

# Ngenteg Pulu In A Wedding Ceremony In Intaran Village, Sanur Denpasar

Ida Ayu Putu Bintang

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar

Email: [dayubintang50@gmail.com](mailto:dayubintang50@gmail.com)

**Abstract:** *The wedding ceremony in Bali is unique because the process is long and varied. This marriage ceremony is a sign that someone is legally married. The form of this ceremony also varies according to the local situation and conditions in Bali. For example, in Intaran Village, Sanur, in the process there is what is known as the ngenteg pulu ceremony. This work descriptively describes the Ngenteg Pulu ceremony in terms of form, function and meaning. The form of the ngentek pulu ceremony has been arranged in such a way by the adat krama there, whose function is so that the bride and groom will be cheap and able to overcome all marital problems in the future. Ngenteg Pulu itself means to fill a container which is a symbol of well-being, prosperity, wealth and completeness of life. It is hoped that later on, those who do the wedding and perform the Ngenteg Pulu ceremony will have a happy life, not lack of clothing, and always live in harmony in the marriage boat.*

**Keywords:** *Ngenteg Pulu, marriage, Intaran Village*

## I. Introduction

In Hinduism, the awareness to get closer to Ida Sang Hyang Widi Wasa can be through various activities, one of which is through the implementation of a *yajña* ceremony (ritual). Carrying out *yajña* is the obligation of Hindus in order to achieve the goal of human life, namely *Moksartam jagadhita ya caiti dharma* which means eternal happiness. This is also strengthened by the existence of beliefs about *desa, kala, patra* which are framed by the value of the balance of the cosmos and the value of the balance of natural law which refers to the core philosophy of *Tri Hita Karana* which regulates the relationship between humans and God, humans and each other and humans and their natural environment (Wiana, 2002:113-114). The relationship between humans and their physical and natural environment is not only manifested as a relationship of human dependence on their environment, but also a relationship in which humans are influenced and change their environment. Humans as one of the creatures on this earth have one special feature when compared to other living things.

Carrying out *yajña* for Hindus in Bali is a familiar thing because this is the basis of faith as an expression of love for something they respect very much, so for Hindus every time they always offer *yajña* to the manifest form of God. *Yajña* is carried out every day (*Nitya Karma yajña*) or the implementation of offerings which is carried out on periodic religious holy days called *Naimitika Karma yajña* (Tim, 2001:12).

*Yajña* or sacrifice as the realization of the teachings of *Tri Rna* gave birth to *Panca yajña*, namely five sincere sacrifices consisting of: 1) *Dewa Yajña*, namely sacrifices addressed to Ida Sang Hyang Widi Wasa and the Gods so that humans continue to receive His protection; 2) *Pitra Yajña*, which is a sacred sacrifice addressed to the ancestors so that they protect all their descendants for mutual safety; 3) *Rsi Yajña*, which is a sincere sacrifice that aims to purify the body and soul to become a refiner; 4) *Manusa Yajña*, which is a sacred sacrifice that aims to protect and cleanse humans physically and spiritually starting from their formation in the womb until the end of human life; 5) *Bhuta Yajña*, which is a sacred sacrifice addressed to *Bhuta Kala* (spirits) with the aim of cleansing the universe and its contents from bad influences by *Bhuta Kala* and beings lower than humans and through this ceremony these creatures will become good so that the universe becomes harmonious (Mas Putra, 1989:1).

From the description above, the implementation of the five *yajñas* mentioned above can be adapted to the conditions that carry out the *yajñas* in the sense that their implementation is adapted to the situation and conditions or *desa, Kala, Patra* which are based on *Catur Dresta* in the form of *Nista, Madya* and *Utama* according to their abilities. Even so, a guideline is still needed that can be used as a guide to avoid fundamental differences, as in the case of Pakraman Intaran Village, Sanur, they still firmly hold beliefs that have been passed down from generation to generation. Pakraman Intaran Village, Sanur, is unique in the marriage tradition of its people. Marriage is considered incomplete if they have not carried out the *Ngenteg Pulu* ceremony. The *Ngenteg Pulu* ceremony is held after the marriage is approximately 25 years old and is usually carried out by certain families by looking at the social and economic status of the couple.

According to Eka Pratama's ejection (Manuskrip, 1996: A7), for household life to continue, it is necessary to carry out the *Ngenteg Pulu* ceremony. The *Ngenteg Pulu* ceremony has a symbolic meaning of singing Sang Hyang Sri Sedana or Sang Hyang Amerta as the god of prosperity. By carrying out the *Ngenteg Pulu* ceremony, the bride and groom ask the Gods through Sang Hyang Sri Sedana or Sang Hyang Amerta so that their marriage is stable and eternal, especially with all kinds of means that can support their survival. In addition, this ceremony also has the meaning of asking for safety, prosperity, welfare and fertility in the sense of having a child (*supta*) as a continuation of the lineage.

The use of rice filled on each island is a symbol of Sang Hyang Sri Sedana or Sang Hyang Amertha. While the various colors of rice are a symbol of the *pangider bhuwana* gods, namely white rice symbolizing God Iswara who is located in the East, red rice

symbolizing Lord Brahma who is located in the South, yellow rice (glutinous rice) representing God Mahadeva who is located in the West and black rice (*Injin*) symbolizes Lord Vishnu which is located in the North. The meaning of the four *pulu* with 4 kinds of rice which symbolizes the gods that rule the universe (the direction of the wind) is so that the bride and groom in wading through this new life are protected from all kinds of dangers that come from various directions.

It is said so because in carrying out the *Ngenteg Pulu* Ceremony it cannot be separated from its structure and there are elements which each have their own function which supports the creation of a stability and harmony in the system. If only one part of the system is not functioning, it will cause disharmony in the system. The community which is the implementing element in the *Ngenteg Pulu* Ceremony is as an interconnected system, this relationship mutually influences the integrity of the system. The balance and harmony that occurs in this society is in accordance with the Structural Functional Theory which emphasizes balance, harmony and integration in the social system. This theory is used to answer problems regarding the meaning of the implementation of the *Ngenteg Pulu* Ceremony which is supported by the community as a system of social unity which is a system and has different functions.

### Method

The research location that the researcher used was Intaran Sanur village, South Denpasar District, Denpasar City. The type of research used is qualitative research. (Sugiono, 1992: 2). The approach used in this research is a theological and sociological approach. Theologically, that is an approach that holds on to matters related to God including all activities that arise from faith and the interpretation of faith (Connolly, 2002: 315). Primary data is data collected by researchers in the field originating from informants who are directly involved in the *Ngenteg Pulu* ceremony, such as uncles, carpenters, and community leaders who are directly involved or who know everything about the implementation of the *Ngenteg Pulu* ceremony. Secondary data is data obtained from a second or secondary source (Bungin, 2001: 128).

The technique for determining informants was carried out using a purposive sampling technique, meaning that sampling was only based on specific characteristics or traits that existed or were seen in the population as the key for sampling (Narboko and Abu Achmadi, 2004: 116). The method used to collect data in this study is a descriptive qualitative approach. In collecting data, edits were made to unstructured interviews and data were presented in the form of qualitative analysis. This work is presented in the form of a scientific work.

## II. Discussion

Ceremony is part of the *Tri* Framework of Hinduism besides *tattwa* and ethics. The existence of ceremonies in the *Tri* Framework of Hinduism has an important position. The ceremony is an elaboration of *tattwa* and ethics so that the values of Hindu education will be found in the ceremony. The concept of the word Ceremony etymologically comes from Sanskrit, namely *upa* and *cara*, *upa* which means to surround or designate all, ways or activities of human beings in an effort and effort to connect and unite with Hyang Widhi and all of *Ista Dewata*. This human and contextual activity is always contextual in nature, because it must be based on and guided by various literary instructions, which are stated in various holy books (Oka Suparta, 1999:10).

According to Wiana (1997: 38) the ceremony comes from Sanskrit which means approaching and also means respecting the core of the ceremony, in that the *tattwa* is indeed an activity that brings humans and their natural environment closer, with each other and with their God. Thus, the ceremony is all human activity related to one of the movements in carrying out *yajña*. This activity is carried out by getting closer to humans, the natural environment, and the creator where the implementation must be based on literary instructions, so as to create a life that is physically and mentally prosperous. The ceremony is everything that has to do with movement or activity, or in other words, the ceremony is the movement (implementation) of one of the *yajña* (Surayin, 2002:90). One way to get closer to *Ida Sang Hyang Widhi Wasa* or God Almighty is through a ceremony.

The term *Ngenteg Pulu* etymologically comes from the words "*Ngenteg*" and *Pulu*, the word *Ngenteg* comes from the adjective *teteg* which means permanent, steady or eternal, then is used as a verb so that it becomes *Ngenteg* which means to establish or make constant or perpetuate. While the word *Pulu* means a kind of earthenware pot that functions as a place to store rice. So, *Ngenteg Pulu* means perpetuating or preserving the contents of *Pulu*, namely the rice itself. In this case rice is used as a symbol of *amerta* or to support life or to teach/perpetuate all kinds of means that can support survival (Bali Indonesian Dictionary, 1928:270).

The Sanur Village, whose population is very heterogeneous, is able to preserve its cultural heritage, namely the *Ngenteg Pulu* ceremony. With a very heterogeneous population, special and flexible methods are needed so that non-Hindu residents can support and preserve the culture of the local residents. By prioritizing care and tolerance, the people of Sanur Village have been able to preserve their heritage.

### 2.1 History of the Ngenteg Pulu Ceremony

The wedding ceremony is a testimony both before *Ida Sang Hyang Widhi* or God Almighty, as well as to the community that the person has bound himself as husband and wife and all the consequences of his actions are their joint responsibility (Law No.1 of 1974). According to Hinduism, marriage (with the hope of having children) is a way to relieve and release the suffering of parents (ancestors), especially after death. An example can be put forward in the story of *Sang Jaratkaru* who had to give up his penance (*nyukla brahmacari*), who eventually married in order to have children, in order to release his father who was hanging on a bamboo tree in hell. Even though there are so many Hindu marriage systems as contained in the Book of *Manawa Dharmasastra* as follows:

*Brahmo daiwastathai warsah prajapatyastat ha suran,  
gandharwa raksasacaiwa paisacacacca astamo, dhaman.*

The marriage system is *Brahma Wiwaha, Daiwa Wiwaha, Rsi Wiwaha, Arsa Wiwaha, Prajapati Wiwaha, Asura Wiwaha, Gandharwa Wiwaha, Giant Wiwaha* and *Pisaca Wiwaha*.

From the importance of this marriage in the stages of human life, almost all ethnic groups celebrate it with a big event, because the wedding itself is a sacred (holy) event. Therefore, human behaviour related to men and women is governed by provisions or rules/awig-awig that are recognized by society (Koentjaraningrat, 1981: 93). In Eka Pratama's ejection (Manuskrip, 1996: A2), it is stated that conception that occurs (Kamajaya and Kamaratih meeting) without being preceded by a *Pakala-kalaan* speech is considered not good and is called *Kama Kaperagan*, the child born is called *dia-diu* or *bebinjat* which resulted in love for himself, his family and the village where he lived. But in Bali there are still frequent *Ngerorod* (running) marriages, so it is very likely that all the ceremonies will be delayed until an agreement is reached between the two parties. The occurrence of conception in this case cannot be considered as "*Kama Kapegaran*", because all actions are carried out with full awareness and full sense of responsibility for the consequences. As an example, it can be stated that the marriage between Dewi Sakuntala and King Duswanta, according to the story, the marriage was not accompanied by any ceremony or ceremony.

Furthermore, according to Eka Pratama's ejection (Manuskrip, 1996: 05), the marriage ceremony is called *Kerab Kambe*. The *Kerab Kambe* ceremony is a very complete wedding ceremony from start to finish. It is said that this complete ceremony can only be carried out by families of kings or other nobles. In the series of *Kerab Kambe* ceremonies, there is a ceremony called *Catur Kumba* which means *Ngelinggihang Sang Hyang Sri Sedana* or *Sang Hyang Amertha* as the God of Prosperity by ceremonizing 4 (four) *kumba* or *pulu*, which is a kind of earthenware pot. The four pots were filled with various types of rice, namely white rice, brown rice, yellow rice (glutinous rice) and black rice (*injin*).

This very complete *Kerab Kambe* ceremony is still being carried out today, but only by the nobility or by the common people who are able to carry out the ceremony. If you pay attention, in general the marriage ceremony is carried out in two stages of the ceremony, which only takes the most important part from the *Kerab Kambe* ceremony for validating a marriage. The stages of the ceremony generally taken in a marriage ceremony are the *Madengen-dengenan* or *makala-kalaan* ceremony and the *Natab* ceremony which is followed by, *mepajati*. After the two ceremonies are carried out, a marriage is said to be valid.

Likewise with the implementation of the wedding ceremony which is usually carried out by members of the Sanur Intaran Pakraman Village community. The marriage ceremony is considered valid when the *Madengen-dengenan* or *Makala-Kalaan* and *natab* and *mepajati* ceremonies have been carried out. However, even though it is considered legal, the residents of the Intaran Pakraman Village, Sanur, believe that the marriage ritual ceremony carried out by most people is still not perfect. So, for those who are able, try to further perfect it by carrying out a small part which is the essence of the *Kerab Kambe* ceremony. The small part which is the most important core is the *Catur Kumba* ceremony (the essence of the *kerab kambe* ceremony). The essence of the implementation of the *Catur Kumba* ceremony by the people in Denpasar, especially in the Intaran Sanur customary village, is called the *Ngenteg Pulu* ceremony. The difference in the mention of this name is due to the fact that the ceremony carried out in the *Ngenteg Pulu* ceremony is only a simple form of a very complete ceremony which is usually carried out by nobles. Besides that, it was also because of the respect of the common people for the nobles, so they felt it was less ethical to match the ceremony that was usually carried out by the nobles (*tan mada-mada*). However, in essence, the essence of the ceremony is the same.

## 2.2 Procession of the Ngenteg Pulu Ceremony

The *Ngenteg Pulu* ceremony is carried out in a series of marriage ceremonies, namely after the *makala-kalaan* or *Madengen-dengenan* ceremony. First, it will be explained about the implementation of the marriage ceremony as a whole which is usually carried out in the village. Pakraman Intaran Sanur. Because the *Ngenteg Pulu* ceremony is part of the wedding ceremony. The order/sequence of the *Ngenteg Pulu* wedding ceremony which is usually held in the Pakraman Intaran Village, Sanur, is as follows: 1) *Ngulapin*, 2) *Makala-kalaan/ madengen-dengenan*, 3) *Ngenteg Pulu*, 4) *Natab* and *mepajati*.

### Ngulapin Ceremony

The *Ngulapin* ceremony symbolically means to invite *Atma Juwita* the bride to come and unite in the body of the bride and groom, who are now both at the groom's house. Especially for the bride so that her *atma juwita* is not in her house anymore or along the road she takes to go to the groom's house. And after that it will be celebrated like a wedding ceremony. The *Ngulapin* ceremony is carried out at the *lebu*, which is in front of the gate of the house, using the complete *pangulapan* offering and is carried out by a priest.

First of all, the leader of the ceremony held a worship service, appeared in front of Sang Hyang Teja *Pengulapan*, begged him to be willing to do the ritual, call and pick up *Atma Juwita*, the bride and groom. After the *atma juwita* of the bride is picked up, then she is left in the *urip sanga* who is already equipped with the *Pangulapan* offering. The *urip* is then held by the groom. Then it is continued by giving the existing equipment for washing/cleaning the bride and groom and sprinkling water with water, only after that the two brides carry out *kramaning sembah* led by the leader of the ceremony.

In carrying out the *kramaning sembah*, worship of the Ista Dewata is addressed to Sang Hyang Teja *Pengulapan* to thank him because he has agreed to repeat the *atma juwita* of the bride and ask for permission to continue the next stage of the ceremony. After carrying out the *kramaning seembah*, the worship is continued with *matirta* and *natab banten pangulapan*. Only then did the *peras* be recognized as a symbol that the ceremony had been accepted by Ida Sang Hyang Widhi. The ceremony ends with *ngelebar*, namely the leader of the ceremony, *ngalebarang daksina*, as a symbol of the completion of the ceremony. *Sanga urip*, which was held by the groom, is then taken to the bridal chamber where the *Ngenteg Pulu* ceremony will be held. After that the bride and groom get ready to carry out the *makala-kalaan/Madengen-dengen* ceremony.

### Makala-Kalaan Ceremony

The *makala-kalaan* ceremony or *madengen-dengen* is the most important or most important ceremony in a marriage ceremony. This ceremony was picked up by my uncle and carried out in the yard near the kitchen, with the intention that Hyang Agni would witness and eradicate all things that might interfere with the ceremony. This *makala-kalaan* ceremony is a symbol of cleaning the bride and groom, especially cleaning the female soul (sperm and ovum) as seeds. This ceremony is also a testimony to the *Bhuta* (*Bhuta saksi*), with the aim that the *tamas* characteristics which are the characteristics of the *bhutas* stay away from the bride and groom, so that the seeds that grow later are seeds that have the *sathrtam* which is the nature of the gods.

The ceremonies used in the *makala-kalaan* ceremony are: 2 *soroh banten pejati*, namely 1 *soroh* as a witness and 1 *soroh* for the leader of the ceremony. For the bride and groom, *byakala* offerings, *prayascita*, *banten pakalan-kalaan*, *tataban* and 1 *pejati* offering are provided for the bride and groom. The ceremonial leader sits facing the offering provided and worships. After that, it is followed by a ceremony for the bride and groom, which is preceded by sprinkling all the equipment in the cleaning/*pengresikan*, *segahu*, plain flour and cleaning water. After that, it was continued with *kramaning sembah* led by the leader of the ceremony. Only then is the *natab* offering a *pakala-kalaan* or *padengen-dengen* ritual and the bride and groom are given a red thread by the master of the ceremony which is placed on the crown and tied to the right wrist.

Furthermore, the bride and groom walked around the witness studio. During the trip, the bride acts as a trader by carrying/upholding the *sok padatangan*, namely a bowl containing *daksina*, taro/taro trees, turmeric trees, *endongan* trees, 1 *takir* of coconut oil and 1.5 meters of Balinese *mbad-mbadan* thread. While the groom acts as a buyer by carrying *tegen-tegenan*. Every time they pass through *Kala Capalan*, the bride and groom touch the coconut *fiber* which is split in 3. Inside the *fiber* which is split in 3 contains 1 *kwangen* fruit with 11 pieces of perforated money and 1 chicken egg. After going around three times, the groom goes shopping, while the bride sells everything that is in the stock box with bargaining which finally reaches an agreement, then the wares are bought with *katpika*. Followed by tearing the *tikeh dadakan* held by the bride.

This *tikeh dadakan* is a symbol of the bride's virginity, which is then pierced by the groom with a decorated *keris*. The stabbing of the *tikeh dadakan* is a symbol of breaking the membrane and the bride. After the sudden tearing of the *tikeh dadakan*, the bride and groom pass through a *pepegatan* which has a symbolic meaning, namely the release of the bachelor period. Only then head to *sanggah/pemerajan* to plant turmeric trees, taro/taro trees and *andongan* trees behind *sanggah rong tiga*. With the completion of the planting of the three trees, the *makala-kalaan* or *madengen-dengen* ceremony has ended. The bride and groom then headed to the bridal chamber to carry out the *Ngenteg Pulu* ceremony.

### Natab Ceremony

The *natab* ceremony is held after the *Ngenteg Pulu* ceremony, which takes place above the Balai Besar. This ceremony is carried out by the priest. First, the priest held a worship service aimed at Sang Hyang Semara Ratih, who is in all directions so that he is willing to give blessings and safety and is willing to reside in the soul. The use is as follows:

*"Om purwa iswa samara ya, uma dewi semaradnyanam,  
Sarwa beda samara dewam, Kama suddha pratistanam.*

*Brahma dewa smara rakta, Saraswati samara dewi,  
Sarwa beda samara dewam, Sarwa wigna winasanam.*

*Kama pita maha dewi Suci dewi samara dewi  
Sarwa beda semari dewi Sarwa wigna wimoksanam*

*Wisnu nila samara kresna Sri dewi semari dewinca  
Kama beda sariranam Wigna dosa wincanam.*

*Semara paanca rupa dewam Semari dewi maka sryam,  
Gayatri we snawi dewi, Mano bhawe inramyakam.*

After worshipping Ida Bhatara, the master of ceremonies turned around to celebrate the bride and groom. As with other ceremonies, the bride and groom will first be cleaned, namely giving fresh flour, *segahu*, *buhu* and giving *tirtha panglukatan*. Only

then do *kramaning sembah* addressed to Sang Hyang Semara Ratih, followed by *nunas pekuluh* and *masesarik*. In addition to being sprinkled with tirtha from the priest, the bride and groom are also sprinkled with *tirta* which comes from the groom's *sanggah* and holy water from the *Kahyangan Tiga* temple.

Followed by *natab banten ayaban*. After the blessing ceremony by the priest, the bride and groom feed each other the food that has been adored by the priest. After that they offer worship to God and the groom's ancestors. Because with the marriage ceremony, the wife asks permission and blessing because she has entered her husband's environment both physically and mentally, she must worship her husband's ancestors at his funeral or his objection.

It should also be noted that this *natab* ceremony in Pakraman Intaran Village, Sanur is often referred to as *natab banten otonan*, because in this ceremony it is the *banten otonan gede* (a large *otonan* offering). *Natab banten otonan* is a sign that the person concerned/both bride and groom have been born on that day as husband and wife. After all the series of ceremonies have been completed namely: *Ngulapin*, *Makala-kalaan/Mudengen-dengen*, *Ngenteg Pulu* and *Natab*, then the *mapejati* or *majauman* events are carried out. In Intaran Sanur Pakraman Village, *Mapejati* or *majauman* is also called *makta tipat bantal* (bringing a *ketupat bantal*). The *bantal* in question is a snack made of sticky rice and wrapped in something that resembles a pillow.

The meaning of carrying this *tipat bantal* is as a thank you to the bride's family and to confirm the truth that the marriage ceremony has been carried out and is truly legal as husband and wife. If circumstances do not allow the event to bring the *tipat bantal* can be carried out at a later date without neglecting maturity or auspicious days. With a ceremony according to Hinduism with three or two stages (*Makala-kalaan*, *Ngenteg Pulu* and *Natab*), witnessed by the *guru wisesa* – government (*Kades/Iurah*, *Kaling/Kadus*) and community leaders (*Bendes/Kelihan Banjar*), from both sides of the bride and groom, then the marriage is valid (according to Balinese custom) even though it does not begin with an exchange of rings, because Balinese traditional marriage does not recognize the exchange of rings, both at the time of engagement and during the wedding ceremony. But nowadays there are also those who exchange rings. Maybe it is a development after receiving influence from outside culture, even though it is not something essential in marriage according to Balinese custom.

After that, continued *mapajati* with offerings as follows: *Peras ajuman*, *daksina*, *suci* with rolled duck, *tipat kelanan*, *bantal*, *jaja kukus*, and several other types of snacks, equipped with *base*, areca nut, *makol* tobacco, *gambir*, *rantasan saparadeg*, sometimes comes with 2 *tumpeng* complete with pork bolsters. This *Banten* was presented at *Sanggah Kamulan*, then handed over to the girl's parents.

### 2.3 Banten used in the Ngenteg Pulu Ceremony

Banten is a sacred offering made from certain means, including flowers, fruits, certain leaves such as betel nut and foods such as rice with side dishes, snacks and so on, in addition to other very important facilities, namely water and fire (Titib, 2003: 134). Banten with all its forms, names and from different materials is actually a means of offerings that contain a high philosophical meaning. Through offering offerings, Hindus express their gratitude to God Almighty/Ida Sang Hyang Widhi Wasa, therefore offering offerings is a symbol.

Banten is made from a variety of ingredients, such as foliar/coconut leaves with various forms of *reringgitan/tatuwasan*. Apart from *janur*, *selepan*, *base*, *plawa*, fruits, snacks, flowers and others are also used. Then the ingredients from rice flour which are processed in the form of snacks are offerings that contain meaning. The symbolic interactional school assumes that humans are creatures who create, use and create symbols. Everything that is done using symbols and with symbols humans can interact, and offerings are included in the symbols of expression. Triguna (2000:35) says that the symbol of expression is the disclosure of expressions, feelings. Feelings can be in the form of expressing thanks, apologizing, begging for grace and so on.

According to Ida Ayu Kompyang Raka (interview 15 February 2010) and the *Sarati/Banten* artisans who use the offerings at the *Pawiwahan/nganten* wedding ceremony are *Prayascita*, *Byakala/Byakaon*, *Dumengala* (during *Ngekeb*), *Banten Pulu*: Four *pulu* are woven with white thread, yellow thread, *barak*/red thread, and *selem*/ black thread. For *pulu* knitted with white thread, it is filled with white rice, *pulu* knitted with yellow thread is filled with white sticky rice (glutinous rice), *pulu* knitted with red thread, inside it is filled with brown rice, while for *pulu* which is knitted with black thread it is filled with black sticky rice (*injin*). Then each *pulu* is filled with *tingkih*, *pangi* (*keluwek*) and one duck egg each. The four *pulu* are placed on a tray whose placement is adjusted to the color from the direction of the eye.

Banten Teteg: A tray topped with a fence made of *ron* (palm leaves) forming a square. Each corner is filled with 5 (five) bananas and a stick of sugarcane as a pole, the height of which is equal to the height of the palm leaf fence. And each corner is also filled with various kinds of *serodan* snacks complete with tape and one snack. Above it is filled with a *sampian teteg*. Apart from the *Pulu* and *Teteg* offerings, it is also equipped with 1 (one *caru eka sata* offering and a *prayascita*). As offering *tataban* or *ayaban* for the bride and groom, there are two levels, namely the *pulagembal* level and the *bebangkit* level. If the level of the ceremony taken is the level of *balikembal*, then the offerings are as follows:

1 *soroh suci*, *pulagembal* dan *tatakannya*, *tempeh mesrabong*, *peras*, *sodan*, *anaman/tipat* (*ketupat*) *kelanan*, *dapetan*, *penyeneng*, *udel*, *kurenan*, *guru*, *pengiring*, *pengapit*, *ancak*, *bingin*, *ugang*, *tagog*, *bulakan/tetaga*, *pancoran*, *sesayu panca pandawa*, *sesayut bagiasai*, *sesayut penyapuh lara*, *sesayut mertha sai*, *sesayut nada-nadi awari*, *sesayut manik sakecap*, *sepasang sayut anten*, *sepasang sayut pagoyan*, *tebasan prayascita sari*, *panca petika* dan *pegat semaya pati*, 1 *soroh jalan seserodan*, 1 *pajeg jajan uli begina*, 1 *dulang gebogan* buah-buahan, 1 *pajeg ajengan* dan *ulam/sate*, 1 *pajeg penyeneng*

*terag/gede, sepasang jerimpen, 1 dulang tumpeng, jerimpen, byakala, 1 soroh lis senjata, ulam banten sate tunggah, 2 soroh segehan putih kuning, 1 bokor berisi kwangen, dan bunga, 1 bokor pekuluh dari Ida Bhatara, tuak, arak, berem, yeh/air sebagai tetabuhan, dan sebuah pasepan.*

If the level of the ceremony taken is the level of awakening, then the offering mentioned above is added to 1 *soroh bebangkit*, that is *tumpeng mesrobong, paso masrobong, bebangkit dan tatakan bebangkit, tanem tuwuh, pemugbug (tumpeng panca warna), 1 sorohan bebangkit (gajah), pengebek (5 buah tumpeng putih), sayut tututan, pengambiyen, peras, sodan, anaman/tipat (ke tupat) kelanan, dapetan, penyenang, udel, kurenan, guru, pengiring, pengapit, guru agung/puncak manik, sayut agung, jejeg urip, tumpeng lunjung langit, banten gayah, ulam bebangkit, 1 (satu) soroh daksina gede, 1 ekor babi guling, gelar sanga. Bebanten mentioned above is called a soroh bebangkit.*

#### 2.4 The Symbolic Meaning of the Ngenteg Pulu Ceremony

The *Ngenteg Pulu* ceremony is a small part of a very complete wedding ceremony, namely the Kerab Kambe ceremony, which in ancient times was usually carried out by families of royalty and nobles. And in Desa Pakraman Intaran Sanur, the ceremony is also carried out by most people, although by taking only a small portion, namely what is called *Ngenteg Pulu*. The *Ngenteg Pulu* ceremony is carried out by those who feel capable of carrying it out.

According to Lontar Eka Pratama (Manuskrip, 1996: 07), for household life to continue, it is necessary to carry out the *Ngenteg Pulu* ceremony. The *Ngenteg Pulu* ceremony has a symbolic meaning of singing Sang Hyang Sri Sedana or Sang Hyang Amerta as the God of Prosperity. By carrying out the *Ngenteg Pulu* ceremony, the bride and groom ask the Gods through Sang Hyang Sri Sedana or Sang Hyang Amerta so that their marriage is stable and eternal, especially with all kinds of means that can support their survival. In addition, this ceremony also has the meaning of asking for safety, prosperity, prosperity and fertility in the sense of having a child (suputra) as a continuation of the lineage.

The use of rice filled on each island is a symbol of Sang Hyang Sri Sedana or Sang Hyang Amertha. While the various colors of rice are a symbol of the *pangider bhuwana* gods, namely white rice symbolizing God Iswara who is located in the East, red rice symbolizing Lord Brahma who is located in the South, yellow rice (glutinous rice) symbolizing God Mahadeva who is located in the West and black rice (*Injin*) symbolizes Lord Vishnu which is located in the North. The meaning of the four *pulu* with 4 kinds of rice which symbolizes the gods that rule the universe (the direction of the wind) is so that the bride and groom in wading through this new life are protected from all kinds of dangers that come from various directions.

### III. Conclusion

The *Ngenteg Pulu* ceremony presents many values such as ethical values, aesthetics, moral education and so on. In addition, the *Ngenteg Pulu* ceremony must be carried out by the Intaran Pakraman Village whose implementation is adjusted to the *desa, kala, patra*. This research will benefit the residents of Pakraman Intaran Village, Sanur, namely to open up and add insight into the values that are explicit and implied in the teachings of Hinduism. So that in carrying out religious ceremonial activities it is not only based on tradition, but more based on an understanding based on the teachings of literature. Thus, the implementation of the *Ngenteg Pulu* ceremony which is full of traditional values will be very beneficial for the residents of Pakraman Intaran Village to increase prosperity and increase physical and spiritual well-being.

The *Ngenteg Pulu* ceremony provides an illustration of the manifestation of God in his worship, namely the embodiment of the Gods in Hinduism. The form of the *Ngenteg Pulu* ceremony in question is the form of offerings used in the *Ngenteg Pulu* ceremony and what appears (physically) is used as a form of worship of Ida Sang Hyang Widhi Wasa. Disclosure of this form is certainly related to the appreciation of the theological values espoused by the residents of Pakraman Intaran Village, Sanur. Banten which is used in the *Ngenteg Pulu* ceremony has a unity of meaning for the beliefs of the residents of Pakraman Intaran Village, Sanur, which has crystallized. The meaning of the *Ngenteg Pulu* ceremony for the residents of Pakraman Intaran Village, Sanur, includes the religious meaning and the meaning of flock loyalty/togetherness.

### Bibliography

- Ardika, I Wayan. 2005. *Strategi Bali Mempertahankan Kearifan Lokal di Era Global. dalam Kompetensi Budaya dalam Globalisasi*. Denpasar: Fakultas Sastra Universitas Udayana dan Pustaka Larasan.
- Arikunto, Suarsini. 2002. *Prosedur Penelitian Suatu pendekatan Praktek*. Jakarta: Renika Cipta.
- Arwati, Ni Made Sri, 2003. *Beberapa Jenis Banten Kecil*. Denpasar: Upada Sastra.
- Bintang, Ida Ayu Pt. 2006. *Upacara Ngaro Di Br. Madura Desa Adat Intaran, Desa Sanur Kauh Kajian Bentuk, Fungsi Makna (Tesis)*. Denpasar : IHDN Denpasar.
- Burhan Bungin. 2001. *Metodelogi Penelitian Sosial*. Surabaya : Airlangga University Press
- Dherana, Tjokorde Raka. 1982. *Garis-Garis Besar Pedoman Penulisan Awig-Awig Desa Pakraman*. Denpasar : PT. Mabhakti.
- Iqbal, Hasan. 2002. *Pokok-pokok Materi Metodologi Penelitian dan Aplikasinya*, Jakarta: Ghalia Indonesia.
- , 1985. *Ritus Peralihan Di Indonesia*. Jakarta: Balai Pustaka.
- Jiwa Admaja, Ed.2002. *Otonomi Daerah Bali Kendala dan Harapan*. Denpasar: Ikayana & Tabloid Taksu.
-

- Koentjaraningrat. 1981. *Metode-metode penelitian Masyarakat*. Jakarta: Gramedia.
- , 1990. *Kebudayaan Mentalitas dan Pembangunan*. Jakarta: PT. Gramedia Pustaka Utama.
- , 1997. *Beberapa Pokok Antropologi Sosial*. Jakarta: Dian Rakyat.
- , 2002. *Kebudayaan Mentalitas dan Pembangunan*. Jakarta: PT Gramedia.
- Mas Muterini, I Gst Agung Putra. 1982. *Upacara Yadnya. Badung*: Bimas Agama Hindu dan Budha.
- , 1989. *Panca Yadnya*. Surabaya: Paramita.
- , 1998. *Upacara Manusa Yadnya*. Jakarta: Yayasan Dharma Sarathi.
- Meleong, Lexy. 2001. *Metodelogi Penelitian Kualitatif*. Bandung: Remaja Rosdaka Offset.
- Nasikum. 2000. *Sistim Sosial Indonesia*. Jakarta: PT. Raja Grafindo Perkasa.
- Nasution, Harun. 1996. *Metode Research*. Jakarta : Bumi Aksara.
- Nesawan, I Nyoman. 1990. *Penuntun Pelajaran Pendidikan Agama Hindu*. Bandung Ganeca Exact.
- Netra, Ida Bagus. 1974. *Metodologi Penelitian*. Singaraja: Biro Penelitian dan Penerbit Fakultas Ilmu Pendidikan Universitas Udayana.
- Oka Suparta, I Gusti Ngurah, 1999. *Upacara Ngusaba Desa*. Denpasar: Proyek Peningkatan Sarana dan Prasarana Kehidupan di Bali.
- Pemerintah Daerah Tingkat I Bali. 1994. *Catur Yadnya*. Denpasar: Proyek Peningkatan Prasarana dan Sarana Kehidupan Beragama.
- , 1995. *Panca Yadnya*. Denpasar: Pokok Peningkatan Prasarana dan Sarana Kehidupan Beragama.
- Pendit S. Nyoman. 1995. *Bhagavadgita*. Jakarta: Hanuman Sakti.
- Pudja, Gede. 1985. *Manawa Dharma Sastra*. Jakarta: Proyek Pengadaan Kitab Suci Hindu, Departemen Agama RI.
- Redana, Made. 2006. *Panduan Praktis Penulisan Karya Ilmiah dan Proposal Riset*. Denpasar: IHDN.
- Ripig dkk, 2004. *Etika Penawan Banten dan Cara Pembuatan Banten Suci*. Denpasar: Yayasan Dharma Acarya.
- Ali, Sayuti. 1993. *Metodologi Penelitian Agama Pendekatan Teori dan Praktek*. Jakarta : Raja Grafindo Persada.
- Sivananda, Svami. 1988. *All About Hinduism, Divine Life Society*. Sivananda Nagar. India: Uttar Pradesh.
- Sudarma, I Putu, 1999. *Arti Simbolik Uang Kepeng dalam Upacara Ngusaba Desa Suralaga Tabanan*. Tesis. Yogyakarta: UGM.
- Sugiono. 1992. *Metode Penelitian Administrasi*. Bandung : CV. Alfabeta.
- Suprayoga dan Tabroni. 2001. *Metodologi Penelitian Sosial Agama*. Bandung: PT. Remaja Rosdakarya.
- Sura, I Gede. 1985. *Pengendalian Diri Dan Etika*. Denpasar.
- Surayin, Ida Ayu Putu. 1985. *Manusa Yadnya*. Denpasar: Upada Sastra.
- , 2002. *Bahan dan Bentuk Sesajen*. Surabaya: Paramita.
- , 2004. *Dewa Yadnya*. Surabaya: Paramita.
- Sutamaskaya, I Made Rai. 1996. (Manuskrip) *Lontar Eka Pratama*. Denpasar.
- Sutrisno Hadi, 1981. *Metode Research*. Yogyakarta: Fakultas Psikologi UGM.
- Swasthawa Dharmayuda. I Made. 1999. *Pemberdayaan Desa Adat dalam Mengaktualisasikan Ajaran Asama Hindu*. Paper disampaikan dalam Pendalaman Sradha dan Kempimpinan Generasi Muda Hindu. Denpasar: Paradah Bali.
- , 2001. *Kesatuan Masyarakat Hukum Adat di Propinsi Bali*. Denpasar: Upada Sastra.
- Tim Penyusun. 2001. *Peraturan Daerah Propinsi Bali, Nomor 3 tahun 2001, Tentang Desa Pakraman*. Denpasar: Pemerintah Propinsi Bali.
- Tim. 2002. *Tri Hita Karana Tourism Award & Accreditation 2002*. Denpasar: Bali Post.
- Tim. 2001. *Peraturan Daerah Nomor 03 Tahun 2001 Tentang Desa Pakraman Biro Hukum Setda Propinsi Bali*. Denpasar: Proyek Pembinaan Terhadap Hukum Adat Tersebar di 9 (sembilan) Kabupaten / Kota. Denpasar Pemda Tk. I Bali.
- Titib, I Made. 2001. *Theologi Dan Simbol-Simbol Dalam Agama Hindu*. Balitbang PHDI Pusat dengan Paramita. Surabaya : Paramita.
- , 2003, *Theologi dan Slinbol-Simbol Dalam Aganta Hindu*, Surabaya: Badan Litbang Parisaha Hindu Dharma Indonesia Pusat Bekerjasama dengan Paramitha. Surabaya : Paramita.
- Triguna, Ida Bagus Gde Yudha. 2001. *Kontribusi Masyarakat Desa Adat Terhadap Pembangunan Agama di Propinsi Bali*. Makalah Denpasar: Paradah Bali.
- Wiana, Ketut. 1997. *Beragama Bukan Hanya di Pura*. Denpasar: Yayasan Dharma Naradha
- , 2002, *Makna Upacara Yajna Dalam Agama Hindu*. Surabaya: Paramitha.
- Wiratmaja, I Nyoman. 1998. *Kesimpulan Desa Adat dalam Rangka Otonomi Daerah Penuh dan Alternatif Model Desa Adat masa Depan*. Denpasar: Yayasan Tri Hita Karana.
- Widnyana, I Made. 1993. *Kapita Selektu Hukum Pidana Adat*. Bandung: Refika Offset.
- Zitlin, Irving. 1998. *Memahami Kembali sosiologi Kontemporer*. Yogyakarta: UGM.