sacred buildings such as Meru, Padmasana, Penjor, and Bade.

Bade is also the embodiment or symbol of Mount Mahameru, the highest mountain in the Indies, which is the place where the god, Bhatara-Bhatari, is a sacred ancestral spirit. Meru, based on quotations contained in lontar palms inherited from ancestors such as Lontar Andha Bhunana, contains the following symbolic or philosophical meanings; **Matang nyan Meru mateges, me, ngaran meme, ngaran ibu, ngaran pradana tattwa; muah ru, ngaran guru, ngaran bapa, ngaran purusa tattwa, panunggalannya Meru ngaran batur kalawasan petak. Meru ngaran pratiwimbha andha bhuana tumpangnya pawakan patalaning Bhuana Agung alit.**

Translation : "Therefore, Meru comes from the word me, which means meme = mother = pradana tattwa, while ru means teacher = father = purusa tattwa, so Meru means batur kelawasan (the forerunner of ancestors). Meru means a **symbol or symbol of** the universe, **the level of the roof is** symbols of the layers of nature, namely Bhuana Agung and Bhuana Alit. (www.balipost.co.id <<http://www.balipost.co.id>>). According to **Ida Padanda Gede Jelantik** Giri Puspa (interview: 22 May 2014) the benchmark for Ngaben Dewasa is Wuku.

The wuku that is not used is the wuku of Ingkel Wong, Wuku Penganten. Based on Wuku and Wewaran, the Ngaben Dewasa are determined as follows: Buda and wraspati Landep, Anggara and Saniscara Ukir, Wraspati Kulantir, Anggara-Sukra Gumbreg,

Saniscara Warigadeyan, Budha and Sukra Kuningan, Sukra Merakih, Wrespati and Sukra Pahang, Coma Medangkungan, Sukra Matal, Budha Uye, Redite Prangbakat, Coma and Saniscara Ugu, Buda Wayang. Sukra Kelawu.

(Ida **Pedanda Gede Jelantik Giri** Puspa, interview: 22 May 2014) So, based on the information in the *Andha Bhuana Lontar*, Meru has two symbolic meanings, namely Meru as **a symbol of the** forerunner of ancestors and a **symbol or symbol of** the universe. As a symbol of Bhuana Agung Meru as a **symbol or symbol of** the universe, the roof level is symbolic of the levels of the natural layers, namely Bhuana Agung (large realm or macrocosm) and Bhuana Alit (small realm or microcosm) from bottom to top as many as eleven levels.

The levels are **1 = Sekala, 2 = Niskala, 3 = Cunya, 4 = Taya, 5 = Nirbana, 6 = Moksha, 7 = Suksmataya, 8 = Turnyanta, 9 = Ghoryanta, 10 = Acintyataya,** and 11 = Cayen. There is also a 21-roof Meru, but usually this can be seen on the container or *Bade* during the *Ngaben* ceremony in Bali. This "special" Meru has the meaning of the *Dasa Dewata* as the main basis, then added 11 *atma* stairs as a continuation (www.balipost.co.id <<http://www.balipost.co.id>>) The main function of *Bade* is as a tool or means in the *Ngaben* ceremony (the cremation ceremony) which is a container or place for carrying the corpse from the house to the place of cremation, namely *setra*. Besides, *Bade* also contains cultural values.

This means that *Bade* is also a means of tourism destination which also functions as a tourist attraction, where **at the time of** the cremation of corpses, many foreign and domestic tourists visited so that Bali was made the center of the development of cultural tourism in the central part of Indonesia. Besides this, the function of *Bade* is to show their respective social status according to the overlap used when carrying out the cremation ceremony (Agusnawa, interview: 2 May 2014). The *Tumpang* number also symbolizes power. The greater the power of a person and his ancestors, the higher the overlap.

Bade with a number or overlap of 11 (eleven) symbolizes power over the nine cardinal directions plus up and down (Singgin, 2002: 109). As is well known, that *Bade* is used in connection with the implementation of the *Ngaben* ceremony **or the cremation ceremony** or better known as *pelebon*, this includes the *Pitra Yadnya* ceremony, which is a sacred sacrifice performed on ancestral spirits for the deceased.

So it can be concluded that *Bade Tumpang Solas* has a meaning as a symbol of a mountain which is believed to be the place and forerunner of the ancestors, and has a meaning as a symbol of Bhuana Agung. Besides that, *Bade Tumpang Solas* as well as

represents the social status of the deceased in his lifetime. The mountain is a sacred center for the gods and ancestral spirits who have been holy, thus Bade is a place for carrying corpses from the house to setra (a place for cremation). The shape of the Bade is getting taller the smaller it is shaped as a tower.

Socio-religious and Aesthetic Values in the Use of Bade Tumpang Solas at Puri Agung Peliatan The use of **Bade Tumpang Solas in** the Ngaben ceremony at Puri Agung Peliatan, Peliatan Village, **Ubud District, Gianyar Regency** certainly has its own Hindu religious education values. The values contained in the use of Bade Tumpang Solas can be described as follows: Religious Value According to Wiranata (interview, 14 May 2014) the use of Bade Tumpang Solas at Puri Agung Peliatan certainly cannot be separated from the noble values ??contained in it so that it creates a belief in what is believed by the community. Religious values ??in the use of Bade Tumpang Solas can be seen from various angles including: 1.

First, it can be seen from the belief of a Bade Undagi when he made a Bade, the Bade Undagi believed and believed that the Bade he built was not a building without a soul but a building which is an embodiment of Undagi's sincerity to the deceased who indirectly directly affect the confidence of the Undagi. Can be seen in Photo 4.6 above. 2. Second, in terms of the magic of a Bade.

From the beginning of making the Bade to the completion of the making and having gone through the release stage, you can see a difference in the magical power of the Bade. People are amazed to see it, and it feels like there is a special inner strength by the community. Besides that, people also feel that there is something in the Bade, so the Bade looks authoritative and like there is a soul in it, this is where the Bade is very magical, the Undagi that makes the Bade really with full of confidence and has focused inspiration. 3.

Third, when increasing the badge overlap, installing or raising the badge must not be done arbitrarily. Because there is a belief that is not solar, the installation of Tumpang Bade must start from the east side and start when the sun begins to rise from the east. 4. Fourth, it can be seen when the Bade release ceremony is carried out, namely the existence of ngematiang gegulak.

The community believes that the gegulak that is made and turned on **at the time of** making Bade must be turned off when the Pelaspas ceremony is carried out. Because people believe, if the gegulak is not turned off then the Bade will feel heavy if carried, but if the gegulak has been turned off then the Bade that is carried will feel lighter than before.

So based on the description above, it can be concluded that the value of religious education on the use of Bade Tumpang Solas at Puri Agung Peliatan is that it can provide a belief and be able to increase *sradha* to the community. In the process of making the Bade, it contains the values ??of sincerity, kindness and belief. It is also believed by the community that Bade is a means to cheer up the dead.

Social solidarity value People's social life in everyday life occurs in social interaction which is a process where people communicate with each other. **Humans interact with each other** in life to produce association in social groups. In general, the life of a society **adheres to a set of** rules which are called customs in reality in the form of ideals, norms, beliefs, laws, and so on that encourage human behavior.

Likewise in the social life of the people in Peliatan Village, which prioritizes togetherness, such as in preparing for the Ngaben ceremony and **at the time of** carrying the Bade Tumpang facilities. In the process, it emphasizes activities that directly educate the public regarding actions that have elements of social education, knowledge of the arts and culture of the Hindu community and educate to understand ethics and morals in living life so that they can improve the level of life.

The sense of solidarity includes two things: 1) the formation of identity and personality and 2) the formation of social behavior. **Both must go hand in** hand, harmonious and balanced. **No matter how good** a person's personality is if he is not able to describe it in social life, then he is not included in the category of social solidarity.

And vice versa, so that the quality of **the individual and social** behavior of a person must respect others. moral is the same as having the spirit of social solidarity. Differences are a necessity, the differences that occur in every people are a gift. The human task is how to knit the differences into a beautiful and harmonious melody of togetherness.

Solidarity values ??have been embedded in the hearts of the Hindu **community in Peliatan Village** because these values ??always invite people **to be able to** control themselves, live in harmony, help each other, both joy and sorrow (Agusnawa, interview: 2 May 2014). Based on the opinion above, that the meaning of the value of social solidarity is to uphold the value of mutual help and mutual assistance and the value of togetherness through the Ngaben ceremony at Puri Agung Peliatan which uses Bade Tumpang Solas, so as to create a sense of kinship in social life in Peliatan Village.

The impact of using **Bade Tumpang Solas in** the Ngaben ceremony at Puri Agung Peliatan has provided an exclusive image for the Peliatan village community. Aesthetic

value Aesthetic activities of Balinese people initially functioned to fulfill their needs in an effort to maintain the welfare of the relationship between humans and God, between humans and humans and between humans and their environment so as to create a balanced welfare between material and spiritual which is known as Tri Hita Karana.

On the basis of this concept, creativity in the field of art emerged as a supporter of ceremonies such as the art of carving which was manifested in the making of statues (figures) as worshipers, the art of sound embodied in songs called kekawin. According to Wiranata (interview: May 13, 2014) what is important in the aesthetics of making Bade Tumpang Solas at Puri Agung Peliatan are: (1) Koub (overall form) What is meant by koub here is to assess the whole of what we have seen, for example seeing someone's creativity in making a Bade Tumpang Solas, judging the koub from its shape, whether **the height and width** are compatible and balanced with the size of the Kampid (wings).

If the Bade Tumpang Solas is too big compared to the Bade's height or vice versa, then this is where the lack of koub of a Bade Tumpang Solas. Looking at all the components of the Bade Tumpang Solas that are lived or seen to find out how the koub Bade Tumpang the Solas itself.(2) Creative Power, Everyone has different creativity because they have their own skills or methods.

The creative process occurs when the first stroke of a brush or the first word in a poem occurs. However, we will discuss other things that precede the creative process even if it is only a small nuance of an idea. This initial idea will later develop into a complete idea and then be transformed into expressions.

The **creative process is the** breadth of mental and physical activity from the initial push to the final touch, that is, between us intending to achieve something until **the work of art is** finished. When compared to the creativity of making Bade Tumpang Solas, there is a very close relationship because in making Bade Tumpang Solas requires a strategy or method of making, techniques, skills, if in making Bade Tumpang Solas an Undagi Bade must be able to process the materials that have been provided so that the material becomes Solas Bade Tumpang framework that is so beautiful.

From that what is meant by creativity **is the way we** do anything so that what has been done or made reaches the maximum expected result. (3) Soul, What is meant by the soul here is something that is real, so that it appears in the mind that is lived so that it looks real or alive, this is where we animate something so that the object appears to have a soul.

This is what is meant by the soul or animating something that has been lived, so that the

object looks original. What is meant here is that it looks real alive because it has been imbued with it. From that, the aesthetic value is very important in making Bade Tumpang Solas. (4) Magical, everyone has their own or different magical judgments, but there are also the same people's judgments.

So this magical value **is very difficult to assess** (Koentjaraningrat, 2002:194-195). An example of an Undagi making Bade Tumpang Solas, if the Bade Tumpang Solas has not been installed with all the ornaments it will look normal, but if all the ornaments are installed then the magical value of the Bade will be seen and it looks alive and like someone is animating the Bade.

People are amazed to see it and it feels like there is a special inner strength by the community. Besides, people feel that there is something in the work they see. So that Bade looks authoritative (meteeb), this is where Bade Tumpang Solas is very magical, the Undagi that makes this is really full of confidence and full of taste and has inspiration who is very focused on what he does.

So that the Bade Tumpang Solas is really impressive in the eyes of the community (Wiranata, interview: May 13, 2014). Based on the description above, it can be concluded that the aesthetic value contained in Bade Tumpang Solas at Puri Agung Peliatan can be seen from the creativity of the Bade Undagi and the people who are directly involved in the process of making the Bade.

The **creative power of the** community is contained in every sculpture and every tool that is in the Bade Tumpang Solas and indirectly has educated the community to always maintain the existing cultural elements. IV. COCLUSION The procession of using Bade Tumpang Solas at Puri Agung Peliatan was carried out at the Anggara Wage Wuku Gumbreg which began with various series of processes or stages such as determining Dewasa ayu, selecting materials and making Bade Tumpang Solas as well as holding a Melaspas ceremony for the release of Bade Tumpang Solas before Bade paraded to setra (cemetery).

The meaning of the use of **Bade Tumpang Solas in** the Ngaben ceremony at Puri Agung Peliatan is to have a meaning as **a symbol of the** mountain which is believed to be the place and forerunner of the ancestors and has a meaning as a symbol of Bhuana Agung. Besides that, Bade Tumpang Solas as well as represents the social status of the deceased in his lifetime.

The mountain is a sacred center for the gods and ancestral spirits who have been holy, thus Bade is a place for carrying corpses from the house to setra (a place for burning

corpses), the shape of the Bade is getting taller the smaller it is shaped as a tower. The socio-religious and aesthetic values ??contained in the use of Bade Tumpang Solas are: (1).

Religious values ??that mean increasing the belief or sradha of every human being in any activity so that they are able to give a deep meaning to what is being done; (2) The value of social solidarity which means upholding the value of mutual assistance and mutual assistance and upholding the value of togetherness so as to create a sense of kinship in social life; (3).

Aesthetic values ??that provide an understanding to the public of the importance of cultural values ??inherent in every work they create and are able to foster people's creative power in their work.

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