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Artikel

## An Ethnobotanical Study to Species Used as Upakara Materials in Ngerebong Ceremony in Kesiman Village, Denpasar City

Ni Luh Nyoman Vivi Tri Handayani<sup>1</sup>✉ · Ni Ketut Ayu Juliasih<sup>1</sup>, I Nyoman Arsana<sup>1</sup>, A.A. Komang Suardana<sup>1</sup>

<sup>1</sup> Department of Biology, Faculty of Information Technology and Science, Hindu University of Indonesia, Denpasar city, 80238, Indonesia

✉ Penulis koresponden: [juliasih@unhi.ac.id](mailto:juliasih@unhi.ac.id)

**Abstrak:** Upacara ngerebong yang dilaksanakan di Desa Pakraman Kesiman, Kota Denpasar telah dilakukan secara turun temurun oleh masyarakat setempat. Namun, belum dilakukan identifikasi spesies yang digunakan untuk kebutuhan upacara Ngerebong, sehingga perlu dilakukan penelitian untuk memperoleh data sumber daya hayati dan upaya konservasi yang dilakukan pada upacara Ngerebong. Penelitian ini bertujuan untuk mengidentifikasi spesies tumbuhan yang digunakan sebagai bahan upakara dalam upacara Ngerebong dengan pendekatan studi etnobotani. Harapannya, memberikan informasi dan pengetahuan ilmiah tentang penggunaan spesies, bahan utama, dan pelengkap untuk upakara ngerebong serta upaya pelestarian oleh masyarakat. Desain penelitian *mixed-method* digunakan selama dua bulan. Analisis data dilakukan secara deskriptif. Temuan menunjukkan terdapat 39 spesies tumbuhan yang digunakan sebagai bahan upakara (banten) yang terdiri atas 25 famili. Bagian yang digunakan terdiri dari batang, daun, bunga, buah, akar, dan umbi-umbian. Komponen lain sebagai pelengkap yang digunakan meliputi air, arak/berem, benang putih, garam, ikan teri, kapur sirih, telur bebek, telur ayam, uang kepeng, dupa, belut, babi guling, uang rupiah, sate ayam, dan kain kasa. Kompleksnya bahan yang digunakan dalam upacara ngerebong menjadikan konservasi dan pelestarian sumber daya hayati perlu dilakukan guna menjaga ketersediaan sumber daya hayati.

**Kata Kunci:** studi etnobotani, bahan upakara, upacara ngerebong, banten.

**Abstract:** The ngerebong ceremony held in Pakraman Kesiman Village, Denpasar City has been carried out for generations by the local community. However, no species have been identified for the needs of the Ngelebong ceremony, so research needs to be carried out to obtain data on biological resources and conservation efforts carried out at the Ngelebong ceremony. This study aims to identify plant species used as upakara material in the Ngerebong ceremony with an ethnobotanical study approach. The hope is to provide scientific information and knowledge about the use of species, main ingredients, and complements for upakara ngerebong and conservation efforts by the community. The mixed-method research design was used for two months. Data analysis is done descriptively. The findings showed that there were 39 species of plants used as upakara (banten) consisting of 25 families. The parts used consist of stems, leaves, flowers, fruits, roots, and tubers. Other complementary components used include water, arak / berem, white thread, salt, anchovies, whiting, duck eggs, chicken eggs, kepeng money, incense, eel, babi guling, rupiah bills, chicken satay, and gauze. The complexity of the materials used in the ngerebong ceremony makes conservation and preservation of biological resources necessary to maintain the availability of biological resources.

**Keywords:** ethnobotanical studies, upakara materials, ngerebong rituals, banten

## 1 INTRODUCTION

The *Ngerebong* ceremony is one of the *Hindu* religious ceremonies performed in Pakraman Petilan Kesiman Village, East Denpasar (Oktavianti 2021a). The *Ngerebong* ceremony was carried out in the form of devotion to the creator and at the same time as a historical memorial ceremony in Kesiman Village, Petilan Kesiman Village, and Kesiman Kertalangu Village. The *Ngerebong* tradition is performed every six months, exactly eight days after *Hari Raya Kuningan* on Sunday/*Redite Pon Wuku Medangsia* (Saputra, Wardana, and Nerawati 2018). This activity seeks to transform the forces of evil (*bhuta*) into positive ones, which is the purpose of the *Ngerebong* (*God*) ceremony. By doing this ceremony, evil forces (*bhuta*) are said to be stopped from getting in the way of people's lives, and they are rewarded with the *Ngerebong* ceremony, which involves throwing stones at them (Saputra and Eka; Yuniastuti, Atmadja, and Maryati 2018). Yuniastuti says that natural disasters will happen if you do not do the ceremony or do not do the *Ngerebong* ceremony, such as erratic earthquakes, relentless rains and resulting floods, communities experiencing pain (Grubug) simultaneously for a long period of time or the system of agriculture and trade will be very difficult and not prosperous (Yuniastuti, Atmadja, and Maryati 2018).

For the *Ngerebong* ceremony to be successful, there must be *upakara* (*Banten*) materials in addition to the many processions. At the race, biological resources are used, such as plants, animals, complementary materials, and earth elements that are part of the *Ngerebong* ceremony's facilities and infrastructure (Wiana 2009; Wijana, Mulyadiharja, and Riawan 2021). The public has never seen proof that materials from *upakara* were used in this ceremony. It can only be done with the help of local knowledge from the people in the area who carry out the procession. Because of this, we are using an ethnobotanical study to determine what species are used in *upakara* materials for the *Ngerebong* ceremony. This will add to the scientific knowledge about the use of species, the primary material, and a supplement to *upakara* (Ristanto et al. 2020; Sardiana 2010; Surata, Gata, and Sudiana 2015; Wijana, Mulyadiharja, and Riawan 2021). It is important to do so that biological resources that are philosophically used as *upakara* materials can be conserved early to avoid extinction in the region (Mertha Adnyana and Sudaryati 2022).

Furthermore, because the *ngerebong* ceremony is a sacred and important ceremony that is only carried out in Pakraman Kesiman Petilan Village, East Denpasar, it has never been identified in relation to the use of species, main ingredients, and complements for *Ngerebong upakara* and conservation efforts by the community. Thus, this research is important to increase knowledge related to these data needs. This study aimed to identify species used as *upakara* material in the *Ngerebong* ceremony in Pakraman Kesiman Village, Denpasar City, with an ethnobotanical study approach. In this case, the research focuses on the type of species, the parts used, and their designation as a means of *upakara* and other components that support the use of these materials. Through this research, we can provide scientific information related to the species utilized in the *Ngerebong* ceremony, including scientific studies and their philosophy in the *Hinduist* religious ceremony as well as conservation efforts that have been carried out by the community to maintain the availability of biological resources for the *ngerebong* ceremony.

## 2 METHOD

A mixed-method research design was used in this study (Darwin et al. 2021). The study was conducted by qualitatively identifying the types of plant species and parts used as *upakara* material, as well as their designation at the *Ngerebong* ceremony, to key informants. Meanwhile, the results are then grouped by family, and an analysis of the amount used in the form of percentages is carried out in a simple quantitative manner. The research was carried out through several stages, including interviews with key informants (*pemangku*: saints who carry out the ceremonial procession), *serati* (people who make *upakara* facilities), and executors of activities who know the entire procession of *Ngerebong*.

Observations were made by reviewing *upakara*, types of *Banten* (*upakara*) used, and the filling of the material. The kinds and species of plants employed were photographed, and their identification based on research requirements was then carried out. From May to June 2021, the research was carried out for two months at the *Ngerebong* rituals in Pakraman Kesiman Village, East Denpasar District, Denpasar city. For this study, it is necessary to have the local and scientific names of the species, the types of plants utilized, the plant components used, the complementary instruments used, and the designations for each species. The proportion of plants utilized in the

*Ngerebong* ritual was determined through data analysis and is shown in equation 1.

$$\frac{\text{Number of species in 1 family}}{\text{Total number of plant species}} \times 100\% \dots\dots\dots (1)$$

The method used to ensure the species found is used as *upakara* through structured interviews with *serati* (people who work as *upakara* facilities makers and stakeholders (saints who will guide the course of the *Ngerebong upakara* procession in Pakraman Kesiman Petilan Village, East Denpasar). Furthermore, species obtained with local identity, images and morphology were then determined by plant taxonomists from LIPI "Eka Karya Botanical Garden" with the help of World Flora Online accessed through <http://www.worldfloraonline.org/>. All parts of the plant will be matched, and morphological identification and usefulness will be validated by researchers and experts.

### 3 RESULTS AND DISCUSSION

#### 3.1 Species used as *upakara* materials in the *Ngerebong* ceremony

The identification results showed that there were 39 varieties used as *upakara* material plants covering 25 different families based on studies of the types of plants used in the *Ngerebong* ceremony presented in Table 1. Various types of *upakara* were found during the manufacture of *Banten* during the implementation of the *Ngerebong* ceremony in Kesiman Village, East Denpasar, Denpasar City. In our findings, the Poaceae family consists of six of the most widely used species of annual and medicinal plants, including reeds (*Imperata cylindrica* (L.)), bamboo (*Bambusa affinis* Munro), red glutinous rice (*Oryza rufipogon* Griff.), sugarcane (*Saccharum officinarum* L.), rice (*Oryza sativa* L.), and glutinous rice (*Oryza sativa* var. glutinose). The most popular *upakara* plant in all *Banten* is white rice (*Oryza sativa* L.), which is used in dishes such as *daksina*, *tulung pengambeian*, *tumpeng*, *nasi sodan*, *bija*, etc. (Arinasa and Peneng 2013; Linda 2013; Sumarna 2002; Arinasa and Bagus 2010; Sudiarta 2022; Sutraningsih *et al.* 2019).

Coconut (*Cocos nucifera* L.) is the most commonly used plant, ranging from *janur*, *slepan* (old leaf), and the fruit found in each *Banten* in the ceremony, namely, *salak* (*Salacca minute* Moge).

In addition to the Poaceae family, plant species belonging to the Arecaceae family are found in five plant species, including palm (*Arenga pinnata* (Wurmb) (Wiana 2009). In addition to the coconut plant (*Cocos nucifera* L.), the plant used as a symbol of *Lord Brahma* is the betel nut plant (*Areca catechu* L.). The nature of the hot areca nut, with a red color when dried, gives a spicy sensation that has been associated with the presence of a creating taste that becomes a symbol of *Lord Brahma* as the "God of Creation". In that part of *Banten*, palm (*Arenga pinnata* Merr.) and Sulawesi janur (*enttal*) is also very popularly used in that part of *Banten*. One species of other plant, including the *mentik* bean (*Vigna unguiculata* (L.)), is found in the family Papilionaciae. This *mentik* bean is often used in ceremonies, such as *Banten rasmen* and *tulung pengambeian* (Nala 2004; Ristanto *et al.* 2020; Sujarwo and Lestari 2018).

According to the data collected, there is one sporadic type of plant, sandalwood (*Santalum album* L.), from the Santalaceae family, a lack of conservation efforts by the community, and prudent resource management. The management of biological resources to meet the demands of human existence both now and in the future must be the main emphasis of this conservation effort. Sandalwood trees are not only widely used in the rituals of *Panca Yadnya* (five types of sacred ceremonies), but they are also a species on the verge of extinction. Sandalwood is generally used as a plant species that gives a fragrant aroma and has the meaning of chastity in worship rituals. Most commonly used as a mixture of fragrant incense that serves as a witness and conductor of sacred ceremonial offerings performed by *Hindus* (Suwena 2018; Wijana, Mulyadiharja, and Riawan 2021).

The results of the interviews with the *serati* (the person who made the means of *upakara*) and the saints who carried out the procession of prayer) obtained the following results. For "Jero Mangku Sedan Kesiman Village, 15 July 2021, it is not difficult to collect all the plants used in *Banten upakara* in the *Ngerebong* ritual because there are not many of them, and the materials are easy to get. Some people know very little about ethnobotanical knowledge about ceremonial plants through publications (books or lontar). Most are recorded in writing and only occur in certain social groups, such as Brahmins, who have more records than the general population in the form of "memory and notes."

**Table 1.** Species used as *upakara* material in *Ngerebong* ceremony

No.	Family	Species	Local name (Balinese)	Part of plants
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1	<i>Achariaceae</i>	<i>Pangium edule</i> Reinw.	Keluak	Fruit Seeds
2	<i>Amaryllidaceae</i>	<i>Allium cepa</i> L.	Bawang	Tuber
3	<i>Anacardiaceae</i>	<i>Mangifera indica</i> L.	Poh	Fruit
4	<i>Annonaceae</i>	<i>Cananga odorata</i> (Lam.) Hook.f. & Thomson	Sandat	Flowers
5	<i>Apiaceae</i>	<i>Coriandrum sativum</i> L.	Ketumbah	Fruit Seeds
6	<i>Apocynaceae</i>	<i>Plumeria alba</i> L.	Jepun	Flowers
7	<i>Arecaceae</i>	<i>Cocos nucifera</i> L.	Nyuh	Fruit
8	<i>Arecaceae</i>	<i>Arenga pinnata</i> (Wurmb) Merr.	Palem/nyuh aren	Fruit
9	<i>Arecaceae</i>	<i>Livistona australis</i> (R.Br.) Mart.	Palem kipas	Fruit
10	<i>Arecaceae</i>	<i>Salacca minuta</i> Mogeia	Salak	Fruit
11	<i>Arecaceae</i>	<i>Areca catechu</i> L.	Pinang	Fruit Seeds
12	<i>Balsaminaceae</i>	<i>Impatiens balsamina</i> L.	Pacah	Flowers
13	<i>Compositae</i>	<i>Tagetes erecta</i> L.	Gumitir	Flowers
14	<i>Cucurbitaceae</i>	<i>Cucumis sativus</i> L.	Ketimun	Fruit
15	<i>Hydrangeaceae</i>	<i>Hydrangea mangshanensis</i> C.F. Wei	Pecah seribu	Flowers
16	<i>Leguminosae</i>	<i>Erythrina subumbrans</i> (Hassk.) Merr.	Dadap serep	Leaf
17	<i>Leguminosae</i>	<i>Vigna unguiculata</i> (L.)	kacang tunggak / tolo	Fruit Seeds
18	<i>Magnoliaceae</i>	<i>Michelia alba</i> DC	Cepaka	Flowers
19	<i>Moraceae</i>	<i>Artocarpus heterophyllus</i> Lam.	Nangke	Fruit
20	<i>Musaceae</i>	<i>Musa paradisiaca</i> L.	Biu	Fruit
21	<i>Myristicaceae</i>	<i>Myristica fragrans</i> Houtt.	Pala	Fruit Seeds
22	<i>Nymphaeaceae</i>	<i>Nymphaea calliantha</i> Conard	Tunjung	Flowers
23	<i>Pandanaceae</i>	<i>Pandanus amaryllifolius</i> Roxb.	Pandan	Leaf
24	<i>Piperaceae</i>	<i>Piper nigrum</i> L.	Mice	Fruit Seeds
25	<i>Piperaceae</i>	<i>Piper betle</i> L.	Base	Leaf
26	<i>Poaceae</i>	<i>Bambusa affinis</i> Munro	Tiing	Trunk
27	<i>Poaceae</i>	<i>Imperata cylindrica</i> (L.) Raeusch.	Ilalang	Leaf
28	<i>Poaceae</i>	<i>Oryza sativa</i> L. Var. Glutinosa	Baas ketan	Fruit Seeds
29	<i>Poaceae</i>	<i>Oryza rufipogon</i> Griff.	Baas injin	Fruit Seeds
30	<i>Poaceae</i>	<i>Oryza sativa</i> L.	Baas putih	Fruit Seeds
31	<i>Poaceae</i>	<i>Saccharum officinarum</i> L.	Tebu	Trunk
32	<i>Rosaceae</i>	<i>Malus domestica</i> Borkh.	Apel	Fruit
33	<i>Rosaceae</i>	<i>Pyrus bretschneideri</i> Rehder	Pir	Fruit
34	<i>Rutaceae</i>	<i>Citrus sinensis</i> (L.)	Juuk	Fruit
35	<i>Santalaceae</i>	<i>Santalum album</i> L.	Cenana	Trunk
36	<i>Solanaceae</i>	<i>Capsicum annuum</i> L.	Tabia	Fruit
37	<i>Solanaceae</i>	<i>Solanum melongena</i> .	Tuang	Fruit
38	<i>Zingiberaceae</i>	<i>Zingiber officinale</i> Roscoe	Jae	Rhizome
39	<i>Zingiberaceae</i>	<i>Curcuma longa</i> L.	Kunyit kuning	Rhizome

**Table 2.** Species used as upakara material in Ngerebong ceremony

No.	Family	Number of sp (%)	No.	Family	Number of sp (%)
1	<i>Poaceae</i>	6 (15.40)	14	<i>Cucurbitaceae</i>	1 (2.60)
2	<i>Arecaceae</i>	5 (12.90)	15	<i>Balsaminaceae</i>	1 (2.60)
3	<i>Piperaceae</i>	2 (5.12)	16	<i>Amaryllidaceae</i>	1 (2.60)
4	<i>Leguminosae</i>	2 (5.12)	17	<i>Santalaceae</i>	1 (2.60)
5	<i>Zingiberaceae</i>	2 (5.12)	18	<i>Apiaceae</i>	1 (2.60)
6	<i>Rosaceae</i>	2 (5.12)	19	<i>Anacardiaceae</i>	1 (2.60)
7	<i>Solanaceae</i>	2 (5.12)	20	<i>Moraceae</i>	1 (2.60)
8	<i>Annonaceae</i>	2 (5.12)	21	<i>Pandanaceae</i>	1 (2.60)
9	<i>Compositae</i>	1 (2.60)	22	<i>Achariaceae</i>	1 (2.60)
10	<i>Rutaceae</i>	1 (2.60)	23	<i>Musaceae</i>	1 (2.60)
11	<i>Apocynaceae</i>	1 (2.60)	24	<i>Nymphaeaceae</i>	1 (2.60)
12	<i>Hydrangeaceae</i>	1 (2.60)	25	<i>Myristicaceae</i>	1 (2.60)

Description: sp = species

### 3.2 Parts of the species are used as material upakara in the Ngerebong ceremony

Based on the identification results of each plant species used as material for making *upakara* with the help of taxonomists and the help of World Flora Online, six components were grouped based on their designations, as presented in Table 3. Based on the percentage of plant components used as *upakara* materials in the *Ngerebong* ceremony, the leaves and fruits are the main ingredients that dominate and are widely used (Oktavianti 2021b; Saputra and Eka 2018). The results of the identification carried out at *Pura Desa lan Puseh Kesiman* and *Pura Agung Petilan (Pura Pengrebongan)* found 11 different plant species with nine different family members on the leaves and 11 different species with seven different family members on the flowers. The leaf part of the plant is widely used to make *upakara*. If observed from the color of the leaves, the leaves represent update (*srsti*) as a symbol of *Bhatara/Lord Vishnu* in the worship of *Hindus* in Bali. If the fragrant aroma is added, the leaves represent *pralina*, or water, as a symbol of the power of *Bhatara/Lord Iswara*. The leaves will be the primary strength for any base, container, or ad used as the foundation of the *Banten (mentik)*. The essential components of *Banten* are young coconut leaves (*janur*), dark green coconut leaves (*slepan*), lontar leaves (*enttal*), *ron (enau/palm leaves)*, *janur Sulawesi*, and banana leaves (Nala 2004). The use of the leaves in the *banten* in the *Ngerebong* ceremony indicates that the community has realized conservation because the leaves have a faster regeneration power than other plant organs. Although it is used continuously, public awareness of replanting the species with various efforts continues to be made to minimize the occurrence of raw material shortages for *Banten* or extinction.

*Banten*, a base made of young coconut leaves (*Cocus Nucifera* L.), *janur*, or old coconut (*slepan*), is used to make items such as *ceper*, *taledan*, *kekojong*, and *tangkih*. *Borrassus flabellifer* L. leaves are also used to make *sing-sing ceper* (the untied part of a *banten*); *ron* and banana leaves (*Musa paradisiaca* L.) are used to make *taledan* or *banten* bases. Young coconut leaves and Sulawesi *janur* are used to make *sampyan*, *sesayut*, and other dishes in addition to serving as the basis of *banten* (flowers and *kwangen*). *Porosan (poros)* is produced from *sirih* leaves (*Piper betle* L. and is found in *canang*,

*kwangen*, *sampyan*, *sesayut*, etc. Also crucial for *upakara* materials are *Cempaka (Michelia alba* DC.), *dadap (Erythrina subumbrans)*, *jackfruit (Artocarpus heterophyllus* Lam.), and *Cambodia (Plumeria alba* L.) (Devale and Dibia 1991; Ratnani et al. 2021; Sujarwo, Caneva, and Zuccarello 2019; Darma et al. 2021; Budiasih 2018).

*Salak* fruit (*Salacca minuta* Moegea.), *mango (Mangifera indica* L.), *orange (Citrus sinensis* (L.)), *cucumber (Cucumis sativus* L.), *eggplant (Solanum melongena* L.), *betel nut (Areca catechu* L.), *banana (Musa paradisiaca* L.), and *coconut fruit (Cocos nucifera* L.) are some fruit parts used in the fruit is the symbol of *Praline* as the symbol of *Shiva*, while *Bhatara/Lord Iswara* represents death. The banana fruit illustrates this symbol well because it will expire after fruiting. In addition, the hue of the fruit is used to describe the omnipotence of *Bhatara/Lord Vishnu* (Nala 2004).

In addition to the fruit, the stem is also often used. For example, bamboo sticks (*Bambusa affinis* Munro) are used at the base of *banten* vessels (*sloksokan*), and *mambu* stems are also used to sew *sampyan* because of their powerful function under the name *semat*. Onion plants (*Allium cepa* L.), *ginger (Zingiber officinale* Roscoe), and *turmeric (Curcuma longa* L.) are used as components to produce *rerampen segehan*, consisting of the place of origin of the round part, or *nutmeg bungkah*. The last component is a flower. Flowers are a significant component and are often used in *Banten* to perform *yadnya* ceremonies. Balinese people also use flowers in their daily prayers. The flower symbolizes honesty and sanctity of mind to its shame. The flowers of the red, white, and purple water henna (*Impatiens balsamina* L.), white *Cempaka (Michelia alba* DC.), *tunjung (Nymphaea calliantha* Conard), *Cananga (Cananga odorata* (Lam.) Hook. f. & Thom), *gemetir (Tagetes erecta* L.), *Cambodia (Plumeria alba* L.), and a thousand-cracked flower were used in the ceremony (Devale and Dibia 1991; Ratnani et al. 2021; Darma et al. 2021). In *Hinduism*, leaves (*patram*), flowers (*puspham*) (Darma et al. 2021), fruit (*phalam*) (Nala 2004), and various types of vegetation with water (*toyam*) (Sudaryati and Adnyana 2018) and fire (*agni*) (Sudaryati, Adnyana, and Suarda 2020; Mertha Adnyana, Sudiartawan, and Sudaryati 2022) must form various forms and varieties of *upakara* into a

whole and inseparable whole in the conduct of ceremonies.

The existence of the Ngerebong ceremony has practical implications, especially efforts to cultivate or protect species that have sociocultural-spiritual values, whether animals, plants, galenic preparations or other complementary materials. Ngerebong ceremony activities that are carried out continuously every six months make preservation starting from the household level related to the plants needed have been planted long ago to harvest the harvest for the needs of the Ngerebong ceremony. The implications of continuous activities indirectly provide deep conservation

efforts for the community and increase the role of the community in conserving the plants and animals needed. Furthermore, these materials are mostly cultivated under the auspices of Indigenous Villages. For materials that are generally lacking in Bali, some are imported from Java, Kalimantan and Sulawesi, such as janur, coconut, ibung, ental, banana or other materials. In making upakara/banten, if other types of substitute materials are insufficient or not available, it cannot be replaced with other things because it has an absolute meaning that must be available. Therefore, this can be done outside the region to meet these needs.

**Table 3.** Parts of the species used as *upakara* material in the *Ngerebong* ceremony

No.	Part	Amount of species	Types of Banten	Percentage (%)
1	Trunk	4	7	9,30
2	Seed	7	7	16,28
3	Fruit	11	7	25,58
4	Leaf	11	7	25,58
5	Flower	7	7	16,28
6	Tubers	3	3	6,98

### 3.3 Other components used as *Upakara* materials in the *Ngerebong* ceremony

The results of identifying other components used as *upakara* materials in the *Ngerebong* ceremony obtained 15 additional components used in making *banten upakara*, as presented in Table 4. The identification results in Table 4 show water (*toyam*) used when the prayer is completed and used during trance, according to the study findings and identification of other elements used as ceremonial material in the *Ngerebong* ceremony (Sudaryati and Adnyana 2018). Proses of creation, *tirta*, are separated into two categories: *tirta*, accepted by calling *Bhatara-bhatari*, and *tirta*, created by *Pandita* using the *mantra puja*, which removes impurities so that one can nurture emotions and religious ideas. *Bayu* and *Idep* serve

as a picture of the purification of the world. Wine, or *berem*, is also used as an *upakara* substance in *segehan* in addition to water (Putra, Wibawa, and Artatik 2021). Because salt has a pH of seven, it can counteract specific energies harmful to humans (*Tasik pinaka panelah sahananing ngaletihin*) (Nala 2004). Whiting is widely used in every saccharine other than salt to make *porosan*, a material that represents *Lord Shiva*. Some *banten*, such as *banten pengambean*, *banten soroan*, *banten guling*, *banten nuur/nyanjan*, *daksina*, *pejati*, and *datengan*, anchovies and chicken eggs are used as purebred match materials. Duck eggs are only used in *Banten pengambean*, *Soroan Banten*, *Banten guling*, and *Banten nuur/nyan* (Asmarani 2020; Febriyanto and Kumaini 2019; Sudiana, Surata, and Meylani 2021; Sujarwo and Lestari 2018b; Surata, Gata, and Sudiana 2015).

**Table 4.** Other components used as *upakara* material in *Ngerebong* rituals

No.	Other Ingredients	Types of Banten	No.	Other Ingredients	Types of Banten
1	Water	2	9	Incense	7
2	Arak/ Berem	1	10	Eel	6
3	White Thread	6	11	Suckling Pig	1
4	Salt	6	12	Rupiah Currency	7
5	Anchovies	6	13	Chicken Skewers	1
6	Whiting	5	14	Kain Kasa	1
7	Duck Eggs	2	15	Kepeng Money	3
8	Chicken Eggs	6			

Furthermore, *Kwangen* also uses other materials, such as *kepeng* money and *rupiah*

money, and *daksina* has various applications (Sudiarta 2022; Sutraningsih et al. 2019). Kepeng

money is the sign of *Windu* (Nala 2004). In addition, white threads are used in several areas in *Banten*, such as *banten pengambeian* and *daksina in pejati*. Another substance often used is incense, specifically seven of the seven *sorohan banten*, which serves as a bridge between worshippers, *pujas*, and witnesses to services. Other components used in *banten datangan* include *sate siap* and *sate lilit* (Suwena 2018). The last component is a suckling pig pierced with a rod made of *dadap* (*Erythrina subumbrans* (Hassk.) Merr, which is the main component of *banten guling* (*banten bebangkit*). *Ulam Bebangkit* and *Banten Bebangkit* are often used interchangeably (Saputra and Eka; Widasni, Puspa, and Sutresna 2021; Putri and Walujo 2013). *Ulam* is a meat-based side dish or offering (Andila et al. 2022; Dewanti and Kameswari 2019; Udayana and Dwijendra 2022). This is equivalent to using a pig *guling* as its *ulam* at the *Bebangkit* stage. Thus, if the material has been fully used and the designation is philosophically correct, the *Ngerebong* ceremony is legitimate, and the community is kept from catastrophe.

#### 4 CONCLUSION

The *Ngerebong* ceremony, which was held in *Pakraman Kesiman Village*, East Denpasar, Denpasar City, has been carried out for generations by the local community. The use of plants in upakara materials makes identification efforts carried out to maintain the preservation of plant species. Our findings identified thirty-nine plant species consisting of twenty-five families. The complexity of the raw materials and complementary materials used in the *Ngerebong* ceremony requires the preservation of the natural resources used. In the future, further research is needed related to efforts to preserve natural materials used at the *Ngerebong* ceremony and community responses related to this.

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