

CHAPTER IV

FINDINGS AND DISCUSSION

4.0 Overview

This chapter presents the findings and discussion of the study on the *Melasti* ritual in Sema Agung Village. It consists of three sections covering the findings and discussion, including the word classes, the lexical meaning, and the cultural meaning of the identified lexicons.

4.1 Findings

The researcher found several findings related to the *Melasti* ritual in Sema Agung Village. Each aspect is important for understanding the ethnolinguistic and *Tri Hita Karana* values expressed in the ritual.

4.1.1 The Procedure in the *Melasti* Ritual in Sema Agung Village

In this study, the explanation of ritual procedures is separated from the discussion of lexicon findings in order to clearly distinguish between the stages of the ritual and the linguistic analysis. The subsequent sections discuss the classification of word classes, lexical meanings, and cultural meanings of the identified lexicons. This study found that the lexicons are identified and provide the framework for the sequence of each procedure of the *Melasti* ritual. Based on the preliminary observation, there are five procedures found in the *Melasti* ritual in Sema Agung Village, namely: (1) *nedun ida bhatara kahyangan tiga*, (2) *penyucian arug-arug duwe*, (3) *melasti ring segera*, (4) *mendak ida bhatara*, and (5) *ngider bhuana*. The framework of the procedure is presented in the figure below:

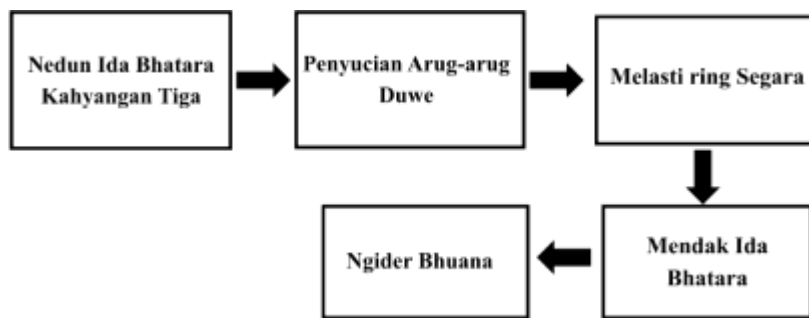


Figure 4.1 The Framework of the Procedure of the *Melasti* Ritual

Explanation of Figure 4.1

Firstly, *nedun ida bhatara kahyangan tiga* is the first stage of the *Melasti* ritual. “*nedun*” comes from the word *tedun*, which means to descend or lower. In many Balinese ceremonies, *nedun* is the procession of bringing down and presenting the sacred objects or *Ida Bhatara* (God) manifestations from the *Peinggih* (storage building) to follow the series of ceremonies. *Kahyangan Tiga* means the three principal village temples in Balinese Hinduism, namely: *Pura Desa* (Village Temple), *Pura Puseh* (*Puseh* Temple), and *Pura Dalem* (*Dalem* Temple). These temples represent different manifestations of divine power and function as the religious center of the traditional village community. Thus, this stage aims to bring down and involve the sacred objects from the *Kahyangan Tiga* Temple and purify them in the purification procession. This stage began at the *Desa* Temple, where the *tapakan* (sacred objects in the form of a round-shaped container) and *tirta kekuluh* (holy water contained in bamboo vessels) were ceremonially brought down. The villagers then proceeded to the *Dalem* Temple and *Puseh* Temple, which are located in the same area, to bring down the *tapakan* as well as the *prelingga* (symbolic representation of the deities) and the *arug-arug duwe* (sacred weapons).

The *nedun* process is led by the Priest and followed by a *muspa* (prayer ritual) procession by the villagers. This stage marks the beginning of the ritual procedure and symbolizes the presence of divine power among the community. The highest number of lexicons was identified in this stage, as it involves the ceremonial bringing forth of most ritual materials and subsequently used until the completion of the ceremony.

Secondly, the *penyucian arug-arug duwe* is the next stage of the *Melasti* procession. *Penyucian* means purifying, and *arug-arug duwe* means sacred weapons. Those sacred weapons are in the form of a creese and two kinds of sickles, which reside in the *Penyarikan* Temple, which is a temple in the same area as the *Puseh* and *Dalem* Temple. This stage is carried out in the *Penyarikan* Temple after the *nedun* procession is conducted. The sacred weapons are purified using *tirta wangsuhpada* (holy water) by the Priest by sprinkling holy water and reciting mantras. This stage is aimed at cleaning sacred weapons that will be taken to the beach for further cleaning in the *Melasti* procession.

The third stage is the *melasti ring segara*. This stage refers to the main purification stage of the *Melasti* ritual, during which all the sacred objects and tools, such as *prelingga* (symbolic representation of the deities), *tapakan* (sacred objects in the form of a round-shaped container), *arug-arug duwe* (sacred weapons), and others, are brought to the *segara* (sea). In Balinese Hindu belief, the sea is regarded as a sacred source or place of purification because it symbolizes the cleansing power of nature and the divine. This stage represents the removal of spiritual impurities and the restoration of balance between humans, nature, and God. During this stage, villagers conduct a procession by walking from those three temples to the seashore

while carrying sacred objects on their heads. Upon arrival, the priest and the *serati banten* (the offering specialist) arrange the offerings and lead the series of purifications using holy water. The sacred objects are purified, and the villagers perform *muspa* (prayer ritual) to seek blessings and spiritual purification.

The fourth stage is the *mendak ida bhatara*. *Mendak* is a Balinese term that means to welcome, to receive, or to ceremonially escort the arrival of a sacred object. In this context, *mendak ida bhatara* means a ceremonial welcoming and escorting of *Ida Bhatara* (God) from the seashore back into the village through the *tanggun desa* (village boundary area). This stage symbolizes the return of the purified sacred manifestations to the village after the completion of the *Melasti* ritual. During this stage, the villagers gather at the village boundary to welcome the sacred objects with offerings, which is led by the Priest and followed by *muspa* (prayer ritual). The purpose of *mendak ida bhatara* is to ceremonially receive the purified sacred manifestations and ritual objects back into the village. It also signifies the transfer of sacred blessings and spiritual purity from the sea to the village community, thereby restoring harmony and divine protection within the village.

The fifth stage is the *ngider bhuana*. *Ngider bhuana* is a Balinese ritual procession that involves circling or traversing a village area while carrying sacred objects. Symbolically, it represents the purification and harmonization of the surrounding environment as well as the distribution of divine blessings throughout the villagers. During this stage, villagers carry the sacred objects and tools around the village area until the corner of the village. At each corner of the village, the Priest leads the ritual with certain offerings. The purpose of this stage is to purify

and protect the village environment, restore the cosmic balance, and distribute the blessings obtained through the *Melasti* ritual to all parts of the village. This stage is also believed to ward off negative influences and strengthen harmony between humans, nature, and the divine.

Overall, the *Melasti* ritual consists of 5 stages of ritual. These interconnected stages that guide the villagers through a process of purification and spiritual renewal. Beginning with the ceremonial bringing down of sacred objects, to the purification of the sacred weapons, to the main purification of all the sacred materials on the seashore, which is the *Melasti* ritual, to the stage of escorting the arrival of the sacred materials to enter the village in the village boundary area, to the purification of the village in every corner area of the village. Each stage serves a distinct function while contributing to the overall purpose of restoring harmony. Through these ritual procedures, the villagers ensure the spiritual purity of both the community and its sacred possessions.

4.1.2 The Word Classes of the Identified Lexicons

This classification is listed based on their word classes in order, starting with *nouns*, *verbs*, and *adjectives*. The purpose of this classification is to provide an understanding of words used in the ritual context. They are arranged alphabetically and are divided according to their word classes. Table 4.1 presents the word classes of nouns, Table 4.4 presents the word classes of *verbs*, and Table 4.3 presents the word classes of *adjectives*.

The noun lexicons are listed in three table according to the categories of the nouns, including noun in the sacred object, sacred tools, offerings, and decorations.

The first table showed the word classes of nouns in the sacred object category below:

Table 4.1 Identified Noun Lexicons in the Sacred Object Category

No	Lexicons	Word Class
1.	<i>arak</i>	<i>noun</i>
2.	<i>arug-arug duwe</i>	<i>noun</i>
3.	<i>bandrangan</i>	<i>noun</i>
4.	<i>berem</i>	<i>noun</i>
5.	<i>canang rebong</i>	<i>noun</i>
6.	<i>kober</i>	<i>noun</i>
7.	<i>payung pagut</i>	<i>noun</i>
8.	<i>prelingga</i>	<i>noun</i>
9.	<i>rantasan</i>	<i>noun</i>
10.	<i>senjata nawa sanga</i>	<i>noun</i>
11.	<i>tapakan</i>	<i>noun</i>
12.	<i>tirta kekuluh</i>	<i>noun</i>
13.	<i>tombak</i>	<i>noun</i>
14.	<i>umbul-umbul</i>	<i>noun</i>

Explanation of Table 4.1

Based on the data in those tables above, the lexicons found in the *Melasti* ritual are identified as the first sequence word classes, which are *nouns*. There is a total of 38 lexicons classified as nouns. The identified noun lexicons can be grouped into several categories according to their functions. The first category is sacred objects that consist of 14 lexicons, which refer to the ceremonial objects and sacred symbols, and supporting equipment used during the implementation of the *Melasti* ritual.

Table 4.2 Identified Noun Lexicons in the Sacred Tools Category

No	Lexicons	Word Class
1.	<i>baleganjur</i>	<i>noun</i>
2.	<i>bija</i>	<i>noun</i>
3.	<i>capil klangsah</i>	<i>noun</i>
4.	<i>genta</i>	<i>noun</i>

5.	<i>gredagan</i>	<i>noun</i>
6.	<i>peasepan</i>	<i>noun</i>
7.	<i>semprong</i>	<i>noun</i>
8.	<i>tirta parisudha</i>	<i>noun</i>
9.	<i>tirta parisudha</i>	<i>noun</i>
10.	<i>tirta wangsuhpada</i>	<i>noun</i>

Explanation of Table 4.2

Table 4.2 above shows the second category in the noun classification: sacred tools, comprising 10 lexicons, referring to ceremonial equipment, traditional instruments, and ritual implements that facilitate the performance of the *Melasti* ritual. Each tool serves a particular function in supporting ritual activities, accompanying processions, or maintaining the sacred atmosphere throughout the ceremony.

Table 4.3 identified Noun Lexicons in the Offerings Category

No	Lexicons	Word Class
1.	<i>banten ajengan</i>	<i>noun</i>
2.	<i>banten gandhawari</i>	<i>noun</i>
3.	<i>banten pekelem</i>	<i>noun</i>
4.	<i>banten pemendak</i>	<i>noun</i>
5.	<i>banten pengeresikan</i>	<i>noun</i>
6.	<i>banten penyambleh</i>	<i>noun</i>
7.	<i>banten saji melasti</i>	<i>noun</i>
8.	<i>banten salaran bebek selem</i>	<i>noun</i>
9.	<i>banten suci</i>	<i>noun</i>
10.	<i>canang sari</i>	<i>noun</i>
11.	<i>segehan agung</i>	

Explanation of Table 4.3

The third category is the offerings that consist of 11 lexicons which are presented as expressions of devotion and gratitude to God and are indispensable components of the ritual. The third category is the offerings, which consist of 11 identified lexicons. In Balinese Hindu tradition, offerings symbolize sincerity,

respect, and spiritual dedication in communicating with the divine. Each offering has its own specific composition, function, and symbolic meaning that corresponds to a particular stage of the ritual.

Table 4.4 Identified Noun Lexicons in the Decorations Category

No	Lexicons	Word Class
1.	<i>baleganjur</i>	<i>noun</i>
2.	<i>bija</i>	<i>noun</i>
3.	<i>capil klangsah</i>	<i>noun</i>

Explanation of Table 4.4

The fourth category is decorations that consist of 3 lexicons which refer to ceremonial decoration and decorative elements used to beautify the ritual setting while symbolizing reverence, sacredness, and the cultural identity of the Sema Agung Village community. In this context, the noun lexicons demonstrate how language serves as a medium for preserving cultural values through the naming and categorization of ritual elements.

Table 4.5 The Word Classes of *Verbs* in the Identified Lexicons

No	Lexicons	Word Classes
1.	<i>kelinggihan</i>	<i>verb</i>
2.	<i>melasti ring segara</i>	<i>verb</i>
3.	<i>mendak ida bhatara</i>	<i>verb</i>
4.	<i>mundut</i>	<i>verb</i>
5.	<i>muspa</i>	<i>verb</i>
6.	<i>nedun ida bhatara kahyangan tiga</i>	<i>verb</i>
7.	<i>ngaturang pakelem</i>	<i>verb</i>
8.	<i>ngaturang pemendak</i>	<i>verb</i>
9.	<i>ngider bhuana</i>	<i>verb</i>
10.	<i>ngaturang ngigel</i>	<i>verb</i>
11.	<i>nunas tirta</i>	<i>verb</i>
12.	<i>penyucian arug-arug duwe</i>	<i>verb</i>

Explanation of Table 4.5

Table 4.5 above shows that 12 identified lexicons are identified as *verbs*, which represent the procedures and the activities carried out during the ceremony. Unlike noun lexicons, which refer to physical entities used in the ceremony, verb lexicons describe the sequence of activities that guide the implementation of the ritual from the beginning to the end. Each verb represents a specific ritual action with its own religious and cultural function. Some verbs describe acts of worship, such as *muspa* and *nunas tirta*, while others refer to ceremonial processions, including *mundut*, *melasti ring segara*, and *ngider bhuana*. In addition, several verbs denote offering-related activities, such as *ngaturang pekelem*, *ngaturang pemendak*, and *ngaturang ngigel*, whereas *nedun ida bhatara kahyangan tiga* and *mendak ida bhatara* refer to ritual procedures involving the manifestation of God. Meanwhile, *penyucian arug-arug duwe* and *kelinggihan* represent ritual actions associated with the purification of sacred objects and the presence of sacred manifestations during the ceremony. From an ethnolinguistic perspective, these verb lexicons preserve the procedural knowledge of the ritual and reflect how language functions as a medium for transmitting ritual practices, religious beliefs, and cultural values from one generation to the next.

Table 4.6 The Word Classes of *Adjectives* in the Identified Lexicons

No	Lexicons	Word Class
1.	<i>agung</i>	<i>adjective</i>
2.	<i>duwe</i>	<i>adjective</i>
3.	<i>selem</i>	<i>adjective</i>
4.	<i>suci</i>	<i>adjective</i>

Explanation of Table 4.6

Table 4.6 above presents that there are 4 lexicons categorized as *adjectives*. In this ritual, the lexicons include expression and color. The *adjectives* are used to

describe offerings, sacred objects, and others. This classification improves the understanding of how the lexicons function within the *Melasti* ritual and highlights the *adjectives* used in the ceremony. The ritual reflects the richness of Balinese spiritual and cultural traditions through its expressions.

Based on the analysis above, the identified lexicons in the *Melasti* ritual are classified into several types of word classes, including *nouns*, *verbs*, and *adjectives*. Among these three, *nouns* are the most dominant category used in the ritual, with a total of 38 lexicons. The nouns refer to ritual objects, tools, offerings, and ritual decoration. The *verbs* have a total of 12 lexicons used in the ritual, which refer to the ritual's activities and procedures. Meanwhile, the *adjectives* showed the least category used in the ritual, with only 4 lexicons, which explained the objects' characteristics. These lexicons also reflect the close relationship between language and cultural practices in the ritual tradition of Sema Agung Village.

4.1.2 The Lexical Meaning of the Identified Lexicons

The *Melasti* ritual in Sema Agung Village employs 50 lexicons, all of which are organized in alphabetical order according to their cultural meanings. These lexicons are closely associated with various elements, such as offerings, sacred objects, tools, and decorations. This classification is necessary to explain how the lexical meanings of the lexicons reflect the values embedded in the ritual practices. The following table provides a detailed explanation of the lexical meaning of each lexicon used in the ceremony described below:

Table 4.7 The Lexical Meaning of the Identified Lexicons

No	Lexicons	Lexical Meaning
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1.	<i>adeng</i>	<i>adeng</i> is charcoal, which is rubbed on the villagers' faces as a decoration.
2.	<i>arak</i>	<i>arak</i> is a traditional balinese liquor made from fermented coconut sap through a fermentation and distillation process.
3.	<i>arug-arug duwe</i>	<i>arug-arug</i> means weapons, and <i>duwe</i> means sacred. Thus, <i>arug-arug duwe</i> is a type of weapon consisting of a creese and two kinds of sickles.
4.	<i>baleganjur</i>	<i>baleganjur</i> is traditional Balinese rhythmic music.
5.	<i>bandrangan</i>	<i>bandrangan</i> is a hanging decoration in the form of long hair.
6.	<i>banten ajengan</i>	<i>banten ajengan</i> is an offering that contains rice, fruits, sugarcane, and several balinese traditional foods, such as <i>tape</i> , <i>jaja uli</i> , <i>begini</i> , and others.
7.	<i>banten gandhawari</i>	<i>Banten gandhawari</i> contains flowers, fragrant leaves, incense, holy water, and other ritual elements
8.	<i>banten pejati</i>	<i>banten pejati</i> consists of several elements, such as <i>daksina</i> as the central symbol of divine presence, <i>canang sari</i> containing flowers and <i>porosan</i> (betel leaf, areca nut, and lime), and others.
9.	<i>banten pekelem suci selem</i>	<i>banten pekelem suci selem</i> contains black ritual components such as black cloth or symbolic black elements, flowers, traditional cakes, fruits, holy water, and others.
10.	<i>banten pemendak</i>	<i>banten pemendak</i> is an offering that offer in the beginning of the ritual procedure.
11.	<i>banten pengeresikan</i>	<i>banten pengeresikan</i> consist of four other offerings, including <i>isuh-isuh</i> , <i>pengulapan</i> , <i>prayascita</i> , and <i>duurmengala</i> .
12.	<i>banten penyambleh</i>	<i>banten penyambleh</i> is a type of offering that involves slaughter certain animals, usually chicken, duck, pig, or others.
13.	<i>banten suci</i>	<i>banten suci</i> is an offering that contains ritual elements such as flowers, fruits, traditional cakes, coconut-leaf decorations, incense, and others.
14.	<i>banten suci pakeling</i>	<i>banten suci pakeling</i> is an offering that contains several elements such as flowers, fruits, traditional cakes, coconut-leaf, and others.
15.	<i>banten salaran bebek selem</i>	<i>banten salaran bebek selem</i> is an offering used in the beach contain of black colored offering elements.

16.	<i>berem</i>	<i>berem</i> is a Balinese traditional fermented rice drink.
17.	<i>bija</i>	<i>bija</i> are grains of rice that are usually placed on the forehead and neck after praying.
18.	<i>canang rebong</i>	<i>canang rebong</i> is a sacred object that is based on a small round-shaped container (<i>dulang</i>) arranged with various flowers in the center, and coconut leaves hanging downward, above, and behind the flowers.
19.	<i>canang sari</i>	<i>canang sari</i> is a common type of offering made from yellow coconut leaves that are usually round-shaped and decorated with various colored flowers on top.
20.	<i>capil klangсах</i>	<i>capil klangсах</i> is a hat made from green coconut leaves.
21.	<i>genta</i>	<i>genta</i> refers to a bell used in ceremonies by the priest to led the ritual.
22.	<i>gredagan</i>	<i>gredagan</i> is a traditional instrument made from green bamboo.
23.	<i>kober</i>	<i>kober</i> is a ceremonial flag or banner that usually used in balinese rituals and procession.
24.	<i>pamor</i>	<i>pamor</i> is a wet white powder made from betel nuts which is rubbed on the villager faces as a decoration.
25.	<i>payung pagut</i>	<i>payung pagut</i> is a sacred umbrella that is often held during a ceremony.
26.	<i>peasepan</i>	<i>peasepan</i> is a sacred smoke made from coconut fiber in a clay jar.
27.	<i>penjor</i>	<i>penjor</i> is a curved bamboo pole with several coconut leaves decorated.
28.	<i>prelingga</i>	<i>prelingga</i> is a sacred object that usually has a scary mask, long hair, long teeth, and hanging decorations.
29.	<i>rantasan</i>	<i>rantasan</i> is a sacred object made from pile of colored cloth on a small round-shaped container.
30.	<i>segehan agung</i>	<i>segehan agung</i> is typically placed on the ground and consists of colored rice, raw or cooked food, salt, chili, ginger, and so on.
31.	<i>semprong</i>	<i>semprong</i> is a sacred tool made from bamboo, which must be blown to make it sound.
32.	<i>senjata nawa sanga</i>	<i>senjata nawa sanga</i> are 9 weapons of the 9 gods of cardinal direction.
33.	<i>tapakan</i>	<i>tapakan</i> is a sacred symbol that is shaped round and filled with a coconut fruit,

		uncooked rice, and other coconut leaves offerings.
34	<i>tedung</i>	<i>tedung</i> is a ritual umbrella that is only used for ceremonies.
35.	<i>tirta kekuluh</i>	<i>tirta kekuluh</i> is holy water that is put in the bamboo.
36.	<i>tirta parisudha</i>	<i>tirta parisudha</i> is holy water that is used for purification and spiritual cleansing during religious ceremonies.
37.	<i>tirta wangsuhpada</i>	<i>tirta wangsuhpada</i> is holy water mixed with various <i>pelelinggi</i> (statues where the god is enshrined).
38.	<i>umbul-umbul</i>	<i>umbul-umbul</i> is a cylindrical flag with central poles and a conical top.
39.	<i>kelinggihan</i>	<i>kelinggihan</i> mainly comes from the word “ <i>linggih</i> ” which means position. In this context, a person in the position or state of being spiritually occupied or influenced by sacred presence.
40.	<i>melasti ring segara</i>	<i>melasti ring segara</i> is a ritual expression referring to the performance of the <i>Melasti</i> purification ceremony at the sea in Balinese Hindu tradition.
41	<i>mendak ida bhatara</i>	<i>mendak ida bhatara</i> means to invite <i>ida bhatara</i> 's present in the next ritual.
42	<i>mundut</i>	<i>mundut</i> means to carry or to bring the sacred objects on top of the head from the beginning of the ritual until the end.
43	<i>muspa</i>	<i>muspa</i> means to pray or to worship God in Hinduism with the two hands clasped in front of the forehead.
44	<i>nedun ida bhatara kahyangan tiga</i>	<i>nedun</i> means to bring down, and <i>ida bhatara kahyangan tiga</i> means the three main temples of each village in Bali, namely, <i>Puseh</i> temple, <i>Dalem</i> temple, and <i>Desa</i> temple.
45	<i>ngaturang pekelem</i>	<i>ngaturang pekelem</i> means to offer the <i>pekelem</i> offering to the ocean.
46	<i>ngaturang pemendak</i>	<i>ngaturang pemendak</i> means to offer <i>pemendak</i> .offering to welcome the God.
47	<i>ngider bhuana</i>	<i>ngider bhuana</i> performing a ritual circumambulation around the universe or cosmological space as a form of sacred purification and balance.
48	<i>ngaturang ngigel</i>	<i>ngaturang ngigel</i> means a ceremonial dance performed and dedicated to the deity as part of a religious ritual.
49	<i>nunas tirta</i>	<i>nunas tirta</i> means to request holy water before and after prayer to the Priests.

50.	<i>penyucian arug-arug duwe</i>	<i>penyucian arug-arug duwe</i> means purification of <i>arug-arug duwe</i> (sacred weapons).
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Explanation of Table 4.7

Based on Table 4.7, the lexical meanings describe the literal and direct meanings of the lexicons found in the ritual. The lexical meanings explain the general definitions of the lexicons according to their referential meanings without involving cultural or symbolic interpretations. In addition, the lexical meanings help readers understand the basic meanings of the lexicons before analyzing their deeper meanings in the cultural and religious context of the ritual. Therefore, lexical meaning becomes an important aspect in identifying and interpreting the vocabulary used in the ritual. Based on the responses from the three informants, all participants consistently described *banten pejati* as the principal offering dedicated to God during the *Melasti* ritual. Although the wording differs slightly, the information is consistent, indicating that the lexical meaning is credible through source triangulation.

4.1.2.1 Cross-Section Table of the Lexical Meanings

Table 4.5 presents the cross-section of interview excerpts related to the lexical meanings of the lexicons identified in the *Melasti* ritual in Sema Agung Village. The table displays the responses obtained from four informants, namely the *Bendesa Adat*, the *Pemangku Desa*, and two *Serati Banten*, who provided explanations according to their respective areas of expertise. The excerpts were used as the primary data for identifying and interpreting the lexical meanings of the ritual lexicons. Through the comparison of the informants' responses, the

researcher was able to verify the consistency of the meanings and conduct the data condensation process to formulate the lexical meanings presented in the findings.

Table 4.8 Cross-Section Table of the Lexical Meaning in the *Melasti* Ritual

No	Lexicons	Informant 1	Informant 2	Informant 3	Informant 4
1.	<i>Adeng</i>	" <i>adeng is charcoal, which is rubbed on the villagers' faces as a decoration.</i> "	" <i>Adeng refers to charcoal used to decorate participants' faces in the Melasti ceremony.</i> "	-	-
2.	<i>Arak</i>	" <i>Arak is a traditional Balinese alcoholic drink made from fermented coconut sap.</i> "	" <i>arak is a traditional balinese liquor made from fermented coconut sap through a fermentation and distillation process.</i> "	-	-

The complete cross-section table is presented in Appendix 7

Explanation of Table 4.8

Table 4.8 presents the cross-section of interview excerpts from four informants regarding the lexical meanings of the lexicons used in the Melasti ritual in Sema Agung Village. The informants consisted of the *Bendesa Adat*, the *Pemangku Desa*, and two *Serati Banten*. The *Bendesa Adat* and *Pemangku Desa* provided explanations related to the ritual procedures, sacred objects, ceremonial equipment, and religious activities, while the two *Serati Banten* focused on explaining the

lexical meanings of the ritual offerings (*banten*) based on their expertise in preparing ceremonial offerings.

Based on the interview excerpts, it can be concluded that the lexical meanings represent the literal meanings of the lexicons used in the Melasti ritual. The excerpts show that all informants shared a consistent understanding of the lexical meanings of the identified lexicons, although they expressed their explanations using different wording and levels of detail. Some excerpts present concise definitions, whereas others provide additional descriptions related to the ritual context. This variation reflects the different roles and experiences of the informants in the implementation of the *Melasti* ritual.

4.1.3 The Cultural Meaning of the Identified Lexicons

The *Melasti* ritual in Sema Agung Village employs 50 lexicons. All of which are organized alphabetically according to their cultural meanings. To enhance the understanding of their roles and meanings, classification is important to demonstrate how language represents the rich cultural values embedded in these ritual activities. The following section provides a detailed description of the cultural meanings associated with each lexicon used in the ceremony below:

1. *Adeng*



Figure 4.2 *Adeng*

Adeng is charcoal, which is mostly used by male villagers, and it is applied to the face by the Priest. *Adeng* has been a symbol of the *Melasti* ritual in Sema Agung Village. It has been inherited from the ancestors, symbolizing the art of painting in the culture. It is a symbol of artistic value in a cultural tradition.

2. *Arak*



Figure 4.3 *Arak*

Arak is a type of Balinese liquor from the *Pura Puseh* (*Puseh* Temple), which is put into a large round bottle and decorated with flowers and coconut leaves, and which is held on top of the head during the entire ritual. *Arak* symbolizes

the sacred script "*Ah-kara*", which represents sacred *Utpeti*, *Stiti*, and *Pralina* symbols (three cycles of human life).

3. *Arug-arug Duwe*



Figure 4.4 *Arug-Arug Duwe*

Arug-arug duwe comes from the words *arug-arug* and *duwe*; *arug-arug* means objects in the form of weapons, and *duwe* means sacred. Those sacred weapons are placed in the *Pura Penyarikan* (*Penyarikan* Temple) and carried from the beginning until the end of the ritual. There are 3 big weapons; Figure 4.4 presents a big knife with long handles (*Caluk*), which are basically 2 of them. Figure 4.5 shows a curved agricultural tool or sickle (*Arit*). The purpose of those consecrated weapons is to be purified using holy water (*tirta wangsuhpada*) by the *Priest* in the *Penyucian Arug-arug Duwe* procedure.

4. *Baleganjur*



Figure 4.5 Baleganjur

Baleganjur is a traditional Balinese rhythm music that is played during ceremonial processions. The strong sound of *Baleganjur* is believed to enliven the atmosphere, provide spiritual protection, and create a connection for the ceremony participants. The sound of gongs, cymbals, and drums aligns with the Balinese belief that depicts life as a continuous circle and the effort to maintain balance, and symbolizes the conflict between the forces of good and evil. Furthermore, *Baleganjur* is a group activity that encourages people who are involved to feel emotional bonding and connection, which enhances the group's spiritual experience.

5. *Bandrangan*



Figure 4.6 Bandrangan

Bandrangan is a long and sharp spear decorated with white feathers and colored cloth on the top. This sacred weapon is carried alongside the other sacred objects of the Gods or troops accompanying *Ida Bhatara* (God) from the beginning of the ritual until the end. Its function is to neutralize negative forces and spiritually clear the path. The spear-like form represents strength, vigilance, and readiness to defend the sacredness of the ritual. Meanwhile, the long white feathers attached to the upper part symbolize purity, holiness, and spiritual cleansing.

6. Banten Ajengan



Figure 4.7 Banten Ajengan

Banten Ajengan or *Banten Sodan* is a common and essential food offering that is widely used in many Balinese Hindu ceremonies, because it contains a complete food offering, such as eggs, banana, sugarcane, *tape* (green fermented sticky rice), *jaja uli*, *begini* (Balinese traditional food), *canang sari* (the coconut leaves offering with flowers), and so on. That presented as an expression of devotion and gratitude for the abundance of food and substance provided by *Ida Sang Hyang Widhi* (God).

7. *Banten Gandhawari*



Figure 4.8 *Banten Gandhawari*

Banten Gandhawari is a composite type of banten (offering) that consisting of several complementary sacred components arranged into one unified offering structure. These typically include *rantasan* (a layered pile of sacred cloths), *daksina* (a round, deep container made from coconut leaves filled with ritual elements such as shaved coconut and other symbolic items), and *tamas* (circular forms made from woven coconut leaves), along with additional supporting offerings placed within the arrangement. Each component carries its own symbolic meaning, and together they form a complete representation of devotion, balance, and ritual completeness. The combination of these elements reflects the idea that spiritual offerings should be holistic, integrating material symbols, sacred intention, and ritual structure. In practice, *Banten Gandhawari* is used in ceremonies led by a priest (*sulinggih*), serving as a medium that supports prayer and facilitates communication with the divine. It is presented as part of a structured ritual system aimed at maintaining harmony between humans, nature, and the spiritual realm.

8. Banten Pejati



Figure 4.9 Banten Pejati

Banten Pejati is often known as the core or the main offering that is used in almost all types of ceremonies. It can be interpreted as an offering that is presented as a form of expressing pure intentions towards the highest spiritual goal. It consists of It presence represents the devotee's sincere heart and the purity of intention when making offerings to *Ida Bhatara*, the deities, or ascestral spirit. *Banten Pejati* also symbolizes the harmony and unity of thought (*manah*), speech (*wacika*), and action (*kayika*) as a form of pure and focused devotion.

9. Banten Pakelem Suci Selem



Figure 4.10 Banten Pakelem Suci Selem

Banten Pakelem Suci Selem is based on the word “Kelem” that means to drown, so the offering is offered by throwing them into the ocean. This offering is the core offering of the *Melasti ring Segara* procedure. In the offering, it uses all black-colored components, such as black Balinese traditional foods (*sate*), black fruits, and black traditional snacks (*jaja uli*, *begina*). The purpose of this offering is to restore harmony and return the natural elements as a symbol of universal balance.

10. *Banten Pemendak*



Figure 4.11 *Banten Pemendak*

Banten Pemendak is based on the word “*Mendak*” which in Balinese means to invite. Thus, this offering symbolically means to invite the presence of sacred powers to enter the area of the ritual. This offering is typically offered at the beginning of a procedure in a ritual. *Banten Pemendak* is also used to summon the soul (*atman*) from the realm of the ancestors, or to invite the gods and goddesses to be present and receive the honors and offerings that have been prepared.

11. *Banten Pengeresikan*



Figure 4.12 *Banten Pengeresikan*

Banten Pengeresikan is based on the word “*Ngereresik*” which in Balinese means to clean or purify. It is used to purify the shrine, the place, ceremonial equipment, and others before carrying out the main ceremony or before starting the prayer. It is also an offering that is almost used in every ceremony, then offered by the Priests and the *Serati Banten*. This offering consists of 4 different offerings, namely: *Bayuan* or *Pengulapan*, *Isuh-isuh*, *Prayascita*, and *Duurmengala*.

12. *Banten Penyambleh*

Banten Penyambleh is a type of offering that involves the slaughter of certain animals, such as chicken, ducks, pigs, or so on. In this ritual, *Banten Penyambleh* specifically used the slaughter of a black chicken. This offering is offered before *Prelingga* (symbolic representation of the deities) descends, and it functions to deliver or escort the sacred object from the usual place to the other

place. In this ritual context, it is used to deliver the *Prelingga* (symbolic representation of the deities) from the *Penyarikan* Temple to the *Melanting* Temple.

13. *Banten Suci*



Figure 4.13 *Banten Suci*

Banten Suci is an offering to honor *Ida Sang Hyang Widhi* (God) for the blessings. *Banten* means offering, while *suci* means holy or sacred. Therefore, *Banten Suci* can be understood as a sacred offering specifically prepared for religious ceremonies and worship. It reflects the entire Vedic cosmological process, beginning with creation (*Brahmana*), followed by the manifestation of divine power, and ending with the processes of maintenance and dissolution. This offering symbolizes the entire cycle of life and the universe as described in Hindu teachings. It reflects the process of creation (*utpatti*), preservation (*sthiti*), and dissolution (*pralaya*), which are associated with the divine manifestations of Brahma, Vishnu, and Shiva. Through the presentation of *Banten Suci*, the community acknowledges that all existence originates from, is sustained by, and ultimately returns to the divine source.

14. *Banten Suci Pakeling*



Figure 4.14 Banten Suci Pakeling

Banten Suci Pakeling is based on the word “*Eling*” which in Balinese means to be aware. Therefore, the offerings also serve as a reminder to always return to the purity of thoughts, words, and actions. Similar to *Pakelem*, these offerings also represent a form of harmony with the forces of nature, particularly the sea element (*segara*) within the concept of balance between *Bhuwana Agung* (*Macro world*) and *Bhuwana Alit* (*Micro world*).

15. Banten Salaran Bebek Selem



Figure 4.15 Banten Salaran Bebek Selem

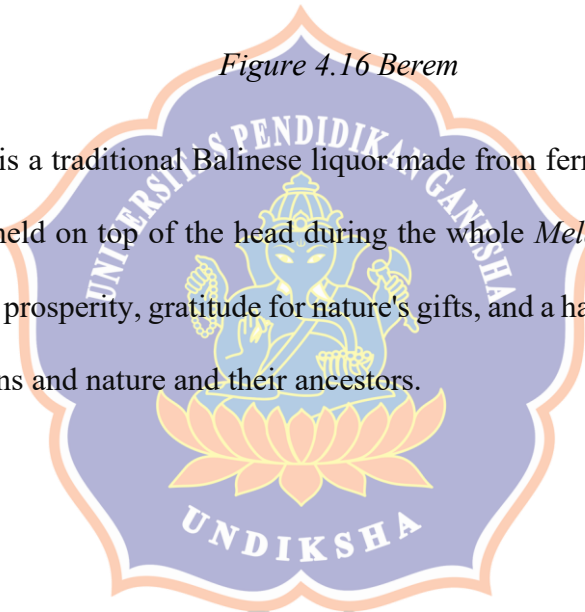
Banten Salaran Bebek Selem is an offering that consists of the slaughter of a black duck as the main element of the offering, as *bebek selem* means black duck. In this context, the black duck is not merely an animal sacrifice but a symbolic component of a sacred ritual offering presented during certain religious ceremonies. The offering represents the concept of balance between the natural and spiritual realms. The use of *bebek selem* symbolizes the transformation and harmonization of energies, where offerings are made to restore equilibrium between humans, nature, and the unseen spiritual world.

16. *Berem*



Figure 4.16 Berem

Berem is a traditional Balinese liquor made from fermented black or white sticky rice. It held on top of the head during the whole *Melasti* ceremony. *Berem* also represents prosperity, gratitude for nature's gifts, and a harmonious relationship between humans and nature and their ancestors.



17. *Bija*



Figure 4.17 Bija

Bija is a purified, soaked rice that is typically given after prayers as a sacred mark, placed on the 3 main places, namely: forehead, neck, and mouth, to be eaten. The placement of *bija* on the forehead signifies the purification of the mind and serves as a reminder to maintain positive thoughts. When placed on the throat, it symbolizes purity in speech and encourages individuals to communicate truthfully and respectfully. The portion that is consumed represents the internalization of divine blessings and sacred teachings into one's life. *Bija* functions as a tangible sign that a person has completed the worship process and received spiritual grace from the divine. It represents a connection between humans and the divine, as well as a reminder of inner balance and devotion.

18. *Canang Rebong*



Figure 4.18 Canang Rebong

Canang Rebong is a small, round-shaped container that is lined with decorated flowers tapering upwards with hanging coconut leaves, which is held on top of the head during the whole *Melasti* ceremony. This offering symbolizes mountains and prosperity. It symbolizes prosperity, fertility, and gratitude for the blessings bestowed by God. Its towering structure resembles a mountain, which in Balinese cosmology is regarded as a sacred place and the dwelling of divine powers. The upward-pointing shape represents aspirations, devotion, and the connection between humans and the spiritual realm. The flowers and decorative elements attached to the offering symbolize beauty, harmony, and the abundance of nature that sustains human life.

19. *Canang Sari*



Figure 4.19 Canang Sari

Canang Sari is a common type of offering made of yellow coconut leaves, usually in the shape of a round, and arranged with various colors of flowers. It is presented daily along with incense in Balinese Hinduism. It is more than just a ceremonial object. It symbolizes the *Lingga Yoni* (masculine and feminine symbol), symbolizing the union of *Brahma*, *Vishnu*, and *Shiva*. It symbolizes gratitude, harmony, and devotion to God and all forms of God.

20. *Capil Klangsah*



Figure 4.20 Capil Klangsah

Capil Klangsah is a traditional hat made from woven young coconut leaves. It is for shade when walking to the beach, and symbolizes the identity of the *Melasti* ritual village, with the majority having the potential to become farmers. It also serves as one of the characteristics of the *Melasti* ritual in Sema Agung Village.

21. *Gredagan*



Figure 4.21 Gredagan

Gredagan is also known as *Gong Duwe* (sacred traditional instrument), which symbolize as of the *panca suara* (five sounds) and complementary sounds

that accompany the *Baleganjur*. It has been inherited from the ancestors as a symbol of the *Melasti* ritual in Sema Agung Village, which is unique and different from other places. This instrument is sacred before being used with holy water and is played with a certain rhythm as an accompaniment to the *baleganjur* sound.

22. *Kober*



Figure 4.22 *Kober*

Kober is a ceremonial medium in the form of a painted God and his manifestation in a banner or flag, which symbolizes the presence of sacred power and becomes a symbol of the *Pralingga* (embodiment) of the *niskala* in the procession. Its upright position signifies the connection between the human world (*sekala*) and the spiritual realm (*niskala*). During the procession to the sea, *Kober* acts as a sacred marker that guides and accompanies the movement of the holy objects (*pralingga*) and ritual participants. Its presence indicates that the ritual is not merely a physical journey but also a spiritual process of purification under divine protection.

23. *Pamor*



Figure 4.23 Pamor

Pamor is another material used to paint mostly male villagers' bodies and faces during the ritual as a decoration and symbol of the *Melasti* ritual in Sema Agung Village. *Pamor* carries symbolic meanings that go beyond its physical function as decoration. The white color of *Pamor* symbolizes purity, sacredness, and spiritual cleansing, which are central values in the *Melasti* ritual. Moreover, the use of *pamor* serves as a visual marker of participation in the ritual, strengthening a sense of unity and collective identity among community members. Through this symbolic practice, the community expresses its commitment to preserving traditional values and maintaining harmony with the divine, fellow humans, and the natural environment.

24. *Payung Pagut*



Figure 4.24 Payung Pagut

Payung Pagut is a pair of sacred ceremonial umbrellas used together in a series of rituals, functioning as a symbol of honor and sacred protection in various traditional ceremonies. The use of a pair of umbrellas reflects balance and harmony, which are essential values in Balinese culture. Furthermore, *Payung Pagut* represents respect toward the presence of *Ida Sang Hyang Widhi Wasa* and serves as a symbol of spiritual protection throughout the ritual process.

25. *Peasepan*



Figure 4.25 *Peasepan*

Peasepan is a sacred ritual element in Balinese Hindu ceremonies, consisting of burnt coconut fibers placed in a clay container that is carried on the head during the *Melasti* procession. The burning material typically includes coconut fiber (*sambuk*) combined with incense, producing sacred smoke throughout the journey. It is believed to function as a medium for opening and purifying the spiritual path. The rising smoke is considered sacred, acting as a bridge between the physical and spiritual realms. It is thought to cleanse the surroundings, remove negative energies, and guide the procession safely toward the place of ceremony.

26. *Penjor*



Figure 4.26 Penjor

Penjor is a ceremonial decoration made of a tall bamboo pole with various coconut leaves decoration and agricultural products that symbolize wealth, fertility, and offerings to the God. *Penjor* symbolizes prosperity, fertility, gratitude, and the abundance of natural resources provided by God. In religious ceremonies such as Melasti, *Penjor* also serves as a visual marker of sacred space and sacred time, indicating that a holy ritual is taking place. It symbolizes fertility, wealth, and offerings to the gods, especially the *Dewa Wisnu* who sustains life, and serves as a cultural marker of sacred time and space, serving as a reminder of the spiritual responsibility of the community. As a communal symbol displayed during religious ceremonies, *Penjor* also strengthens social solidarity among community members.

27. *Prelingga*



Figure 4.27 *Prelingga*

Prelingga is a physical home or symbolic representation of the deities, typically in human shapes. It is usually decorated with hanging cloths, long teeth, and long feathers. In the *Melasti* ritual, there is a chosen person who has already been purified who can wear the *Prelingga*. It is worshipped because, when properly invoked through ceremony, they are said to be temporarily possessed by divine energy or spiritual presence (*taksu*). It is believed that God's spirit stays for a short time after being invited to the ceremony and also allows for spiritual communication between the community and higher powers.

28. *Rantasan*



Figure 4.28 Rantasan

Rantasan is a sacred arrangement used in Balinese Hindu rituals, consisting of a pile of ceremonial cloths, commonly in black and white (*poleng*), white and yellow, or red placed on a round-shaped container that is carried on the head during the *Melasti* ceremony. In spiritual symbolism, *rantasan* represents the human mind and consciousness, which is often compared to a long piece of cloth that is continuously folded and wrapped. This symbolizes how human thoughts and emotions are layered, complex, and influenced by many experiences in life. During the *Melasti* procession, *rantasan* is carried with great care and respect, as it reflects not only a ritual object but also a reminder of self-awareness and mental purification. It signifies the effort to cleanse and organize the mind so that humans can achieve spiritual clarity and harmony with the divine.

29. *Segehan Agung*



Figure 4.29 Segehan Agung

Segehan Agung is an offering that is offered on the ground with various rice, Balinese traditional foods (*sate*), holy coins, shaved coconut, duck eggs, and others. It is the highest form of the *Segehan* unit that is only presented in a major ceremony, such as *Dewa Yadnya*, *Bhuta Yadnya*, *Pitra Yadnya*, and others. It presented to *Bhuta Khala* (negative natural spiritual forces) to help balance and spiritually cleanse the surrounding area of the ritual.

30. *Semprong*



Figure 4.30 Semprong

Semprong is a small instrument made from a small bamboo tube that is decorated with coconut leaves, *pipid* leaves, and black and white cloth. It produces sound by blowing through the hole at the end of the bamboo. The purpose of this instrument is to silence the *gong* in the *Baleganjur* during the *Melasti* journey to the beach.

31. *Senjata Nawa Sanga*



Figure 4.31 Senjata Nawa Sanga

Senjata Nawa Sanga refers to the set of nine symbolic weapons associated with the Nawa Dewata, the nine manifestations of God in Balinese Hindu

cosmology who govern the eight cardinal directions and the center. These divine weapons are important sacred symbols used in religious rituals and processions. The weapons may include sacred objects such as the *Cakra* (discus), *Gada* (mace), *Trisula* (trident), and other divine implements, each representing the power and authority of specific deities within the *Nawa Sanga* system. Together, they symbolize the completeness of cosmic order and divine protection. *Senjata Nawa Sanga* represents the safeguarding of sacred space from all directions: north, northeast, east, southeast, south, southwest, west, northwest, and the center. This reflects the belief that divine energy surrounds and protects the universe at every level.

32. *Tapakan*



Figure 4.32 Tapakan

Tapakan is a sacred symbol in Balinese Hindu ritual that represents the embodied presence of the Gods. It is often prepared in a special form, sometimes resembling a round-shaped container or ceremonial structure, and is carried on the head during important rituals such as the *Melasti* ceremony. In this context, *tapakan* serves as a physical vessel for divine energy, often associated with *daksina linggih*,

which signifies a sacred seat or place for the deity's presence. Each *tapakan* is believed to represent a specific temple shrine, making it a symbolic embodiment of the spiritual power of that temple. During the *Melasti* procession, the *tapakan* is treated with great reverence, as it is not merely an object but a sacred representation of Ida Bhatara. Its presence in the ceremony reinforces the connection between the physical world and the divine realm, ensuring that the ritual is conducted in a fully sacred and spiritually purified state

33. *Tedung*



Figure 4.33 Tedung

Tedung is a sacred ceremonial umbrella in Balinese Hindu tradition, commonly used in religious rituals to honor and symbolically protect holy objects, deities, or important ceremonial participants. It functions as a visual marker that indicates something beneath it is sacred and spiritually significant. In ritual practice, *tedung* is placed above sacred objects or carried during processions to signify divine protection and reverence. It also reinforces the presence of *Ida Bhatara* and the sanctity of the ceremony, helping to distinguish holy elements from the ordinary

surroundings. The colors of *tedung* carry symbolic meanings: white represents purity and spiritual cleanliness, black symbolizes strength and protective power, red reflects courage and energy, and yellow signifies prosperity and divine blessing. Through these meanings, *tedung* not only serves a protective role but also communicates deeper spiritual values within the ritual context

34. *Tirta Kekuluh*



Figure 4.34 *Tirta Kekuluh*

Tirta Kekuluh is a sacred object in each Temple of *Kahyangan Tiga* (*Desa*, *Dalem*, and *Puseh*) in the form of holy water, which is placed in a bamboo covered with black and white, yellow, and white cloth, and decorated with *andong* leaves, *pipid*, and holey coins. The *Tirta Kekuluh* are carried during the *Melasti* ritual to purify on the beach.

35. *Tirta Parisudha*



Figure 4.35 Tirta Parisudha

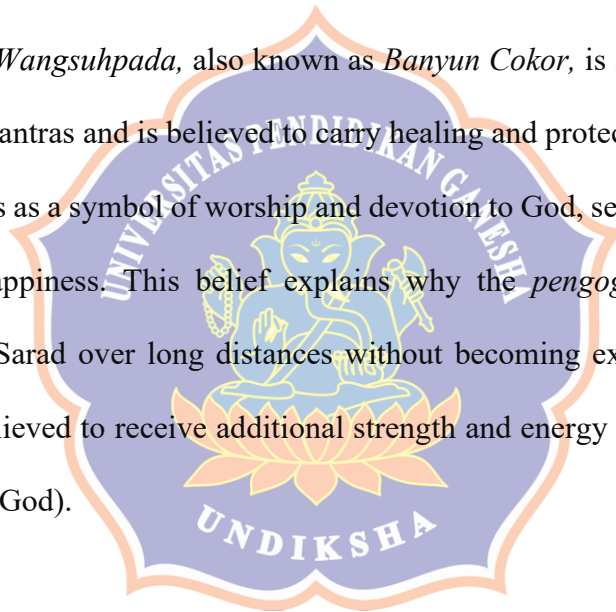
Tirta Parisudha is sacred holy water in Balinese Hindu tradition that is used for spiritual purification. It is believed to have the power to cleanse negative energies and remove impurities, both physically and spiritually, during religious ceremonies. During the procession to the beach, *Tirta Parisudha* is carried in a large clay jar as part of the ritual equipment. The priest sprinkles this holy water along the path and over the participants, sacred objects, and surroundings. This act symbolizes the cleansing of bad spirits and negative influences that may be encountered along the journey.

36. *Tirta Wangsuhpada*



Figure 4.36 Tirta Wangsuhpada

Tirta Wangsuhpada, also known as *Banyun Cokor*, is sacred water purified with Vedic mantras and is believed to carry healing and protection. It is used at the end of prayers as a symbol of worship and devotion to God, seeking the gift of holy water and happiness. This belief explains why the *pengogong* are capable of carrying the Sarad over long distances without becoming exhausted, as they are spiritually believed to receive additional strength and energy from the presence of *Ida Bhatara* (God).



37. *Umbul-umbul*



Figure 3.37 Umbul-umbul

Umbul-umbul is a tall, colorful ceremonial flag placed around the temple and along the procession route. These banners serve several symbolic purposes, including marking the ceremonial area, drawing the attention of the deities, and inviting the presence of the gods. The *Umbul-umbul* fluttering in the wind and creating a vibrant religious atmosphere are also cultural symbols of joy, respect, and unity.



38. *Kelinggihan*



Figure 3.38 Kelinggihan

Kelinggihan is a form of spirit possession in Balinese Hinduism that occurs within a religious and ritual context. It is understood by the Balinese community not as a disturbance or illness, but as a sacred state in which a person is influenced or “entered” by a divine presence during a ceremony. *Kelinggihan* is spiritually believed to occur due to the emanation of taksu, or sacred spiritual power, from *Ida Bhatara* (God). Therefore, this condition is treated with respect and is usually supervised by a priest or by someone who understands the ritual process. In this sense, *kelinggihan* is not viewed negatively, but rather as part of a religious experience in Balinese Hindu practice, associated with the presence of divine energy during traditional ceremonies and rituals.

39. *Melasti ring Segara*



Figure 3.39 Melasti ring Segara

Melasti ring Segara is carried out to cleanse both the human spirit and sacred objects. It is a ceremonial journey where villagers walk together from their village temples to the sea, which is believed to be a powerful place of purification. The procession is accompanied by traditional Balinese music such as *baleganjur* and *gredagan*, which create a sacred and energetic atmosphere throughout the journey. During the ritual, villagers carry various holy objects and ceremonial tools, including *prelingga*, *senjata nawa sanga*, *canang rebong*, *tapakan*, *rantasan*, *tedung*, and others. Each of these items represents spiritual symbols that are also purified during the ceremony. This procession symbolizes a collective journey toward spiritual cleansing, harmony, and renewal. By bringing all sacred objects to the sea, the community believes that negative energies and impurities are released, allowing both the people and their spiritual environment to return to a state of purity and balance. The journey is accompanied by *baleganjur* and *gredagan*. All the sacred objects and tools are being held by the villagers, such as *prelingga*, *senjata nawa sanga*, *canang rebong*, *tapakan*, *rantasan*, *tedung*, and others. This procession symbolizes the journey toward spiritual purification.

40. *Mendak Ida Bhatara*



Figure 3.40 *Mendak Ida Bhatara*

Mendak Ida Bhatara is a procession where the villagers and all the sacred objects return from the beach to the village. The procession is held in *tanggun desa* (village border) before they enter the village. This procession marks the completion of the purification journey and the welcoming of divine presence back into the village temple. Before entering the village, the procession is usually paused at the *tanggun desa* (village border), which serves as a transitional sacred boundary between the outer world and the inner sacred space of the village. This moment symbolizes respect and preparation before the holy objects are returned to their sacred places. The villager who held the sacred objects and tools stood in front of the Priest and the other villagers. The Priest led the prayer and the offerings. The priest leads the ritual by offering prayers and guiding the presentation of offerings, ensuring that the spiritual energy and blessings of *Ida Bhatara* are properly restored to the village.

41. *Mundut*



Figure 3.41 Mundut

Mundut refers to the sacred act of carrying or holding holy objects, offerings, pratima, or ritual symbols on the head during Balinese Hindu religious ceremonies, especially in the *Melaasti* ritual. During the procession, villagers carrying sacred objects and ceremonial tools walk in an orderly formation in front of the priest and other participants. In Balinese spiritual understanding, mundut is not merely a physical activity of transporting ceremonial objects, but a deeply symbolic and devotional act. The head is regarded as the most sacred part of the human body because it is associated with purity, respect, and spiritual consciousness. Therefore, placing sacred objects above the head symbolizes the highest form of reverence toward God and the divine manifestations present within the ritual.

42. *Muspa*



Figure 3.42 Muspa

Muspa is the act of praying or worshipping performed by Balinese Hindus as a form of devotion and spiritual communication with *Ida Sang Hyang Widhi Wasa* (God), deities, and ancestral spirits. The ritual is commonly conducted individually or collectively during religious ceremonies. It is a sacred expression of sincerity, gratitude, purification, and spiritual connection. The ritual usually involves symbolic gestures such as joining the palms (*sembah*), offering flowers, and others. In this *Melasti* ritual context, the *muspa* is held 5 times: in the *Melanting* temple, *Penyarikan* temple (*Puseh* and *Dalem* temple), *Desa* temple, *Segara* (the beach), and *Tanggun desa* (village border).

43. *Nedun Ida Bhatara Kahyangan Tiga*



Figure 3.43 *Nedun Ida Bhatara Kahyangan Tiga*

Nedun Ida Bhatara Kahyangan Tiga is a procession to bring down the manifestation of Ida Bhatara (God) from the *Kahyangan Tigas* (Three Heavens) and is presented in a spiritual form during traditional village ceremonies. The Village Temple (center of village life), the Puseh Temple (honoring the village's origins/ancestors), and the Dalem Temple (related to death and dissolution). *Nedun* procession is common in Balinese traditional ritual as an opening ceremony.

44. *Ngaturang Pakelam*



Figure 3.44 *Ngaturang Pakelem*

Ngaturang Pakelem simply means offering "pekelem" (an offering or symbol of special sacrifice) to the sea as a form of respect for the forces of nature, particularly the manifestation of God who resides in the ocean (sea). This offering is usually made on the beach or at sea, with the aim of balancing the relationship between humans, nature, and the invisible realm.

45. *Ngaturang Pamendak*



Figure 3.45 *Ngaturang Pemendak*

Ngaturang Pemendak is a procession that uses the *banten pemendak* to welcome the descent of the holy presence of God and His manifestations in a

spiritual way, which is done to invite and enshrine holy power in the form of a *prelingga* during a ceremony in a temple during the holy ceremony. In this *Melasti* ritual context, the *ngaturang pemendak* activity is done in the *Penyarikan* temple before going to the beach.

47. *Ngaturang Ngigel*



Figure 3.47 *Ngaturang Ngigel*

Ngigel is an activity where a person is doing the dance or sacred movement performed by a holy person. In the *Melasti* ritual context is not simply a dance for entertainment, but rather a ritual movement born of a spiritual atmosphere. These movements usually emerge naturally to the accompaniment of *gamelan* music or mantras, as an expression of devotion and emotion during the *Melasti* procession.

48. *Ngider Bhuana*



Figure 3.48 Ngider Bhuana

Ngider Bhuana, also often called *mececingak*, is a ritual activity that is performed after returning from a *Melasti* procession at the beach, as part of a series of purification and re-establishing balance within the village or home environment. It also means circling the small world (village) symbolically, while *mececingak* means seeing or re-assessing the surrounding conditions as a form of reorganizing and cleansing the spiritual after bringing back the *pralingga* and other sacred objects from the sea.

49. *Nunas Tirta*



Figure 3.49 Nunas Tirta

Nunas Tirta is a sacred ritual act that involves respectfully requesting and receiving tirta (holy water). This holy water is believed to carry divine blessings, purification, and spiritual protection from *Ida Sang Hyang Widhi Wasa* (God). The term *nunas* means “to request” or “to receive with humility and respect,” while *tirta* refers to water that has been spiritually consecrated through prayers and rituals performed by a priest. Because of this consecration, *tirta* is considered to have spiritual power that can cleanse both physical and inner impurities. In ritual practice, *Nunas Tirta* symbolizes a moment of surrender and devotion, where devotees seek purification, guidance, and blessings. The holy water is usually sprinkled or consumed as part of the ceremony, reinforcing the belief in spiritual renewal and harmony between humans and the divine.

50. *Penyucian Arug-arug Duwe*



Figure 3.50 Penyucian Arug-arug Duwe

Penyucian Arug-arug Duwe is the process of cleansing or purifying the sacred object, which includes the three weapons from the *Kahyangan Tiga* temple. This procession was carried out to maintain their sacredness and spiritual purity. This procession usually involves offerings of holy water, offerings of purification, incense, and prayers and mantras by the Priest.

4.1.2.1 Cross-Section Table of the Cultural Meanings

Table 4.5 presents the cross-section of interview excerpts related to the cultural meanings of the lexicons identified in the *Melasti* ritual in Sema Agung Village. The table displays the responses obtained from four informants, namely the *Bendesa Adat*, the *Pemangku Desa*, and two *Serati Banten*, who provided explanations according to their respective areas of expertise. The excerpts were used as the primary data for identifying and interpreting the cultural meanings of the ritual lexicons. Through the comparison of the informants' responses, the

researcher was able to verify the consistency of the meanings and conduct the data condensation process to formulate the cultural meanings presented in the findings.

Table 4.9 Cross-Section Table of the Cultural Meaning in the *Melasti* Ritual

No	Lexicons	Informant 1	Informant 2	Informant 3	Informant 4
1.	<i>Adeng</i>	<i>"adeng has become a distinctive symbol of the Melasti ritual in Sema Agung Village. It is inherited from our ancestors and represents the artistic tradition that has been preserved from generation to generation."</i>	<i>"the use of adeng is not only for decorating the face, but it also symbolizes purity and the cultural identity of the Sema Agung community during the ritual."</i>	-	-
2.	<i>Arak</i>	<i>"arak symbolizes the sacred script Ah-kara, representing the cycle of creation, preservation, and dissolution in human life."</i>	<i>"arak symbolizes the sacred script 'Ah-kara', which represents sacred Utpeti, Stiti, and Pralina symbols (three cycles of human life)."</i>	-	-

The Complete Cross-Section Table is Presented in Appendix 8

Explanation of Table 4.9

Table 4.9 presents the cross-section analysis of the cultural meanings of the 50 identified lexicons in the *Melasti* ritual based on the explanations provided by four

informants. The table compares the perspectives of the *Bendesa Adat* (Informant 1), the village priest or *Pemangku* (Informant 2), and two *Serati Banten* (Informants 3 and 4). The findings indicate that the cultural meanings provided by the four informants are generally consistent, although the level of explanation varies according to their responsibilities. The *Bendesa Adat* and the *Pemangku* mainly explained the symbolic, philosophical, and religious meanings of ritual objects, activities, and ceremonial procedures. Meanwhile, the two *Serati Banten* focused primarily on the meanings of the offerings (*banten*), since they are directly responsible for preparing and understanding the symbolic functions of ritual offerings in the *Melasti* ceremony.

4.1.3.2 *Tri Hita Karana* Principle Represented by the Identified Lexicons

The identified lexicons in the *Melasti* ritual were further classified based on the *Tri Hita Karana* principle to illustrate the cultural values represented by each lexical item. As a fundamental philosophy of Balinese Hinduism, *Tri Hita Karana* emphasizes the harmonious relationship among humans and God (*Parhyangan*), humans and fellow humans (*Pawongan*), and humans and nature (*Palemahan*). The classification presented in Table 4.7 is based on the cultural meanings of the identified lexicons in the *Nedun Ida Bhatara Kahyangan Tiga* procedure, demonstrating how each lexicon reflects one or more dimensions of the *Tri Hita Karana* philosophy within the context of the *Melasti* ritual.

Table 4.10 Classification of the Lexicons in the *Nedun Ida Bhatara Kahyangan Tiga* Procedure Based on the *Tri Hita Karana* Principle

No	Lexicon	<i>Tri Hita Karana</i> Principle	Explanation
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1.	<i>adeng</i>	<i>pawongan</i>	<i>adeng</i> aligns with <i>pawongan</i> principle because it represents the cultural heritage of the village community and the collective identity and uniqueness of the local people.
2.	<i>baleganjur</i>	<i>parahyangan and pawongan</i>	<i>baleganjur</i> aligns both <i>parahyangan</i> and <i>pawongan</i> values because it serves as sacred musical accompaniment during religious ceremonies to honor the manifestation of God while simultaneously reflecting collective participation, cooperation, and solidarity among the community members.
3.	<i>banten gandhawari</i>	<i>parahyangan</i>	<i>banten gandhawari</i> aligns with the <i>parahyangan</i> principle
4.	<i>banten pejati</i>	<i>parahyangan</i>	<i>banten pejati</i> aligns with the <i>parahyangan</i> principle because it is a principle offering dedicated to God.
5.	<i>banten pemendak</i>	<i>parahyangan</i>	<i>banten pemendak</i> aligns with the <i>parahyangan</i> principle because an offering used to welcome the manifestation of God.
6.	<i>banten pengeresikan</i>	<i>parahyangan</i>	<i>banten pengeresikan</i> aligns with the <i>parahyangan</i> principle used for ritual purification.
7.	<i>banten penyamableh</i>	<i>parahyangan</i>	<i>banten penyamableh</i> aligns with <i>parahyangan</i> principle because it is a ritual offering that involves a slaughtered animal and is presented during the ceremony.
8.	<i>banten suci</i>	<i>parahyangan</i>	<i>banten suci</i> aligns with <i>parahyangan</i> principle because it is another principle offering.
9.	<i>bija</i>	<i>parahyangan</i>	<i>Bija</i> aligns with <i>parahyangan</i> principle because it is a symbol of blessing and purification received after prayer.
10.	<i>capil klangсах</i>	<i>pawongan and palemahan</i>	<i>capil klangсах</i> aligns with both <i>pawongan</i> and <i>palemahan</i> principles because it is used as a shade for walking from the temple to the sea, and it is a ritual item made from natural material (woven coconut leaves), reflecting the use of nature in religious ceremonies.
11.	<i>genta</i>	<i>parahyangan</i>	<i>genta</i> aligns with <i>parahyangan</i> principle because it is a sacred bell used by the priest during worship.

12.	<i>gredagan</i>	<i>parahyangan</i> and <i>palemahan</i>	<i>gredagan</i> aligns with <i>palemahan</i> principle because it is a sacred ritual equipment to accompany the <i>baleganjur</i> , and the function is to ward off birds and pests in the fields.
13.	<i>mundut</i>	<i>parahyangan</i> and <i>pawongan</i>	<i>mundut</i> aligns with <i>parahyangan</i> principle because it is a communal activity of carrying or accompanying sacred objects during the procession.
14.	<i>muspa</i>	<i>parahyangan</i>	<i>muspa</i> align with <i>parahyangan</i> principle because it is an act of offering prayers to God.
15.	<i>nedun ida bhatara kahyangan tiga</i>	<i>parahyangan</i>	<i>nedun ida bhatara kahyangan tiga</i> aligns with <i>parahyangan</i> principle because it is a ritual of bringing down the sacred manifestation that is conducted in the temple.
16.	<i>ngaturang pemendak</i>	<i>parahyangan</i>	<i>ngaturang pemendak</i> aligns with <i>parahyangan</i> principle because it is a ritual performed to welcome the presence of God.
17.	<i>ngaturang ngingel</i>	<i>parahyangan</i> and <i>pawongan</i>	<i>ngaturang ngingel</i> aligns with <i>parahyangan</i> principle because it is a sacred dance
18.	<i>pamor</i>	<i>parahyangan</i>	<i>pamor</i> aligns with <i>pawongan</i> principle because it represents the cultural heritage of the village community and the collective identity and uniqueness of the local people.
19.	<i>penjor</i>	<i>parahyangan</i> and <i>palemahan</i>	<i>penjor</i> aligns with both <i>parahyangan</i> and <i>palemahan</i> principles because it is a sacred ceremonial decoration with nature decoration offered to God.
20.	<i>prelingga</i>	<i>parahyangan</i>	<i>prelingga</i> aligns with <i>parahyangan</i> principle because it is a sacred symbol or representation of the deity worshipped during the ritual.
21.	<i>semprong</i>	<i>parahyangan</i>	<i>semprong</i> aligns with <i>parahyangan</i> principle because it is used to accompany the <i>baleganjur</i> and is performed during the journey to the sea.
22.	<i>tirta kekuluh</i>	<i>parahyangan</i>	<i>tirta kekuluh</i> aligns with <i>parahyangan</i> principle because it is holy water from the temple in the form of a bamboo vessel.

Explanation Table 4.10

Table 4.10 presents the classification of the lexicons used in the *Nedun Ida Bhatara Kahyangan Tiga* procedure based on the *Tri Hita Karana* principle. The findings show that most of the lexicons are classified under the *parahyangan* principle because they refer to ritual activities, sacred objects, offerings, and ceremonial equipment dedicated to God and used throughout the religious ceremony. Several lexicons are also associated with the *pawongan* principle, as they reflect collective participation, cooperation, and the preservation of the cultural identity of the Sema Agung Village community. In addition, a few lexicons align with the *palemahan* principle because they are made from natural materials or symbolize harmony between humans and the natural environment. Furthermore, several lexicons embody more than one *Tri Hita Karana* principle, indicating that their functions and meanings simultaneously represent the harmonious relationships between humans and God, among humans, and with nature within the *nedun ida bhatara kahyangan tiga* procedure. Overall, the findings indicate that the *nedun ida bhatara kahyangan tiga* procedure is predominantly characterized by the *parahyangan* principle, as most of the lexicons are closely related to acts of worship, sacred offerings, and ritual objects dedicated to God. At the same time, the presence of the *pawongan* and *palemahan* principles demonstrates that the procedure also promotes community participation and respect for nature, reflecting the holistic implementation of the *Tri Hita Karana* philosophy in the *Melasti* ritual.

Table 4.11 Classification of the Lexicons in the *Penyucian Arug-arug Duwe*
Procedure Based on the *Tri Hita Karana* Principle

No	Lexicons	<i>Tri Hita Karana</i> Principle	Explanation
1.	<i>arug-arug duwe</i>	<i>pawongan</i>	<i>arug-arug duwe</i> aligns with <i>parahyangan</i> principle because those are sacred weapons in the <i>Penyarikan</i> temple.
2.	<i>nunas tirta</i>	<i>parahyangan</i>	<i>baleganjur</i> aligns with <i>parahyangan</i> principle because it refers to the act of receiving holy water from the priest as a symbol of blessing and spiritual purification.
3.	<i>tirta wangsuhpada</i>	<i>parahyangan</i>	<i>tirta wangsuhpada</i> aligns with <i>parahyangan</i> principle because it is holy water obtained from sacred <i>pelinggih</i> and is used to bestow blessings and spiritual purification upon devotees.
4.	<i>penyucian arug-arug duwe</i>	<i>parahyangan</i>	<i>penyucian arug-arug duwe</i> aligns with the <i>parhyangan</i> principle because it refers to the purification of sacred heirlooms to preserve their sanctity before being used in religious ceremonies.

Explanation of Table 4.11

Table 4.11 presents the classification of the lexicons used in the *penyucian arug-arug duwe* procedure based on the *Tri Hita Karana* principle. The findings indicate that the lexicons in this procedure are predominantly classified under the *Parahyangan* principle because they are closely related to sacred objects, holy water, and purification activities performed to honor God and preserve the sanctity of religious heirlooms. These lexicons emphasize the harmonious relationship between humans and God through acts of worship, blessing, and spiritual purification. In addition, one lexicon is associated with the *Pawongan* principle because it reflects the cultural identity and collective responsibility of the Sema Agung Village community in preserving sacred heirlooms that have been inherited across generations. Overall, the findings demonstrate that the *penyucian arug-arug*

duwe procedure is primarily centered on spiritual purification and devotion to God while also highlighting the community's role in safeguarding sacred cultural heritage. This indicates that the cultural meanings of the lexicons in this procedure embody the values of the *Tri Hita Karana* principle, particularly the harmonious relationship between humans and God.

Table 4.12 Classification of the Lexicons in the *Melasti ring Segara* Procedure
Based on the *Tri Hita Karana* Principle

No	Lexicons	<i>Tri Hita Karana</i> Principle	Explanation
1.	<i>arak</i>	<i>parahyangan</i>	<i>adeng</i> aligns with <i>parahyangan</i> principle because it is used as one of the sacred ritual object that is carried during the ceremonies.
2.	<i>bandrangan</i>	<i>parahyangan</i>	<i>bandrangan</i> aligns both <i>parahyangan</i> principle because it functions as a sacred ritual implement used during the Melasti ceremony.
3.	<i>banten pakelem suci selem</i>	<i>parahyangan</i>	<i>banten pakelem suci selem</i> aligns with <i>parahyangan</i> principle because it is a sacred offering dedicated to God as part of the <i>pekelem</i> procession.
4.	<i>banten salaran bebek selem</i>	<i>parahyangan</i>	<i>banten salaran bebek selem</i> aligns with the <i>parhyangan</i> principle because it is a ritual offering presented to God during the religious ceremony.
5.	<i>Banten suci pakeling</i>	<i>parahyangan</i>	<i>Banten suci pakeling</i> aligns with the <i>parhyangan</i> principle because it serves as a sacred offering dedicated to God in the Melasti ritual
6.	<i>canang rebong</i>	<i>parahyangan</i>	<i>canang rebong</i> aligns with the <i>parhyangan</i> principle because it is a sacred object that is carried during the ceremony.
7.	<i>kelinggihan</i>	<i>parahyangan</i>	<i>kelinggihan</i> aligns with the <i>parahyangan</i> principle because it refers to the sacred state in which an individual is spiritually occupied by the divine presence during a religious ceremony.

8.	<i>kober</i>	<i>parahyangan</i>	<i>kober</i> aligns with the <i>parahyangan</i> principle because it serves as a sacred ceremonial flag symbolizing reverence and devotion during religious rituals.
9.	<i>melasti ring segara</i>	<i>parahyangan</i> and <i>palemahan</i>	<i>melasti ring segara</i> aligns with the <i>Parhyangan</i> and <i>Palemahan</i> principles because it is a sacred purification ritual dedicated to God while emphasizing the sanctity of the sea as a source of spiritual purification.
10.	<i>ngaturang pekelem</i>	<i>Parahyangan</i> and <i>palemahan</i>	<i>naturang pekelem</i> aligns with the <i>Parhyangan</i> and <i>Palemahan</i> principles because it involves offering sacred offerings to God while maintaining harmony with the sea as a sacred natural element.
11.	<i>payung pagut</i>	<i>parahyangan</i>	<i>payung pagut</i> aligns with the <i>Parhyangan</i> principle because it serves as a sacred ceremonial umbrella used to honor divine manifestations during religious rituals.
12.	<i>peasepan</i>	<i>parahyangan</i>	<i>peasepan</i> aligns with the <i>parahyangan</i> principle because it is used to burn incense as an offering and a medium for conveying prayers to God.
13.	<i>rantasan</i>	<i>parahyangan</i>	<i>rantasan</i> aligns with the <i>parahyangan</i> principle because it is a ritual implement used in the preparation and performance of sacred ceremonies.
14.	<i>senjata nawa sanga</i>	<i>parahyangan</i>	<i>senjata nawa sanga</i> aligns with the <i>parahyangan</i> principle because it symbolizes the sacred power and protection of the nine divine manifestations in Balinese Hinduism.
15.	<i>tapakan</i>	<i>parahyangan</i>	<i>tapakan</i> aligns with the <i>parahyangan</i> principle because it refers to a sacred effigy that serves as the temporary abode of the deity during religious ceremonies.
16.	<i>tedung</i>	<i>parahyangan</i>	<i>tedung</i> aligns with the <i>parahyangan</i> principle because it functions as a sacred ceremonial umbrella used to honor and accompany sacred objects or divine manifestations.
17.	<i>tirta parisudha</i>	<i>parahyangan</i>	<i>tirta parisudha</i> aligns with the <i>parahyangan</i> principle because it is holy water used for purification and

			spiritual cleansing during religious ceremonies.
18.	<i>umbul-umbul</i>	<i>parahyangan</i>	<i>umbul-umbul</i> aligns with the <i>parahyangan</i> principle because it serves as a sacred ceremonial decoration symbolizing reverence and devotion during religious rituals.

Explanation of Table 4.12

Table 4.12 presents the classification of the lexicons used in the *melasti ring segara* procedure based on the *Tri Hita Karana* principle. The findings indicate that the majority of the lexicons are classified under the *parahyangan* principle because they refer to sacred offerings, ritual objects, ceremonial equipment, and religious activities dedicated to God throughout the *melasti ring segara* procedure. In addition, two lexicons are associated with both the *parahyangan* and *palemahan* principles because they emphasize not only devotion to God but also the harmonious relationship between humans and the natural environment, particularly the sea as a sacred place for purification. These findings demonstrate that the *melasti ring segara* procedure reflects both spiritual values and environmental awareness through the use of natural elements and sacred offerings during the ceremony. Overall, the findings reveal that the *melasti ring segara* procedure is predominantly characterized by the *parahyangan* principle, highlighting the community's devotion to God through various sacred offerings and ritual practices. Furthermore, the presence of the *palemahan* principle emphasizes the importance of maintaining harmony with nature, particularly the sea, which serves as a sacred medium for purification in the *melasti* ritual. Therefore, the lexicons used in this procedure collectively reflect the implementation of the *Tri Hita Karana*

philosophy through the harmonious relationship between humans, God, and the natural environment.

Table 4.10 Classification of the Lexicons in the *Mendak Ida Bhatara* Procedure
Based on the *Tri Hita Karana* Principle

No	Lexicons	<i>Tri Hita Karana</i> Principle	Explanation
1.	<i>mendak ida bhatara</i>	<i>parahyangan</i>	<i>mendak Ida Bhatara</i> aligns with the <i>parahyangan</i> principle because it refers to the ritual of welcoming the manifestation of <i>ida bhatara</i> (God) before the continuation of the <i>Melasti</i> ceremony
2.	<i>segehan agung</i>	<i>palemahan</i>	<i>segehan agung</i> aligns with the <i>palemahan</i> principle because it is an offering presented to maintain harmony between humans and the natural environmen

Explanation of Table 4.13

Table 4.13 presents the classification of the lexicons used in the *mendak ida bhatara* procedure based on the *Tri Hita Karana* principle. The findings show that the procedure reflects two *Tri Hita Karana* principles, namely *parahyangan* and *palemahan*. The lexicon *mendak ida bhatara* is classified under the *parahyangan* principle because it represents the ritual of welcoming the manifestation of Ida Bhatara before the continuation of the *Melasti* ceremony. Meanwhile, *segehan agung* is associated with the *palemahan* principle because it is presented as an offering to maintain harmony between humans and the natural environment. Overall, the findings indicate that the *mendak ida bhatara* procedure emphasizes spiritual devotion to God while also maintaining harmony with the surrounding environment. Therefore, the lexicons used in this procedure reflect the

implementation of the *Tri Hita Karana* philosophy through the integration of the *parahyangan* and *palemahan* principles.

Table 4.14 Classification of the Lexicons in the *Ngider Bhuana* Procedure Based on the *Tri Hita Karana* Principle

No	Lexicons	<i>Tri Hita Karana</i> Principle	Explanation
1.	<i>banten ajengan</i>	<i>parahyangan</i>	<i>banten ajengan</i> aligns with the <i>parahyangan</i> principle because it is an offering presented to God as an expression of devotion and gratitude.
2.	<i>ngider bhuana</i>	<i>parahyangan</i> and <i>palemahan</i>	<i>ngider bhuana</i> aligns with both the <i>parahyangan</i> and <i>palemahan</i> principles because it refers to a sacred circumambulation performed to seek divine blessings while maintaining harmony and balance throughout the universe

Explanation of Table 4.14

Table 4.14 presents the classification of the lexicons used in the *ngider bhuana* procedure based on the *Tri Hita Karana* principle. The findings show that the lexicons in this procedure are classified under the *parahyangan* and *palemahan* principles. The lexicon *banten ajengan* is associated with the *parahyangan* principle because it functions as a sacred offering dedicated to God, reflecting devotion and gratitude during the ritual. Meanwhile, *ngider bhuana* embodies both the *parahyangan* and *palemahan* principles, as it represents a sacred circumambulation performed to seek divine blessings while maintaining harmony and balance throughout the universe. Overall, the findings indicate that the *ngider bhuana* procedure emphasizes the harmonious relationship between humans and

God while simultaneously promoting harmony with the natural environment. Therefore, the lexicons used in this procedure reflect the implementation of the *Tri Hita Karana* philosophy through the integration of the *parahyangan* and *palemahan* principles.

4.2 Discussion

This section presents the findings of the study. Before discussing the word classes, lexical meanings, and cultural meanings of the identified lexicons, it is necessary to describe the procedures of the *Melasti* ritual in Sema Agung Village.

4.2.1 The Procedure of the *Melasti* Ritual in Sema Agung Village

The findings reveal that the *Melasti* ritual in Sema Agung Village consists of five interconnected procedures, namely *nedun ida bhatara kahyangan tiga*, *penyucian arug-arug duwe*, *melasti ring segara*, *mendak ida bhatara*, and *ngider bhuana*. Each procedure is characterized by specific ritual activities and specialized lexicons that reflect the cultural knowledge of the Balinese community. The variation of lexicons across the five procedures indicates that the *Melasti* ritual is not a single act of purification but a structured sequence in which each stage serves a distinct religious and cultural function. This finding supports the ethnolinguistic perspective that language functions as a medium for preserving and transmitting cultural knowledge, as the identified lexicons represent ritual concepts that are deeply rooted in Balinese Hindu traditions and may not have direct equivalents outside their cultural context.

Among the five procedures, *nedun ida bhatara kahyangan tiga* contains the largest number of identified lexicons because it involves the ceremonial preparation

and presentation of most ritual objects that are subsequently used throughout the entire ritual. The abundance of lexicons in this stage demonstrates that linguistic diversity is closely related to ritual complexity. Each ritual object, offering, and ceremonial activity possesses its own lexical designation, reflecting the community's detailed cultural classification system. This finding is consistent with the principle of ethnolinguistics, which emphasizes that vocabulary develops according to the cultural practices and experiences of its speakers. Therefore, the richness of lexicons identified in this stage illustrates the close relationship between language and the religious life of the Balinese community.

Furthermore, *Penyucian Arug-Arug Duwe* highlights the importance of ritual purification before sacred objects are used in the main ceremony. Although this stage contains fewer lexicons than the first procedure, it reflects the community's belief that sacred objects require spiritual cleansing before participating in the Melasti procession. Likewise, *Melasti Ring Segara* serves as the central purification stage, where the sea functions as a sacred medium for removing spiritual impurities. The identified lexicons associated with this procedure emphasize the symbolic role of ritual objects, holy water, offerings, and prayers in achieving spiritual purification. These findings demonstrate that the lexicons are not merely labels for ritual objects but also embody the religious beliefs and symbolic meanings attached to each ceremonial practice.

The final procedures, *mendak ida bhatara* and *ngider bhuana*, further illustrate that the Melasti ritual extends beyond purification to include the restoration of harmony between the sacred and the human world. *Mendak Ida Bhatara* symbolizes the ceremonial return of the purified sacred manifestations to

the village, while *Ngider Bhuana* represents the dissemination of divine blessings and the purification of the village environment. Collectively, these procedures reflect the philosophy of *Tri Hita Karana*, particularly the principles of *parahyangan*, *pawongan*, and *palemahan*. The interaction between the villagers and the sacred manifestations reflects *parahyangan*, the communal participation throughout the ritual demonstrates *pawongan*, and the purification of the village and natural environment through *melasti ring segara* and *ngider bhuana* represents *palemahan*. Consequently, the findings indicate that the identified lexicons function not only as linguistic expressions but also as cultural representations that preserve the Balinese community's worldview and religious values through the *Melasti* ritual.

4.2.2 The Word Classes of the Identified Lexicons

The classification is based on word classes (parts of speech), which include *nouns*, *verbs*, and *adjectives*. Rijkhoff (2017) defines word classes, also known as parts of speech, as categories of words distinguished by their syntactic, morphological, and functional properties within a sentence.

This study identified 50 lexical items used in the *Melasti* ritual, which include *nouns* referring to ceremonial objects such as *Banten Suci* and *Segehan Agung*, *verbs* describing ritual activities such as *nedun ida bhatara* and *penyucian arug-arug duwe*, and *adjectives*, such as *suci* and *selem* used to express the characteristics of offerings or ritual processes. Based on the classification results, the total number of lexicons is distributed as follows: *nouns* are the most dominant category with 38 lexical items, *verbs* consist of 12 lexical items, and *adjectives* include 4 lexical items. The findings reveal that nouns constitute the largest word class among the

lexicons identified in the *Melasti* ritual. This predominance indicates that the ritual is highly dependent on the naming of sacred objects, ritual offerings, ceremonial equipment, and religious activities. According to Jackson and Amvela (2007), nouns primarily function to denote people, places, objects, and concepts. In the context of the *Melasti* ritual, nouns play an essential role in representing tangible and intangible cultural elements that are deeply embedded in Balinese Hindu traditions. The dominance of *nouns* indicates that the *Melasti* ritual is primarily represented through tangible ceremonial objects and materials that play a central role in the ritual implementation. *Verbs*, although fewer in number, are essential in describing the sequence of ritual activities and movements performed during the ceremony. *Adjectives* appear the least but still provide important descriptive meanings that highlight the sacred and cultural qualities of the ritual components.

This study identifies lexical items in the *Melasti* ritual based on their word classes. *Nouns* refer to concrete ceremonial objects used in the ritual, such as *capil klangсах*, *banten suci*, and other ritual equipment. These *nouns* function as key elements that represent physical components of the ceremony. Verbs describe ritual actions performed by participants, such as *ngaturang pakelem*, *ngider bhuana*, and other ceremonial movements. These lexical items indicate processes or activities that structure the ritual sequence. Meanwhile, *adjectives* are used to describe the characteristics of objects or situations in the ritual, such as *selem* (black), *agung* (large), and *suci* (holy). These descriptive terms provide additional meaning related to appearance, sacredness, and symbolic value. In the context of the *Melasti* ritual, this classification shows how language is used to represent both material and non-material aspects of ceremonial practice.

In the context of the *Melasti* ritual, this classification shows how language is used to represent both material and non-material aspects of ceremonial practice. The dominance of noun-based lexicons also suggests that the ritual is heavily oriented toward physical offerings and ceremonial instruments, while *verbs* and *adjectives* complement the structure by explaining actions and symbolic attributes. Overall, this distribution reflects the balance between material culture and ritual practice in the linguistic representation of the *Melasti* tradition.

4.2.2 The Lexical Meaning of the Identified Lexicons

Each lexicon found in the *Melasti* ritual carries a distinct lexical meaning that refers to the concrete objects, actions, or processes involved in the ceremony. According to Soriano (2013), lexical meaning is the fundamental and literal definition of a word, typically found in dictionaries, which is directly connected to the physical or observable world. Within the context of this ritual, such meanings serve a practical function by guiding participants in understanding the items used and the actions required at each stage of the ceremony. For instance, the term *tedung* literally means “umbrella,” and in the ritual context it denotes the sacred umbrella carried during the procession. The lexicon *genta* lexically refers to a sacred bell used by the priest during religious ceremonies. Therefore, the lexicon *mundut* lexically means “to carry” or “to bring,” referring to the act of carrying sacred objects on the head throughout the ritual procession. Likewise, *muspa* lexically means “to pray” or “to worship God,” referring to the act of offering prayers during the ceremony. These lexical meanings enable participants to recognize the object and understand its role in accompanying prayers and ritual activities because they are function as implicit instructions within language, linking verbal expressions

with physical actions. They provide structure, prevent misinterpretation, and ensure the continuity of the ritual. Without a shared understanding of these meanings, the ritual may lose its coherence and precision, potentially weakening its original purpose. Therefore, lexical meanings in the *Melasti* ritual play an essential role in directing ceremonial activities and preserving consistency across generations.

From an ethnolinguistic viewpoint, lexical meaning is not limited to its literal interpretation but also serves as a means to explore the relationship between language and culture. Likewise, *arug-arug duwe* literally means "sacred weapons," yet in the ritual context it carries a broader symbolic meaning associated with prosperity and sacredness. These examples demonstrate that lexical meaning in ritual discourse cannot be separated from cultural interpretation, which is a key focus of ethnolinguistic studies. This clarity of meaning is crucial in ritual practice. When each term is understood in its literal sense, it enables all participants, from ritual leaders to community members, to perform their roles accurately and without confusion. Moreover, the transmission of these lexical items through oral tradition, ceremonial practice, and intergenerational learning highlights language as a form of cultural archive. Ethnolinguistically, this demonstrates that word meanings evolve not only from their literal definitions but also from the lived experiences and symbolic interpretations of their users. Without these lexical elements, significant layers of cultural knowledge and identity may gradually disappear.

4.2.3 The Cultural Meaning of the Identified Lexicons

These cultural meanings are not always directly observable or literal; instead, they are constructed through community interpretation, spiritual beliefs, and ritual traditions. Stibbe (2015) argues that language often mirrors how a community

understands and engages with the world, including its connections with nature, the divine, and fellow humans. In this way, language serves not only as a medium of communication but also as a vehicle of cultural symbolism.

The presence of such meanings indicates that rituals are not merely about performing procedural steps correctly, but also about embodying values, beliefs, and relationships with the sacred. The cultural meanings embedded in ritual lexicons strengthen the sacred nature of ceremonies, reinforce social cohesion, and affirm the Balinese identity of the people of Sema Agung Village. In conclusion, while lexical meaning provides the literal reference of a term, cultural meaning adds spiritual depth and symbolic significance. Together, these two dimensions ensure that the *Melasti* ritual remains meaningful, respected, and preserved as part of Bali's living cultural heritage. Budasi et al. (2021) emphasize that ethnolinguistics views words as deeply rooted in cultural contexts. In this regard, the lexicons of the *Melasti* ritual reflect how the Balinese community organizes, conceptualizes, and transmits ritual knowledge. For example, the lexical meaning of *capil klangсах* refers literally to a woven hat; however, within the ritual setting, it extends beyond food to represent a sacred offering symbolizing fertility. For instance, the term *Gredagan* literally refers to a bamboo instrument. However, within its cultural context, *Gredagan* represents fertility, prosperity, agricultural blessings, and the harmony between humans and nature. It functions as a symbolic medium through which the community expresses prayers for abundance and balance in life.

From an ethnolinguistic standpoint, Abdullah (2016) explains that such symbolic meanings are not typically recorded in dictionaries but are deeply embedded in the lived experiences and spiritual awareness of a community. These

meanings are transmitted through rituals, oral storytelling, and active participation. Supporting this view, Lestarina (2018) found that the vocabulary used in the wedding traditions of the *Sedulur Sikep* community in Kudus Regency is inherited through lived experience and spiritual understanding. These meanings are preserved through ritual practices and communal involvement to ensure cultural continuity and to maintain harmony between humans, God, nature, and fellow beings. Similarly, Pandani et al. (2022) revealed that the ritual lexicon of the Dayak Jalai community has been preserved across generations and continues to safeguard the cultural identity and heritage of the community.

The findings of this study indicate that the lexicons used in the *Melasti* ritual are not merely linguistic units referring to ritual objects, activities, or ceremonial equipment. The *Melasti* ritual in Sema Agung Village reflects the philosophy of *Tri Hita Karana*, as explained by Sukarna (2016), which emphasizes harmony between humans and God (*parahyangan*), among humans (*pawongan*), and between humans and nature (*palemahan*). The findings reveal that the majority of the identified lexicons embody the *parahyangan* principle. This indicates that the *Melasti* ritual in Sema Agung Village is primarily centered on spiritual devotion and purification dedicated to God. For instance, *muspa* refers lexically to the act of praying, while culturally it represents sincerity and devotion to *Ida Sang Hyang Widhi Wasa* (God). Likewise, *banten pejati*, *nunas tirta*, and *genta* symbolize gratitude, purification, and communication with the divine. These findings demonstrate that the ritual lexicons preserve religious values and express the Balinese community's spiritual philosophy through language.

The principle of *Pawongan*, which concerns harmonious relationships among people, is reflected in the collective nature of the *Melasti* ritual. The identified lexicons describe activities that require cooperation and active participation from community members, indicating that the ritual strengthens social solidarity and communal identity. For instance, *baleganjur* refers to a traditional musical ensemble performed collectively during the ritual procession, while *ngaturang ngigel* represents a ceremonial dance performed together as an expression of respect and gratitude. In addition, activities such as *mundut* involve the participation of the entire community in carrying sacred objects. These lexicons therefore illustrate that language preserves not only ritual procedures but also the cultural values of cooperation, togetherness, and mutual responsibility embodied in the principle of *Pawongan*.

The principle of *palemahan*, which emphasizes harmony between humans and the natural environment, is reflected in several identified lexicons that demonstrate the sacred role of nature in the *Melasti* ritual. The lexicon *melasti ring segara* illustrates this principle because the sea serves not merely as the location of the ceremony but as a sacred natural element believed to possess the power to purify both the physical and spiritual worlds. Likewise, *ngaturang pekelem* represents the offering of sacred offerings to the sea as an expression of respect and gratitude toward nature while maintaining balance between humans and the environment. The offering *segehan agung* also reflects the *palemahan* principle because it is presented to maintain harmony with the natural and spiritual forces surrounding human life. In addition, ceremonial elements such as *penjor*, *capil klangсах*, and *umbul-umbul*, which are made from natural materials, symbolize the integration of

natural resources into religious practices while expressing gratitude for the blessings provided by nature. Therefore, the purpose of sounding the *gredagan* during the ceremony is to drive away pests and animals that disturb the villagers' agricultural fields. This action represents a big part of the *palemahan* value in the ritual.

From this description of the stages of the *Melasti* ritual, it is evident that the lexicon used in the ceremony is closely connected to ethnolinguistic studies and reflects the cultural values of *Tri Hita Karana*. Language in this ritual functions not only as a medium of instruction but also as a vehicle for transmitting sacred knowledge, expressing community identity, and preserving Balinese cultural values. Thus, the ritual demonstrates a reciprocal relationship in which culture shapes language, while language simultaneously preserves culture. According to Suwiryana et al. (2022), the *Melasti* ritual is generally performed by local villagers in Sema Agung Village as they continue to uphold traditions and beliefs passed down through generations.

4.3 Implication

The findings of this study provide valuable contributions to the field of education, particularly in language teaching, linguistics, ethnolinguistics, and cultural studies. The results reveal that each lexicon identified in the *Melasti* ritual carries culturally embedded meanings that are unique to the community of Sema Agung Village rather than functioning merely as ordinary vocabulary items. Therefore, this study can serve as a useful reference for educators, especially those who teach Balinese culture, local languages, traditional rituals, or cultural heritage.

This research contributes significantly to educational development by documenting 50 lexicons associated with the *Melasti* ritual. These documented lexicons can be utilized as authentic teaching materials in courses such as Semantics, Cultural Linguistics, and Ethnolinguistics. For instance, lecturers may employ these lexical items as case studies to demonstrate how language reflects cultural values, beliefs, and social practices. At the elementary and secondary school levels, the findings may be incorporated into local content curricula to introduce students to traditional cultural practices and strengthen their understanding of local heritage. Furthermore, teachers can implement project-based learning activities in which students explore, document, and compare traditional lexicons from their respective regions, thereby encouraging active participation in preserving local culture.

For the wider community, the documentation of these lexicons plays an important role in cultural preservation by helping prevent language shift and cultural erosion. Many expressions related to the *Melasti* ritual may not exist in other written sources, making this documentation particularly valuable. This study can also increase public awareness regarding the importance of safeguarding cultural heritage. By understanding the meanings and functions of ritual lexicons, people can gain a deeper appreciation of the symbolic values embedded within traditional practices. For example, learning about ritual-specific lexicons allows outsiders to recognize the philosophical, spiritual, and cultural significance of the ritual rather than perceiving it merely as a ceremonial performance. In addition, this research may serve as a reference for cultural preservation initiatives, exhibitions, educational programs, and digital archives that promote Indonesia's cultural

diversity. It may also encourage collaboration among local communities, government institutions, and cultural organizations in documenting and protecting endangered traditions in various regions.

For the villagers of Sema Agung Village, this research strengthens cultural awareness and reinforces pride in the *Melasti* ritual. The systematic documentation of ritual lexicons helps ensure that the symbolic meanings and traditional knowledge associated with the ritual are passed on to future generations. For example, community members may use the documented lexicons as references during ritual preparations to ensure that each stage and offering is carried out appropriately. Village leaders such as the *Bendesa Adat* and cultural experts can also use this research as a basis for cultural tourism programs, such as creating brochures, a website, information content videos, or information boards for visitors, without compromising the sanctity of the ritual. Moreover, the academic documentation produced through this study can facilitate collaboration between the community, schools, and cultural institutions in organizing workshops, exhibitions, and storytelling activities where cultural elders explain the meanings and significance of ritual lexicons to younger generations.

In conclusion, the implications of this study extend beyond linguistic analysis. The findings provide opportunities for sustainable cultural preservation, community empowerment, and cultural education. The lexicons of the *Melasti* ritual carry not only linguistic significance but also historical, emotional, and spiritual values that represent a living cultural heritage. Through systematic documentation and analysis, this cultural wealth can continue to be preserved, appreciated, and transmitted in both academic contexts and everyday life.