

## The Sang Hyang Kelor Ritual in Lembongan Village, Klungkung, Bali



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**ABSTRACT:** The purpose of this article was to find out the form of the Sang Hyang Kelor ritual in Bali. The ritual of Sang Hyang Kelor is known as *dewa yadnya*. However, this ritual seems to be preserved only by the people of Lembongan Village. The problems are: 1) What is the form of the Sang Hyang Kelor Ritual?; 2) What is the meaning of the Sang Hyang Kelor Ritual in Lembongan society?; 3) Is the Sanghyang Kelor Ritual educational?. This research was completed using qualitative methods. Sanghyang rituals implied in literacy about Bali have been collected through literature studies. Primary data about the Sang Hyang Kelor Ritual has been obtained through observation and interviews with informants in Lembongan village. All data were analysed qualitatively using symbol theory. The results showed that : 1) the Sang Hyang Kelor Ritual is a Hindu ritual using the properties of Moringa leaves in a series of ceremonies that are beautified by dance movements and song accompaniment; 2) the Sang Hyang Kelor Ritual has religious meaning, educational meaning, social meaning, and cultural meaning; and 3) the Sang Hyang Kelor Ritual is one that is considered by the perpetrator to have contributed to building concern for the physical environment, parental concern for their daughters, discipline, tolerance, respect for others, responsibility, and love for the motherland in the Lembongan community.

**KEYWORDS:** Sang Hyang Kelor Ritual, Balinese Hindu, Lembongan Villager.

### I. INTRODUCTION

Bali is very well known as the Island of the Gods (Pradana, 2021). This is because Bali has a uniqueness that is second to none in Indonesia and even the world, with a wealth of rituals and traditional arts that have always been the practise of the majority of Balinese Hindus. This paradise island is a gift for God's creation and an extraordinary gift for the Hindu people in Bali. The island of Bali is called *Bali Dwipa* because Bali has various meanings, including returning, offerings, and sacrifices to ask for forgiveness, while *Dwipa* means island (Dewi, 2016: 225). Gratitude for what God has given to his people for this gift makes Balinese Hindus carry out offering ceremonies with various religious ceremonies, including the reality of art being presented as an offering to God. All kinds of religious and artistic activities are intended as symbols of offering a form of Hindu devotion to God. Traditions, customs, arts, and culture unite in a series of religious ceremonies in Bali that seem to be non-stop, starting from daily ceremonies, ceremonies lasting five days, fifteen days, a month, six months, a year, and others that are not shared by other communities in Indonesia. There are so many various rituals that are always carried out from generation to generation in Balinese culture.

Rituals are important collectively because they are cultural manifestations (Pradana, 2023). The lives of the Balinese people, who are predominantly Hindu, cannot be separated from artistic activities. Hinduism is the main source of values that animate Balinese culture (Pradana, 2023). In carrying out religious ceremony activities, many artistic activities are witnessed, always supporting the implementation of these rituals (Pradana and Parwati, 2017; Ruastiti et al., 2021; Ruastiti, 2018). Every result of Balinese cultural creativity, including art, cannot be separated from the ties of noble Balinese cultural values, especially aesthetic values originating from Hinduism (Triguna, 2003: 94; Pradana, 2012). The Balinese Hindu people recognises the existence of *Catur Marga*, which means four ways or ways of relating themselves to God, and the four paths are as follows: (1) *Bhakti Marga* is a way to attain perfection by means of prostration to God, who can lead us to a good path, (2) *Karma Marga* is an obligation for mankind to achieve prosperity, (3) *Jnana Marga* is a way to achieve perfection by using knowledge, (4) *Yoga Marga* is a way to cleanse the heart and mind to achieve perfection (Surayin, 2005: 12).

The thick content of rational, ritual, emotional, and belief elements contained in Hinduism tends to position and provide space for art to be a cultural attraction in ritual activities as well as mediation to strengthen beliefs and formulate conceptions of Hinduism in the lives of Balinese people (Pradana and Ruastiti, 2022). In taste practise, when there is a presentation of Balinese art that supports ritual activities, be it fine art, performance art, or other works of art, it will reflect Hindu aesthetic values that animate the form, content, and layout of the presentation of Balinese art, as seen in the implementation of the *Sanghyang Kelor*

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ritual in Lembongan Village, Nusa Penida, Klungkung Regency, Bali Province. Lembongan Village, Nusa Penida sub-district, is a village located in the centre of the island and is part of the Klungkung Regency of Bali, is a coastal rural area, with livelihoods from farming, fishing, construction workers, trading, and tourist accommodation services. The people of Lembongan Village have faith in local wisdom and Hinduism in their culture. The people of this village have the *Sang Hyang Kelor* ritual as a ritual that is formed based on the kinship system, the result of communication between humans and their natural surroundings, which is influenced by the geographical location of the village and their main livelihood system. As an island community that lives with a mystical and religious perspective on the ocean as the dominant source of livelihood for the survival and welfare of the people of Lembongan Village, a reality in the view of the Lembongan villagers is that they believe the wealth of the ocean is strongly correlated with magical powers that need to be given respect and appreciation other than as a form of gratitude for the gift that has been received from *Ida Sang Hyang Widhi*.

The *Sang Hyang Kelor* Ritual is a form of religious ceremony for *Ida Sang Hyang Widhi*. This ritual is located in Lembongan Village, Nusa Penida District, Klungkung Regency, and is held every two years. The *Sang Hyang Kelor* Ritual is a form of ceremony called *Dewa Yadnya* in Bali, which, when read from *Sanskrit*, is interpreted as religious worship by making a holy sacrifice. This holy sacrifice is interpreted as a form of debt compensation or offering based on the sincerity and purity of the people's hearts. The implementation of the *Sang Hyang Kelor* Ritual as a religious ritual uses certain symbols through artistic activities inherent in it as a characteristic of religious ceremonies in Bali. These sacred symbols cannot be separated from the influence of religious, magical, and functional components, which are very important in the series of ritual implementations (11,?) (Yuda Pramada, 2022: 192; Pradana et al., 2016).

*Sang Hyang Kelor* is carried out every two years with the function of "Village Guardian". This ceremony is carried out to neutralise negative elements so that they become positive. It is believed that the elements that have been neutralised by the *Sang Hyang Kelor* ritual will have an overall positive impact on the entire environment of the Lembongan Villager.

The *Sang Hyang Kelor* Ritual, as in the practise of the Balinese Hindu tradition, uses Balinese traditional art to maintain a strong position, a foundation caused by the close relationship with the community religiously, and is an offering by Hindus to *Ida Sang Hyang Widhi* as a form of devotion. The religious tradition of the *Sang Hyang Kelor* Ritual in Lembongan Village is a vision of the universal life of the Lembongan people and is a real behavioural teaching of respect and kindness in living together in relation to the owner of the universe, the universe, and other life in the universe. All of this is also stated in the lyrics of the songs that accompany the ritual, sung as a form of appreciation, glorification, and high respect for *Ida Sang Hyang Widhi*, who has blessed the life of the universe. This gives the view that the *Sang Hyang Kelor* ritual is very special if the essence of meaning, function, and life wisdom contained in it is deeply understood. The specificity of the form of practise and the meaning of philosophy can have implications for the representation of privileges (Pradana, 2018).

The *Sang Hyang Kelor* Ritual can be said to be a special ceremony for the people of Lembongan. Sacred offerings through this ritual reinforce the construction of Hinduism with art, which has a very close relationship. This ritual tradition reinforces the view that the construction of Hindu aesthetics in ritual life in Bali is very strong. Hinduism and art are two elements that reinforce and complement each other in the worship of *Ida Sang Hyang Widhi*, where all elements of art are given space and a place, which is realised in a ritual performance. The *Sang Hyang Kelor* Ritual is a ritual ceremony that is unique because of the large number of *Sang Hyang* performed in one ceremonial procession. In contrast to other regional *Sang Hyang* rituals in Bali, the uniqueness of the *Sang Hyang Kelor* ritual is that it is a procession from the beginning to the end of the ceremony that uses the most moringa leaves. Pramanda (2022: 193) (11) states that the *Sang Hyang Kelor* ritual is different from the *Sang Hyang Sampat* ritual, the *Sang Hyang Bumbung* ritual, the *Sang Hyang Lingga* ritual, the *Sang Hyang Joged* ritual, the *Sang Hyang Dukuh Ngaba Cicing* ritual, the *Sang Hyang Jaran* ritual, the *Sang Hyang Dukuh Masang Bubu* ritual, *Sang Hyang Sampi* ritual, *Sang Hyang Bangu-Bangu* ritual, *Sang Hyang Kebo* ritual, *Sang Hyang Tiling-Tiling* ritual, *Sang Hyang Enjo-Enjo* ritual, *Sang Hyang Manjangan* ritual, *Sang Hyang Tutut* ritual, *Sang Hyang Jangolan* ritual in *Dukuh Ngaba Kura-Kura*, *Sang Hyang Barong* ritual, *Sang Hyang Capah* ritual, *Sang Hyang Perahu* ritual, *Sang Hyang Sumbul* ritual, *Sang Hyang Pajeng* ritual and *Sang Hyang Bunga* ritual. Among all the *Sang Hyang* rituals in Bali, the *Sang Hyang Kelor* ritual is a ritual whose implementation does not have a strong correlation with the phenomenon of the *kerauhan* or transcendental conditions of the perpetrator (Suharti, 2013: 425).

The large number of Moringa leaves used by perpetrators as a means of ceremony in the *Sang Hyang Kelor* Ritual is because the people of Lembongan Village believe that the moringa tree is a plant that has many functions, such as repelling reinforcements, it can also be used as medicine and vegetables. Moringa tree, or moringa oleifera, is a plant that grows a lot in gardens, yards, on the edges of fields and rice fields. It is well known by the Balinese people as a plant that has traditional medicinal properties, especially the bark of the stem, and the leaves and fruit are used as vegetables. In addition, in some areas, the moringa plant is used to bathe the bodies of the dead and is believed mythologically to be a plant that can ward off evil spirits. Not only that, the ancestors of the *Lembongan* people also strongly encourage their children and grandchildren to continue to plant moringa trees in the middle of their yards and surroundings, even though there are already many moringa plants. This seems to educate their generation to keep in mind the ancestral heritage of the Balinese people, and there are many moral guidelines that can be absorbed

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from this *Sang Hyang Kelor* Ritual. It is interesting to study that, in the midst of the progress of the cultural cultivation of the Balinese people, it seems that only the people of *Lembongan* Village are still preserving this *Sang Hyang Kelor* Ritual. The problems are : 1) What is the form of the *Sang Hyang Kelor* Ritual?; 2) What is the meaning of the *Sang Hyang Kelor* Ritual in *Lembongan* society?; 3) Is the *Sanghyang Kelor* Ritual educational?.

## II. RESEARCH METHODS

The motives for choosing *Lembongan* Village as a research location regarding the *Sang Hyang Kelor* Ritual are: 1) the *Sang Hyang Kelor* Ritual can be observed twice a year in the activities of the *Lembongan* villager; 2) the people of *Lembongan* are willing to provide data about the *Sang Hyang Kelor* Ritual; and 3) ISI Denpasar as the place of work supports research activities on the *Sang Hyang Kelor* Ritual by providing research permits and providing easy conditions for borrowing research facilities and infrastructure. As the purpose of the trip is designed and caused by a motive (Pradana, 2019).

The *Sang Hyang Kelor* Ritual, which is a form of religious ceremony in *Lembongan* Village, *Nusa Penida*, *Klungkung*, *Bali*, uses a qualitative research design. The research design is descriptive and tends to use an inductive analysis approach. Qualitative research is research that uses a natural setting that develops as it is, is not manipulated by researchers, and has the aim of understanding research phenomena holistically by describing data in written form (Llyod, 2021).

Qualitative methods are used in this study because all data obtained from the results of research in the field, both from observations, interviews, documentation, and library reviews, will be described or described in detail in accordance with the facts found related to the boundaries or scope of research (Haenssgen, 2019). In the data collection stage through observation carried out directly from the *Sang Hyang Kelor* ritual in *Lembongan* Village, *Nusa Penida* *Klungkung* *Bali*, the interview data collection technique, interview in this stage was carried out by interviews with resource persons, including *Lembongan* Village leaders, and the last stage, documentation and literature review, is documenting the *Sang Hyang Kelor* ritual procession in the form of photos and videos. The literature review examines the values that exist in the *Sang Hyang Kelor* ritual. All data were analysed qualitatively using symbol theory.

## III. RESULTS AND DISCUSSIONS

Existence can be interpreted as existence, persistence, factual circumstances, and the existence of forms (Pradana, 2022). Existence confirms that it continues to exist because it is maintained or carried out by the community. In addition, existence can also be interpreted as a presence that contains an element of survival. There are activities whose efforts have been going on until now and are being maintained to be carried out and accepted by the community as a ritual of *Sang Hyang Kelor* in *Lembongan* Village, *Nusa Penida*, *Klungkung*, and *Bali*.

The *Sang Hyang Kelor* Ritual is a religious ceremony full of Hindu values which is packaged aesthetically as a series of offerings for ceremonial activities to ask for safety for the community. If we explore the intrinsic value, the meaning and value of the wisdom of life contained in the *Sang Hyang Kelor* ritual, it is a crystallization of the depth of the vision of the universe of life and human life and the universe which is truly believed by traditional community leaders in *Lembongan* Village to remain relevant and even very important for today's generation. Awareness and deep belief in the *Sang Hyang Kelor* ritual is the main subject as well as the culmination of understanding spirituality that lives in a maritime tradition while still loving, appreciating and maintaining politeness on Mother Earth and all its contents. The aesthetics of the *Sang Hyang Kelor* ritual is based on the concept of sacred performing arts and is a manifestation of the truth of the performance of cultural values as the identity of the local people. This is a form of implementation of the *Tri Hita Karana* Philosophy where there is a reciprocal good relationship between humans and humans, humans and the universe, and humans and God (Ashrama, 2006; Pradana and Arcana, 2020). All of these things give strength and confidence to the people of *Lembongan* Village in maintaining and maintaining this ritual for the sake of balance and harmony in human relations with the universe and its owners. As mentioned, the meaning of universal harmony must be maintained through real movements that can add value to the benefits (Pradana, 2022a). In the existence of the *Sang Hyang Kelor* ritual, there are 3 things that must be discussed, namely: the form of the *Sang Hyang Kelor* ritual, the meaning of the *Sang Hyang Kelor* ritual and the educational values of the *Sang Hyang Kelor* ritual as a surplus of benefits.

### 1.1 Forms of the Sang Hyang Kelor Ritual in Lembongan Village, Klungkung Bali

Form is form, embodiment through various considerations of the principles of an object such as movement, costumes used, properties and ritual accompaniment. Each ritual has its own characteristics and has its own symbol or symbol and the presentation of rituals that have meaning, role and function in people's lives. It is the same with the *Sang Hyang Kelor* ritual, which has a form that can be seen from the elements of dance movement, clothing, properties and accompaniment used during the *Sang Hyang Kelor* ritual.



**Figure 1. The stakeholders leading the *Sang Hyang Kelor* ritual procession.  
(Doc. Kasih, 2022)**

The process of the Sang Hyang Kelor ritual has a form consisting of elements of the Sang Hyang Kelor ritual movement, elements of the Sang Hyang Kelor ritual outfit, elements of Sang Hyang Kelor ritual properties, and elements of accompaniment. The description and explanation of each of the elements of the form can be seen as follows:

### **3.1.1.1 Sang Hyang Kelor Ritual Movement**

Body movement for a person is a very appropriate medium for showing the expression of his soul. The movements of the ritual performers in the Sang Hyang Kelor ritual follow the strains of the gending rhythms, which are the accompanying music. The community expresses their turbulent feelings through movements according to their hearts and thoughts, which create an identity from the life and lifestyle of the Lembongan Villager with the meaning contained in the ritual and its function because it is believed to contain dharma values in life. The structure of the presentation of the Sang Hyang Kelor ritual is as follows:

Prelude:

In the early part of the Sang Hyang Kelor ritual, all performers are ceremonially performed by using prayascita offerings to clean both the place and the perpetrator of the ritual. Once finished carrying out the procession of offering offerings, the ritual performers begin to move the Sang Hyang Kelor, following the rhythmic strains of the gending or musical accompaniment.

Second Part :

In this part of the crew, two performers of the Sang Hyang Kelor ritual play the Sang Hyang Kelor by moving the moringa using both hands to the right and left, following the rhythm of the musical accompaniment.

Third Part :

The last movement is a combination of swinging to the right and left and rotating, done repeatedly and continuously until the lyrics of the last song are finished. After that, the ritual performer who was holding the Sang Hyang Kelor placed it back in the location where a master of ceremonies had provided and directed it.

### **3.1.1.2 Sang Hyang Kelor Ritual Clothing**

According to a related source who knows the existence of this ritual, previously the clothes of the dancers were not a mandatory consideration in choosing the colour of clothing. In general, the Sang Hyang in Bali uses a complete outfit that adapts to the Sang Hyang, but it is different from the Sang Hyang Kelor ritual in Lembongan Village, where the ritual performers wear very simple traditional prayer clothes.

### **3.1.1.3 Sang Hyang Kelor Ritual Property**

The properties used in the Sang Hyang Kelor ritual are two moringa branches containing kelor leaves, decorated with coconut leaves and frangipani flowers at the bottom, and covered with white and yellow cloth.

### **3.1.1.4 Sanghyang Kelor Ritual Accompaniment**

In general, in Bali, the Sang Hyang dance is always accompanied by a Sang Hyang song or gending as the musical accompaniment. The lyrics of the song contain a meaning that glorifies the creator through the offering of the Sang Hyang dance, which is one of the sacred yadnya ritual dances aimed at invoking the harmony of nature and giving thanks for His gifts to mankind. In the Sang Hyang Kelor ritual, the lyrics are very simple and are sung repeatedly until the end of the dance. Sekaa kidung as it is called the name of the group carrying the music are mothers who are members of all the Banjars in Lembongan Village, totaling 26 people.

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### 3.1.2 The Meaning of the Sang Hyang Kelor Ritual in Lembongan Village

The discussion of the meaning of the *Sang Hyang Kelor* ritual dance in Lembongan Village is seen in the symbols associated with rituals and life systems in this village, which are influenced by Hindu religious beliefs. Clifford Geertz in Hadi (2005:23) alludes to the symbolic meaning that is related to dance, namely that dance is a cultural product full of meaning and value, which can be called a system of symbols. The symbol system in question is something created by humans and conventionally used together, regularly, and really studied, so that the nature of "human" is a framework full of meaning to orient himself to other people, to the environment, and to himself. The *Sang Hyang Kelor* Ritual is a sacred art that is freely expressed through its dance movements and, in the process of its implementation, contains symbols related to the *Sang Hyang* ceremony as a whole, and in this case, as a symbol of cleansing the universe and its contents.

The meaning of *Sang Hyang Kelor* is a symbol of God's creation, which is symbolic of plants. If taken in terms of music or *gending* from *Sang Hyang Kelor*, it has a meaning related to the advice of parents to their daughters who are growing up to take good care of themselves. In addition, there is also a connection with *Tri Hita Karana*. In the ritual, there is also a *gending* poem containing the word *embung*, which means a fertile tree with very dense and fresh leaves.



**Figure 2. Implementation of the *Sang Hyang Kelor* ritual  
(Doc. Kasih, 2022)**

The *Sang Hyang Kelor* Ritual has a religious significance as an offering to *Ida Sang Hyang Widhi* as a request to neutralise magical disturbances and reduce negative abstract influences, as well as an expression of gratitude for the many moringa plants in Lembongan Village that have benefited the community.

One of the meanings contained in the *Sang Hyang Kelor* ritual is the social meaning of using a moringa tree trunk, where the ritual performer holds the moringa tree trunk. This implies that the strength of the grip on the moringa stem is a symbol of the strength of unity that takes precedence and must be strong from the bottom on a scale in nature. Man himself first, and that power will also make him gain power abstractly. This has the function of educating the younger generation to maintain a strong bond of togetherness and embrace each other for the sake of peaceful community life.

Culturally, the implementation of the *Sang Hyang Kelor* ritual requires time, effort, and money, a long and tiring process for the supporting community. However, this activity is carried out hand in hand from the beginning of the process to the end of the ritual. The involvement of many elements of society in this ritual activity builds cohesion between communities and makes them more united without any differences. Awareness for the successful implementation of the ritual and the belief that it will bring good luck if this activity is carried out properly, build full community togetherness and show their high solidarity. This teaches the next generation a culture of how important unity, integrity, cooperation, and mutual respect among people are to foster good relations between them and maintain community unity for the smooth running of this ritual.

### 3.1.3 Educational Values in the Sang Hyang Kelor Ritual in Lembongan Village

Education is a process of interaction between humans and their environment that takes place consciously and is planned in an effort to develop all the potential that causes humans to be better. Character education is very important to be given from an early age as an effort to strengthen character in dealing with the very rapid development of the times. According to Koesoema (2015: 55), character education is a conscious and intentional effort to help a person understand himself as a whole through various

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dimensions. These dimensions are religious, moral, personal, social, and cultural. Character education aims to develop the potential of students as human beings who have cultural values and national character. Through character education, humans are expected to behave in line with universal values and the nation's cultural traditions. Furthermore, character education functions to develop human potential so that people behave well and reflect the culture and character of the nation (Ruastiti et al., 2021).

The *Sang Hyang Kelor* Ritual is a ritual as well as a traditional art that, in the process of its implementation, instills useful educational values for the next generation of Lembongan Village. The educational values found in the process of carrying out the *Sang Hyang Kelor* ritual dance can be seen from the value of religious education in the process and the philosophy of the *Sang Hyang Kelor* ritual. The meaning of the *Sang Hyang Kelor* ritual is as a repellent for reinforcements, as a suggestion for medicines, and others. Besides that, in the *Sang Hyang Kelor* ritual there are also educational values such as discipline, and in this ritual process it is hoped that the community will be able to be disciplined in time in carrying out this *Sang Hyang Kelor* ritual. Therefore, the next generation must understand the meaning of discipline and apply discipline in carrying out any task. In addition, there are educational values such as responsibility, love for the motherland, tolerance, communication, mutual respect, and caring for the environment.

## IV. DISCUSSION

The form of the *Sang Hyang Kelor* ritual can be seen from the elements of the ritual property, dance moves, clothing, and accompaniment costumes used by the perpetrators during the *Sang Hyang Kelor* ritual. The structure of the presentation of the *Sang Hyang Kelor* ritual is as follows : In the initial part of the *Sang Hyang Kelor* ritual, all performers are ceremonially performed by using the means of offering *prayascita* as a means of cleansing both the place and the performers of the ritual. Then proceed to the crew member, where two people performing the *Sang Hyang Kelor* ritual play the *Sang Hyang Kelor* property by moving the stems and leaves of the moringa using both hands to the right and left, following the rhythm of the song accompaniment of the ceremony. In the end, the *Sang Hyang Kelor* ritual was declared complete after the song was sung to accompany the combination of swinging to the right and left and rotating repeatedly.

The *Sang Hyang Kelor* Ritual is a Balinese Hindu ritual full of Hindu religious values that is packaged aesthetically as a series of offerings for ceremonial activities to ask for safety for the people of Lembongan. They always wear traditional clothes by carrying two *kelor* stems decorated with coconut leaves, frangipani flowers, and white and yellow cloth as the main property in the *Sang Hyang Kelor* ritual ceremony, accompanied by religious songs.

The *Sang Hyang Kelor* Ritual is a sacred ritual with religious meaning because it has been built based on Hindu understanding and is expressed aesthetically in Balinese Hinduism, such as through its dance movements, which in the process of implementation contain symbols related to cleansing the universe and purifying the universe and its contents. This ritual also has social and cultural meaning because ritual perpetrators, who have hopes of unity and luck through participating in the ceremony have an impact on the resilience of the characteristic features of social identity and have implications for strengthening consensus in collective awareness about moringa plants and the symbols of moringa plants, which are beneficial for the actors' sensitivity to cohesion and support the establishment of social solidarity in the Lembongan villager.

In general, the *Sang Hyang Kelor* Ritual is seen as having been instrumental in building the understanding of members of the Lembongan villager about caring for the physical environment, respecting others, discipline, responsibility, tolerance, and love for the motherland. This *Sang Hyang Kelor* ritual means education, especially for perpetrators who have daughters.

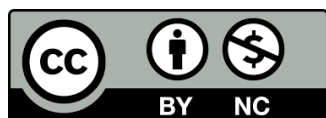
## V. CONCLUSIONS

Through discussing the results of research on the form of the ritual of *Sang Hyang Kelor Moringa* in Lembongan Village, Klungkung, Bali, it can be concluded that:

- 1) The *Sang Hyang Kelor Ritual* is a Balinese Hindu ritual that uses the properties of Moringa leaves in a series of ceremonies that are beautified by offering dance movements and accompaniments of praise and warning songs to performers who have daughters.
- 2) The *Sang Hyang Kelor* Ritual has a religious meaning as an offering to *Ida Sang Hyang Widhi* as a form of request in order to neutralise magical disturbances and reduce negative abstract influences, as well as a form of gratitude for the many moringa plants in Lembongan Village that have benefited the community. In addition, the *Sang Hyang Kelor* Ritual has social meaning because this ritual is oriented towards fostering and maintaining social solidarity in the Lembongan villager and cultural meaning because it relates to the characteristics of social identity and strengthens consensus in collective awareness about moringa plants and the symbols of moringa plants in Lembongan Village.
- 3) The *Sang Hyang Kelor* Ritual is one that is considered by the perpetrator to have contributed to building understanding among members of the Lembongan villager about caring for the physical environment, parental concern for their daughter, discipline, tolerance, respect for others, responsibility, and love for the motherland.

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