



ANALYSIS OF THE *BADE* WHEELED PHENOMENON IN THE NGABEN CEREMONY STRUCTURE IN BALI

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ABSTRACT

*The purpose of the analysis of the Bade Wheeled Phenomenon in the Ngaben Ceremony Structure in Bali is to reveal the meaning of Wheeled Bade. Bade is known in traditional Balinese culture as an important tool in the Ngaben Ceremony in Bali. However, some Balinese people have replaced the word "bade" with "bade wheels" as a means of Ngaben Ceremony. The problem is centered on: 1) What is the meaning of "bade" in the Ngaben Ceremony?; 2) What is the meaning of "wheeled bade?" The analysis of the Bade Wheeled Phenomenon in the Ngaben Ceremony Structure in Bali has been completed using qualitative methods in the perspective of cultural studies. The technical design of this research is realized based on the non-positivistic paradigm with the help of a semiotic approach. All data was collected through observation and literature study. All data were analyzed in an interpretative qualitative manner using symbol theory and reception theory. The results of the study show that: 1) Ngaben using Bade has a socio-religious meaning for Hindus in Bali. Ngaben is always celebrated using Bade, accompanied by various forms of Hindu sacred ceremonies. Bade has cultural meaning as an instrumental of the *pitra yadnya* rite that can be useful in fostering kinship in Balinese society; 2) The phenomenon of wheeled bade in the structure of the Ngaben ceremony has added economic value to mediators and users. On the one hand, the wheeled Bade in the structure of the Ngaben Ceremony has reduced the meaning of sacredness and the meaning of solidarity. This happened along with the change in the instrumental meaning of Bade in the Ngaben ceremony.*

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1. INTRODUCTION

Balinese Hindus use rituals to celebrate holidays (Pradana et al., 2016). The Balinese people have many types of rituals and religious ceremonies to welcome holidays. Various religious rituals carried out based on the teachings of Hinduism are called *Panca Yadnya*. *Panca Yadnya* consists of two words, namely *Panca*, which means five, and *Yadnya*, which means sacred sacrifices or noble offerings in the context of worshipping *Ida Sang Hyang Widhi Wasa* (God Almighty) (Tristaningrat, 2019). Based on the etymology of the term "*yadnya*" in Sanskrit, *yadnya* has the meaning of worshipping. *Yadnya* can be interpreted as worship, offerings, or sacred sacrifices, materially or non-materially, based on a sincere, pure, and pure heart for the sake of noble and noble goals. *Panca Yadnya* consists of *Dewa Yadnya*, *Rsi Yadnya*, *Pitra Yadnya*, *Manusa Yadnya*, and *Bhuta Yadnya*.

Pitra Yadnya is a sacred and sincere worship or offering to the ancestors. Mother, father, grandfather, grandmother, and great-grandmother are the ancestors in question. We exist because of Mom and Dad. A mother and father exist because of their grandfather and grandmother. Our existence is a service from our ancestors, so that Hindus feel they have a debt to their ancestors that must be paid for by carrying out the *pitra yadnya* ceremony (Wikarman, 2010:11). *Pitra Yadnya* is an embodiment of Hindu respect for their ancestors by trying to free themselves from physical bonds, worldly bonds, and increasing self-purity so that the soul can get a better place in the afterlife or reach heaven. The purpose of the *pitra yadnya* ceremony is to give sincere offerings to the ancestors,

to save parents or ancestral spirits, to melt the body or physical body into the natural elements, namely *Panca Maha Bhuta*, and to purify the spirits of parents who have died so that they can become *pitara*.

The *Ngaben* ceremony, as a form of *Pitra Yadnya*, is a way to return the elements of the *Panca Maha Bhuta* to *Ida Sang Hyang Widhi*. According to Hinduism, humans are made up of three layers, namely the body *sarira*, the *suksma sarira*, and the *antahkarana sarira*. The body *sarira* is the gross body. The body that is born by a mother and father. The body *sarira*, or the human physical body, consists of the *Panca Maha Bhuta* elements, namely the *prthiwi*, *bayu*, *teja*, *apah*, and *akasa* elements. *Prthiwi* is the earth element, namely the solid body parts, *bayu* is the body part that processes respiration, *teja* is body heat, *apah* is the liquid body element; and *akasa* is the subtlest body element that makes nails and hair (Wikarman, 2007). 2010:17). In carrying out the cremation ceremony, the use of facilities in the form of *bade* is needed to carry the corpse to the grave and then carry out the cremation ceremony. A *bade* is a large and high place to carry the corpse to be burned in the grave. In a more specific sense, *bade* is a stretcher for corpses made of a series of assembled wood or bamboo, using the construction of bamboo sticks and woven blades assembled in the form of a tower and decorated with the installation of elements that can be done quickly, beautifully, and easily. In addition, there are also decorations affixed to colored papers which are mounted on base paper. In some parts, colored cotton is also used, which is placed to form a decorative patron or *patra* (Suyoga, 2014:5). *Patra* ornaments are cultural capital to build cultural identity and tourist attractions (Pradana and Pratiwi, 2021).

At first, the *bade* was carried by the people in a *banjar* by being carried. This is done to show sympathy, togetherness, and respect for the community members to the bereaved family. The community happily took the *bade* to the grave for the *Ngaben* ceremony. As a result of globalization, wheeled *bades* have emerged where people no longer carry *bade* but use wheels to deliver bodies to the graves. Apart from the fact that the *bade* is a sacred object that is only made during a death ceremony, this phenomenon is fascinating to observe. *Bade* has become a commodity based on local wisdom that is ready to be distributed and consumed by the Balinese people. Commodities based on local wisdom show the characteristics of commodities that prioritize the development of local resources as the main component of the product (Pradana and Parwati, 2017). A commodity based on local wisdom is a commodity characteristic that is known by tourism preparators because it is liked by clients (Pradana, 2019). Characteristics indicate permanent identity and ethos or general characteristics of something (Pradana and Ruastiti, 2022). The wheeled *bade* in the *Ngaben* Ceremony makes the atmosphere of the *Ngaben* Ceremony look different from the tradition of the *Ngaben* Ceremony. As the wheeled *bade* in the *Ngaben* ceremony structure shows the operational needs of Hindus, it still represents the identity of Balinese Hindus but seems to have undergone a change in instrumental meaning, which resulted in changes in the physical representation of the totality of the death ceremony tradition in Bali. Based on the case of the wheeled *bade* in the structure of the *Ngaben* Ceremony in Bali, the following problems can be formulated: 1) What is the Meaning of *Bade* in the *Ngaben* Ceremony?; 2) What is the Meaning of Wheeled *Bade*?

2. LITERATURE REVIEW

The analysis of the *Bade* Wheeled Phenomenon in the *Ngaben* Ceremony Structure in Bali is original. It can be seen that many researchers have conducted research on the *Ngaben* Ceremony, but have not analyzed the phenomenon of *Bade* Wheeled on the Structure of the *Ngaben* Ceremony in Bali qualitatively and interpretatively based on symbol theory and reception theory.

In *Bade Wheels: Transformation and Commodification of Culture in the Ngaben Ceremony in Bali* (2020), I Nyoman Yoga Segara said that Balinese people have social and cultural mechanisms that are flexibly used to maintain rites in the midst of change without losing the essence of the meaning of *bade* and the *Ngaben* ceremony. The Relevance of the Wheeled *Bade: Transformation and Commodification of Culture in the Ngaben Ceremony in Bali* with the Analysis of the *Bade* Wheeled Phenomenon in the Structure of the *Ngaben* Ceremony in Bali lies in the similarity of the research orientation towards *Bade* Wheeled. However, the *Wheeled Bade: Transformation and Commodification of Culture in the Ngaben Ceremony in Bali* did not analyze the hermeneutic paradigm, while the *Analysis of the Bade Wheeled Phenomenon in the Structure of the Ngaben Ceremony in Bali* did an analysis of the data by considering the hermeneutic paradigm.

Ida Ayu Tary Puspa in *Ngaben as a Tourist Attraction* (2019) stated that the *Ngaben* ceremony is included in the attraction of ritual tourism and religious activities because it is so interesting to watch that tourists feel such an experience in the tourist areas they visit. In connection with *Ngaben* as a Tourist Attraction with an Analysis of the *Bade* Wheeled Phenomenon on the Structure of the *Ngaben* Ceremony in Bali, there are similarities in the research focus, namely on *Ngaben*. However, *Ngaben* as a Tourist Attraction does not analyze the wheeled *bade*, while the *Analysis of the Wheeled Bade Phenomenon in the Ngaben Ceremony Structure in Bali* analyzes the wheeled *bade*.



I Made Suparta in *Bade Ornament Types* (2015) stated that during the *Ngaben* event using *bade* facilities, decorative motifs of various types and shapes were still needed. The decorative motifs in the *bade* building have a double hierarchical relationship in accordance with the concept of the *desa kala patra*. The placement of decorative motifs on the *bade* is a form of horizontal hierarchical relationship between castes in Hinduism and *Dalem* for awards that have been given. The relationship between *Bade Inlay Ornaments* and the Analysis of the *Bade Wheeled Phenomenon* in the *Ngaben Ceremony Structure* in Bali lies in the analysis of *bade* in the *Ngaben Ceremony*. The difference is, the analysis of the *bade* wheeled phenomenon in the *Ngaben Ceremony Structure* in Bali succeeded in revealing the meaning of the wheeled *bade*, while the *bade* inlay decoration type did not reveal the meaning of the wheeled *bade*.

I Ketut Sudarsana in *Interpretation Meaning of Ngaben for Krama Dadia Arya Kubonbody Tirtha Sari Ulakan Village, Karangasem District : Hindu Religious Education Perspective* (2017) said that *Ngaben* carried out by *Krama Dadia Arya Kubonbodi Tirthasari Ulakan* used the *kebodan* version which was played by *Yajemana Pamucukin*, namely *Ida Pedanda Buda* and accompanied by *Ida Pedanda Shiva*. The implementation of this cremation ceremony is always followed by the *Nuntun Dewa Hyang* ceremony because the *Nyekah* procession is considered part of the cremation. The uniqueness of the implementation is that *Ngeroras* is not carried out after cremation as the majority of Hindus believe, but it is carried out in *Pengaskaraan*, which begins with *Ngereka Sawa Karsian*. The advantages of doing the recitation include the following facilities and processes : using *banten puriagan*, *banten suluh agung*, *sekah lilit*, and *tumaligi* for all *sawa*, which can only be made by *Tarpini Sulinggih*, while in the process, *Ida Pedanda Buda* performs stamping and soldering of *sekah lilit* with ducks white, white rooster, and cat need diving. In addition, as is well known, the use of the *selemand* tiger *petulangan* proposes a corpse in the form of *bade* overlapping *pitu atman punggul*. The values of Hindu religious education in the *Ngaben* ceremony carried out by *Krama Dadia Arya Kubonbodi Tirthasari Ulakan* include: *tattwa*, morals and ethics, ceremonies, and aesthetic education values. The similarity of the meaning of *Ngaben* for *Krama Dadia Arya Kubonbodi Tirtha Sari Ulakan Village, Karangasem District: Hindu Religious Education Perspective* with Analysis of the *Bade Wheeled Phenomenon* in the Structure of *Ngaben Ceremony* in Bali lies in the similarity of the unit of analysis regarding the meaning of *Ngaben*. However, the interpreted meaning of *Ngaben* for *Krama Dadia Arya Kubonbodi, Tirtha Sari Ulakan Village, Karangasem The Hindu Religious Education Perspective* does not analyze the meaning of *Ngaben* from the perspective of cultural studies, while the Analysis of the *Bade Wheeled Phenomenon* in the Structure of *Ngaben Ceremonies* in Bali analyzes the meaning of *Ngaben* from the perspective of cultural studies.

Ernatip in the *Ngaben Ceremony* in Rama Agung Village, North Bengkulu (2018) shows that the *Ngaben* ceremony involves various elements. The procedure for implementation is almost the same as what is usually done in the area of origin, namely Bali. Each stage of the ceremony includes various kinds of offerings for offerings, in addition to other equipment for the corpse. The *Ngaben* ceremony in Rama Agung Village, North Bengkulu, has relevance to the Analysis of the *Bade Wheeled Phenomenon* on the Structure of the *Ngaben Ceremony* in Bali because it analyzes the *Ngaben* ceremony qualitatively. In connection with the *Ngaben Ceremony* in Rama Agung Village, North Bengkulu, with the Analysis of the *Bade Wheeled Phenomenon* in the Structure of the *Ngaben Ceremony* in Bali, there are similarities in the object of research, namely the *Ngaben Ceremony*. However, the *Ngaben Ceremony* in Rama Agung Village-North Bengkulu did not analyze the *Ngaben* phenomenon in Bali, while the Analysis of the *Bade Wheeled Phenomenon* on the Structure of the *Ngaben Ceremony* in Bali analyzed the *Ngaben* phenomenon in Bali.

3. RESEARCH METHOD

Materially, the article entitled Analysis of the *Bade Wheeled Phenomenon* on the Structure of the *Ngaben Ceremony* in Bali examines the structure of the *Ngaben* ceremony in Bali. It can be formally emphasized that the *Bade Wheeled phenomenon* in Bali has become the center of analysis in the series of preparations for this publication.

The article on the *Bade Wheeled Phenomenon* in the *Ngaben Ceremony Structure* in Bali has been completed using qualitative methods. Qualitative methods are mentioned as the best way to find and process data descriptively (Berg and Lune, 2018). The design of this data search and processing is built from the perspective of cultural studies. The technical implementation of this research design is realized by using a hermeneutic paradigm and a semiotic approach. Primary data was collected using observations of the *Ngaben* phenomenon in Bali. Meanwhile, secondary data was collected through a literature study on *Ngaben* in Bali. All of the data was qualitatively analyzed and interpreted using symbol theory and reception theory. Symbol theory and reception theory have been used to interpret the data to build an understanding of the phenomenon. As Sobur (2009:128) reveals, an

understanding of cultural reality can be built based on cultural symptoms and symbols. Cultural symptoms and symbols related to the bade wheel phenomenon in the Ngaben ceremony structure in Bali have been concluded through the stages of verification, display, and reduction based on reception theory and symbol theory.

4. RESULTS AND ANALYSIS

The Meaning of *Bade* in the Structure of the Ngaben Ceremony

The application of philosophy in Balinese society is manifested in the form of ceremonies at temples (Pradana, 2021). *Ngaben*, or death ceremony, is an important rite or ritual ceremony in the life cycle of Balinese Hindus. *Ngaben* is a type of devotion to ancestors, and the Balinese have a religious respect for their parents. As part of the big Austronesian kinship, Bali in its culture, of course, worships ancestors. Not only are Balinese people respected for their indebtedness and cultural heritage, but they also believe that luck in the destiny of daily life is partly due to the spirits of their ancestors, who are believed to have been close to the sky. The ancestors are also believed to be a party who have been instrumental in mediating magical powers and gifts for the miracle of life as capital for the welfare of their relatives (Dharmayuda, 1995:41). This is also a common feature of the Balinese Hindu tradition, which includes emphasizing the importance of *yadnya*, which is addressed not only to the ancestors but also to the gods, *bhuta kala*, and holy people (Dharmayuda, 1995:13). Therefore, it can be said that *Ngaben* is a sacred ceremony that has an important position in Balinese life. Apart from being an expression of respect and devotion to ancestors, *Ngaben* is a form of responsibility for relatives to their family's corpses and a way to purify the soul.

One of the most important parts of the cremation is the place for carrying the corpse, namely the *bade*. *Bade* is a building for corpses. This building was built as a means of delivering the body from his house to the cemetery. Apart from being a place to deliver bodies, this *bade* also shows a person's social status in society. Especially during the era of the *Gelgel* and *Klungkung* kingdoms in the XV to XVII centuries. What kind of *bade* is allowed and reasonable for a person to use depends on his status in the social order at that time. The higher a person's social stratification in society, the greater the size of the *bade* that can be used. So that provision also means grace. The provisions regarding this type of *bade* are not issued by the priest as a guide for the people in religious life but by a king as the head of government in the heyday of the kingdom (Kaler, 1993:79).

Bade, as one of the facilities in the *Ngaben* ceremony, simply has several architectural styles based on the level of implementation, namely *nista*, *madya*, and *utama*. The level of *nista* is divided into three, namely: *nistaning nista*, *madyaning nista*, and *utamaning nista*. Intermediate level is divided into three, namely: *nistaning madya*, *madyaning madya*, and *utamaning madya*. Meanwhile, the main level consists of *nistaning utama*, *madyaning utama*, and *utamaning utama* (Suyoga, 2014:40). In general, it can be seen in Figure 1 below.



Figure 1. Different types of bade according to the level of the ceremony

(Source : <https://www.youtube.com/watch?v=IA6ZG5iM2EI>)

Structurally, the differences between each can be distinguished as follows. For bade whose level of ceremony is blasphemous, it is divided into four categories: *Palih Basic*, *Palih Batur*, *Bale-Balean*, and roof or without roof. *Bade* with the level of implementation of the ceremony is intermediate, divided into *Palih Basic*, *Palih Batur*, *Palih Sari*, *Bale-Balean*, and roof overlap. Meanwhile, the bade with the main level of the ceremony is divided into *Palih Basic*, *Palih Batur*, *Palih Taman*, *Palih Karas*, *Palih Sancak*, *Palih Sari*, and *Bale-Balean*, with overlapping roofs (storied).

Palih, or commonly called *pepalihan*, is a bade basic building which is piled up to form a bade building, starting from the bottom or base of the bade building. *Pepalihan* is part of the bade as a place to apply decoration. This part forms an angle in each part. In general, the *pepalihan* is divided into the legs, body, and head. At the foot is a combination of five *pepalihan* that are interconnected between one *pepalihan* and one another. If sorted from



below, it consists of *Pepalihan Bacem*, *Pepalihan Bedawang*, *Pepalihan Gunung Tanjak*, and *Pepalihan Gunung Gelut*.

Bade's shape resembles a mountain, but it is made of wood and covered with colorful paper, mainly gold paper. Like *Meru*, *Bade* uses an overlapping roof, which is the highest roof with 11 overlapping roofs, then below it with 9 overlapping roofs, 7 overlapping roofs, 5 overlapping roofs, 3 overlapping roofs, and 1 overlapping roof (consisting of 2 overlapping roofs) (Titib, 2003:119-120). The word *meru* is the name of a mountain in India, *Mahameru* and is believed to be a sacred place. Based on *Andhabhuwana's* ejection, the level of the *meru* roof is a symbol of the layers of the universe from bottom to top, including *Sakala*, *Niskala*, *Sunya*, *Taya*, *Nirbana*, *Moksa*, *Suksmataya*, *Turyanta*, and *Cayem* (Titib, 2003:104-105).

Bade is a building for corpses. Materials and sizing conditions are very specific. That is, *Bade's* architecture is very different from the architectural pattern of buildings for living humans and for the gods. Since the XV-XVII centuries, the number of overlaps in *bade* indicates social status. What kind of *bade* is appropriate for a person to use, is determined based on their status in society. The higher the social status or position of a person in society, the more magnificent the type of *bade* that can be used. So that provision also means a gift. But this rule was not instituted by the priest as an educator of Hindus or the teacher as a student educator. This provision was instituted by the king as the educator of his people (Kaler, 1993:79).

In general, overlapping or terraced roofs have an odd number of 3, 5, 7, 9, and 11. The meaning of this number of levels symbolizes social status. The greater the power of a person or their ancestors, the higher the overlap. The 11 terraced roofs show the social status of a Balinese king. The 9 terraced roofs are used by the royal family or kings who support the king of Bali. While the 7 terraced roofs are used for families whose ancestors had been retainers and equal officials (Kaler, 1993:80).

The number of terraced roofs also symbolizes power. The greater the power of a person or his ancestors, the greater the number of terraced roofs, the building will be taller. The number of terraced roofs is 3, symbolizing his power over the three worlds, namely below, middle, and above. The number of terraced roofs is 5, symbolizing his control over the north-south, east-west, and central regions. The number of terraced roofs is 7, symbolizing power over the north-south, east-west, lower, middle, and upper regions. The number of terraced roofs is nine (nine), symbolizing power over the nine cardinal directions. The number of terraced roofs is 11, symbolizing power over the nine cardinal directions plus up and down (Wikarman, 2010:93).

The Meaning of Wheeled *Bade*

The function of the wheeled *bade* is identical to that of the cart. Just as the cart as a tool is known as a one-wheeled equipment that can help in carrying goods, so the wheeled *bade* is used by Hindus to make it easier to carry the body. The wheeled *bade* has been designed so that the user can carry the morgue stably on long-distance routes. The number of wheels that have been used can also contribute to reducing the load of the morgue without changing the shape of the morgue by dividing the load of the mortuary between the user and the wheel, increasing the likelihood that users will carry a mortuary with a larger construction size and increasing the possibility of faster transport of the body to the site. Similar to how Ramadhan (2018) stated that the wheels of the cart function as movement and load-bearing, the wheeled *bade* in the *Ngaben* ceremony structure contains an instrumental meaning in lightening the burden in the *Ngaben* process.



Figure 2. *Bade* Wheels that appear a lot in Balinese society

(sumber: <https://www.balipost.com/news/2018/09/18/55974/Bade-Diusung-Kendaraan,Tak-Perlu...html>)

Bade has long been mentioned as a means used to carry corpses in the death rites of Hindus in Bali. Along with the times, the *bade* has been equipped with wheels that are specially designed as operational instruments to

transport the corpse as its cargo. Referring to Ramadhan (2018), which examines the economic value of wheeled carts, wheeled *bade* has implications for the commodification of the *Ngaben* ceremony. Modifications in the structure of the *Ngaben* Ceremony have helped Hindus with social capital that is classified as poor.



Figure 3. Wheeled *Bade*
 (Sumber : shorturl.at/gyNX8)

Based on the picture above, it is a phenomenon of the commodification of wheeled *bade* for the *Ngaben* ceremony in Bali. This wheeled *bade* has implications for reducing the meaning of *gotong royong* in carrying out the *Ngaben* ceremony. In addition to technology in the form of wagons, wheeled engine technology in the form of cars seems to be very helpful in facilitating the perpetrators in quickly mobilizing the *bade* to the family's house and grave. *Bade* with the help of this wheeled machine also seems to be of more economic value for mediators and users in reducing the time needed to complete the *Ngaben* process. Some users do not have to carry the body on their shoulders, but can push or pull the *bade* as shown in the following picture.



Figure 4. Wheeled *Bade* in *Ngaben* Ceremony in Bali
 (Source : shorturl.at/egBG9)

Based on the photo above, it can be seen that some Hindus in the *Ngaben* ceremony no longer carry the burden on their shoulders. Those who are beside the *bade* and behind the *bade* seem to no longer carry the wooden foundation where the body is located. They can already carry the *bade* just by pushing the *bade* anvil.



In some carts, as an instrumental aid to carrying *bade*, even writing and pictures are given, such as a truck cart on the street. Writing and pictures that appear to provide entertainment and artistic impressions to get more attention to the picture of someone's life. The messages and meanings conveyed in the wheeled *bade* platform are sometimes very similar representations, as in a truck car cart, which can have multiple meanings. The message that appears to have a polysemy meaning, has many meanings (Pradana, 2018). It can mean user messages, experiences, complaints, and hopes while living life on a trip that gives the impression that the perpetrator misses or is rarely able to go home and gather with his family. The visual images include giving the impression of being disrespectful and unethical as part of the structure of the *Ngaben* Ceremony. The text of the cart supporting *Bade* also creates an ambiguous impression within the structure of the *Ngaben* Ceremony. It is possible that the interpretation of ambiguity by receptors not involved in *Ngaben* activities results in multiple manifestations, reducing the meaning of the nobility of the ceremonial rites and even making it difficult to understand the meaning so that it can add to the ambiguity.

The connotative meaning of text and image editors on wheeled carts as the basis for *bade* can be diverse and depends on the recognition of the hermeneutic paradigm in various perspectives. Therefore, it can be said that the writings and pictures on the truck cart are an art form that uses a variety of editors and unique visual images. Various symbols, signs, among the editors and visual images seem to be combined by the preparators, such as stating that there is a crisis of social togetherness so that other Hindus can easily understand it. It is necessary to integrate symbols, signs, and markers between text and image editors so that the meaning of the text can be easily understood by the receptor (Prihandini and Fauzan, 2018). Of course, this is not uncommon as a phenomenon in the tradition of carrying out the *Ngaben* ceremony in Bali. As Pradana (2012) said, social unusualness has always been a phenomenon in social discourse.

Discussion

Ngaben is an important rite in the life cycle of Balinese Hindus. *Ngaben* are a form of devotion to ancestors in Balinese society. One of the most important parts of *Ngaben* is a place for corpses called the *bade*. *Bade* is a building for corpses. The shape of the bud is similar to that of a mountain, but it is made of wood and covered with colorful paper. What kind of *Bade* architectural model is suitable for a person is determined according to his social status. *Bade*, as one of the facilities in the *Ngaben* ceremony, has several architectural models related to the level of implementation of *pitra yadnya*, namely *nista*, *madya*, and *utama*. The number of terraced roofs on *Bade* also symbolizes the hierarchy of power of buried relatives.

The wheeled *bade* appears to have been designed to allow the user to carry the morgue with stability for long-distance routes. The number of wheels already in use also helps reduce the burden of the morgue without changing the morgue, distributes the load of the mortuary between the user and the wheel technology, increases the likelihood that the user will take the morgue to a larger structure, and speeds up the transportation of the body to its destination. This wheeled *bade* has implications for reducing the meaning of *gotong royong* in carrying out the *Ngaben ritual*. In some cases, when using wheeled *bade*, the *bade* is given a text and image. The text and image that have appeared have provided entertainment and a new artistic impression in the structure of the *Ngaben* Ceremony.

5. CONCLUSION

Based on the data analysis, it can be concluded that: 1) the *bade* has significant significance as an instrument in the death rite called *Ngaben*. *Bade* is one of the means that mediates the building of a sense of solidarity in the kinship system in Balinese society. As a *pitra yadnya* ceremony in Balinese society, *Ngaben* is always celebrated using a *bade*, accompanied by a series of sacred Hindu ceremonies. As a result, *Ngaben* using *bade* has a socio-religious significance for Hindus in Bali in terms of fostering kinship relationships; 2) Wheeled *bade* has become a phenomenon in the implementation of the *Ngaben* Ceremony. Wheeled *bade* has reduced the meaning of sacredness in the *Ngaben* ceremony. The phenomenon of wheeled *bade* in the structure of the *Ngaben* Ceremony shows the reduced meaning of solidarity, such as togetherness for mutual cooperation activities. On the one hand, there has been a change in instrumental meaning in which wheel technology has been recognized as an important part of the structural completeness of the *Ngaben* ceremony. The wheeled *bade* in the *Ngaben* ceremony structure has also been of economic value for mediators and users in realizing the time efficiency of the *Ngaben* ceremony process.

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