

JAVANESE LITERATURE AND CULTURE VALUE IN PROSESION OF TRADITIONAL CEREMONY *DHUKUTAN* AT NGLURAH VILLAGE, TAWANGMANGU REGENCY, JAWA TENGAH

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Abstract: This article is one of wide studies that analyze literature and cultural values and prosesion in traditional ceremony of *Dhukutan* at Nglurah Village Tawangmangu Regency. Those traditional ceremony become tourist attractions. This study uses qualitive method includes collection of primary an secondary sources such as literature study, observation, structured and in-depth interviews. Traditional ceremony have been existed during the ancestor period, it is always accompanied by the presence of ubarampe that has philosophical and historical significance among them. There are five Javanese literature and culture values in *Dhukutan* ; 1) hedonic value, 2) artistic value, 3) cultural value, 4) ethical, moral, religious value, 5) practical value. There are three steps in *Dhukutan* , 1) preparation, 2) core ceremony, 3) closing . All sesaji in this traditional ceremony using material of corn. The purpose of this study is to knowing Javanese Literature and Culture Value and prosesion of *Dhukutan* ceremony and oral regulations of *Dhukutan* .

Keywords: Traditional ceremony, literature and cultural value, prosesion, *Dhukutan*

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Introduction

Indonesia is a country that consists of various tribes, races, religions, and cultures. No doubt that Indonesia has a lot of wisdom. Our ancestors have inherited a variety of local wisdom that is used as a guideline of attitude and behavior in interacting with nature and the environment. Empirically local wisdom has been successful in preventing damage to environmental function, either land / land, forest, or water. According to Siswandi, Tukiman and Hartuti (2011: 63) states that local wisdom is often conceptualized as local knowledge, local genius and local wisdom by RI Law No.32 of 2009 on Environmental Protection and Management is interpreted as the noble values prevailing in the living order of society which among others is used to protect and manage the environment in a sustainable way. Saddhono, Arif, and Muhammad (2016: 84) state that the Javanese culture that grows and develops in society is the crystallization of activity in the form of cipta, rasa, and karsa in dynamic human work.

Saddhono (2017: 10) states that local wisdom has resistance to elements that come from outside and are capable of developing for the times upcoming. The resilience of the personality can be determined by the power of wisdom local in the face of forces from outside, because it has various strategic factors, the identity-former since birth, not the alien to the owner, emotionally strong community in appreciating local wisdom, local wisdom learning is not requires coercion, local wisdom is able to foster self-esteem and trust self, local wisdom can enhance the dignity of the nation and state. In line with that opinion, Netra (2009: 1) states that the use of bahasa associated with elements outside the language can be seen in various events and done with values, norms, culture, and customs.

Tawangmangu is an area that there are many local wisdom. Local wisdom in the form of tradition, culinary, and handicrafts. One of the traditional cultures still maintained in the valley of Mount Lawu, Tawangmangu, Karanganyar District, is *Dhukutan*. Basically, this traditional ritual is the cleaning of the village (clean village) Ritual, involving villagers from two padhukuhan (hamlet) in the area of Menggung Temple who thrown offerings to each other as a climax of activity. This ritual is based on people's fairy tales about power struggles in the area. This ritual battle is celebrated on a regular basis, every 7 lapan on Selasa Kliwon Wuku Dhukut. Culture can be one approach in learning. As explained by Budiawan (2017: 1) which states that language learning with cultural approach is one of the strategies that are believed to be effective in language learning.

Clean village ceremony in Nglurah village is one of local wisdom that has positive value. The ceremony uses ubarampe whose basic ingredients are corn. The origins of the *Dhukutan* ceremony also have a unique history. There is a folklore behind the ceremony. Uniqueness-uniqueness that is the tourist attraction. As expressed by Dahliani (2015: 157) that local wisdom is a harmonious relationship between human, nature and the built environment in an area that is also influenced by its culture. The phenomenon of globalization and modernization makes architecture more and more and creates cultural homogeneity. Saddhono and Alva (2017) also stated that traditional ceremonies have a good purpose to combine or eliminate negative things.

Bennett in Tuyakbaeva (2016) states that one of the efforts to overcome the crisis of moral and cultural values in Indonesia, intensively the meaning of ritual will be used as study material and will be applied in the daily life of the citizens. In line with that opinion, Leng (2005) states that all cultural components become a very important factor in sustainable development, therefore the preservation of national culture, traditions and customs must get the actuality. Preservation of national customs and rituals can accumulate experience for centuries, and can be a basic source of spirituality.

In Java, ritual activities are generally heavily influenced by the Javanese tradition. This is as described by Hildred (1983) in (Wisadirana, 2004: 60) states that the religion embraced by most of the rural communities of Java is a devout Islamic religion (santri) as well as abangan Islam or kejawen Islam with beliefs derived from ancestral traditions, resulting in a mixture of Islamic teachings with ceremonies or traditions kejawen. In the classification, between those who embraced Islam (santri) and abangan (kejawen) Islam can be found in some areas. In line with that opinion, Amril, Aliviana, and Amrin (2016: 51) state that traditional knowledge allows the owner or supporters of the traditional community to overcome the challenges of nature and the surrounding environment by generating technology to master it. While local knowledge or Local Wisdom allows people care to understand the nature and environment.

Research on the ceremony of clean tradition of *Dhukutan* village is very interesting, because we can know the local wisdom in the form of Tawangmangu typical cuisine which is used as offering. In addition, the ceremonial procession *Dhukutan* also quite unique because there is a brawling procession that is war or throwing offerings. Therefore, this study focused on the ceremonial procession of the *Dhukutan* village and the taboos that should not be done during the *Dhukutan* ceremony.

Method

This research was conducted in Nglurah village, Tawangmangu sub-district, Karanganyar regency, a village located at the foot of Lawu mountain. This location was chosen because the series of tradition of *Dhukutan* ceremony was held in the village area which includes, Pure Menggung and

the Village Head's house. Tawangmangu area is a natural tourism area known as a producer of vegetables and fruits.

The data in this study comes from events, informants, documents, and cultural objects. The ceremonial procession of *Dhukutan* village consists of three stages, preparation, execution, and entertainment. Informants in this study were practitioners of the ceremony, including prayer readers, offering makers, hench padhukuhan (male selection), village elders, and other participants in the ceremony. Secondary data sources include handwritten documents on folklore, *Dhukutan* ceremonial photos, and interview results. Further data sources include offerings, regional heirlooms and Pura Menggung.

Sampling technique used is purposive sampling and snow ball sampling. Data collection techniques used to capture complete and accurate data with in-depth interviews, direct observation, and textual analysis. Getting valid data is completed through triangulation, peer-debriefing, and rechecking methods.

Results and Discussions

A. The Value of Language and Literature In Traditional *Dhukutan* Ceremonies

Kemendikbud declares that the realm of everyday life we often hear the term literary or literary work: prose or poetry. By reading literary works, we will gain "something" that can enrich the insight and / or increase the life-span. In other words, in literature there is something useful for life. Literary works (good) always contain value (value). The value is packaged in the form of a literary structure, implicitly present in plot, background, character, theme, and message or in arrays, couplets, rhymes, and rhythms. The values contained in the literary works, among others, are as follows: 1) the hedonic value (hedonic value), which is the value that can give a sense directly to the connoisseur; 2) artistic value, ie value that can manifest an art or skill in doing a job; 3) cultural value, that is, values that can give or embody deep relationships with a society, civilization, or culture; 4) ethical, moral, religious (ethical, moral, religious value) values, which are values that can give or transmit advice or teachings related to ethics, morals, or religion; 5) practical value, ie value containing practical things that can be applied in real-life everyday. The value of Javanese language and literature in traditional *Dhukutan* ceremonies is as follows.

1. Hedonic Value

Hedonic value in traditional *Dhukutan* ceremonies at closing activities. In the closing there was an all night puppet show. The show can give pleasure to Nglurah village community.

2. Artistic Value

Artistic value in traditional *Dhukutan* ceremony is riph shoulder is a palawija consisting of corn, nuts, and cassava. The arrangement of this cone includes outstanding works of art because the palawija is neatly arranged and beautiful.

3. Cultural Value

Cultural value in the traditional *Dhukutan* ceremony is culinary preservation in the form of offerings. Many traditional culinaries are almost extinct, even unknown to the younger generation. In addition, Nglurah villagers still maintain cultural preservation by not raising the culture that has been inherited by their ancestors.

4. Ethical, Moral, Religious Values

In the traditional ceremony there is ethnic *Dhukutan* ethnic namely the ceremony is a cultural preservation. The ceremony is performed regularly every 7 once. The moral value in the traditional *Dhukutan* ceremony is that we should not fight, the process of "fighting". Gang is an activity throwing each other rice offerings rice (yellow rice rice). This procession is a depiction of Nglurah Lor and Nglurah Kidul who are always hostile. However, everything can live in harmony and peace. Religious values contained in traditional ceremonies *Dhukutan* is a community in the village of Nglurah very grateful for the fortune, health and safety provided by god, so the ceremony *Dhukutan* is one of the gratitude of the citizens for the favors they have received.

5. Practical Value

Practical value contained in *Dhukutan* tradhisi ceremony is the community can preserve the diversity of traditional food by producing and selling it. The brawling procession is an implementation of the story of their ancestors who mete out but ended peacefully. People apply it to life. Now community Nglurah Lor and Nglurah kidul harmonious and peaceful.

B. Prosesion of Traditional Ceremony of *Dhukutan*

Regarding when to start the ceremony of clean tradition of *Dhukutan* village, this can be associated with the lifetime of Kyai Menggung or Narotama. If Narotama is a follower of Airlangga who fled when attacked by King Wurawari, means that the escape occurred in about the year 1016. When interpreted the age of Narotama when escaped about 20 years and died at the age of 100 years means *Dhukutan* tradition ceremony began on the eve of the 11th century or about 900 years ago. This is not a short period of time for the age of a traditional ceremony. Here is a procession of *Dhukutan* ceremony.

a. Preparation Ceremony

In preparation for the ceremony there are several sub-sub that must be done by the residents. These sub-sections include making offerings and personal preparations. In making the offerings are still divided into several parts, namely preparing offerings, types of offerings, and the function of offerings. In preparing this offer each of the villagers must prepare themselves in terms of materials making offerings of his personal preparations. The main ingredients used in making offerings are corn and other crops. Making these offerings is usually done two days before the day of the ceremony.

Each family is required to make a set of offerings consisting of two encek, while for elder or leader Kaling make two types of offerings, namely offerings for danyang or offerings studio or tinon and offerings for the family. Since the main ingredient of making offerings is from corn it takes two days to make it. The corn to be used should be clean. Before use as flour should be soaked for two days, after soaking, then dikecrah or diselep. Ditches are pounded in mortar, but once they get to know the selep apparatus they choose a selep apparatus, perhaps because it's smoother, faster and saves energy.

Why the offerings should be made from corn should not have the slightest element of rice, because according to the story of the population of corn is their favorite food and yang. In addition they respect the goddess of fertility named Dewi Sri Kuncung who they believe bring the fertility and prosperity of Nglurah village. The name of Dewi Sri Kuncung is derived from the name of corn kuncung, because the main plant produced in Nglurah is corn. The offerings made by the inhabitants there are three kinds but not all the inhabitants make them. The three offerings are as follows. First, the offerings offered to the trusted ones protect the village are two, namely Kyai Menggung and Nyai Rasa Putih. Both danyang were given offerings made by the chairman of Kaling. These offerings will be kept in a studio or tinon and only issued after five days after the ceremony. The contents of offerings offered to danyang are a jug of water from sources, young coconuts (degan), fanta bottles, tumpeng rice (small), cengkaruk, pekak riph, gandik, catut, untir, punar, sinomeni banana, leaves, and wulung cane. All of the offerings were placed in a tinon and kept with some objects considered sacred by the locals. These objects, among others, are some pieces of iket cloth and clothing that is believed to come from the palace. The object was never issued other than Tuesday Kliwon on Wuku Dhukut, to be prayed and used as ceremonial equipment at Candi Menggung.

In making these offerings there are regulations that must be obeyed by the local people if this rule is not adhered to it will happen things that are very detrimental to the local community. These things will include pagebluk or prolonged disaster. The rules are:

- 1) Before cooking the worker must be in a holy state from the dirt, otherwise he should purify himself with a big bath.
- 2) The person making the offerings is a woman who has grown or already married.
- 3) All equipment used must be completely clean.
- 4) In making the food in the offerings should not be tasted, blown or kissed as it is supposed to give leftovers to danyang.
- 5) The kitchen used should be clean even wood is in use is clean wood and should not be stepped over.

- 6) The materials used must be from corn should not be a bit of rice or oil. The point is all the food is not made may contain rice and oil.
- 7) In cooking food must use right hand even when they use wood in cooking also have to use the right hand when putting the wood into the stove.

If one of the above rules there is a violation it will be fatal for the manufacturer. According to the story of the locals, there had once been trying to taste the food then it also shifted its mouth from the original place, some are burning their hands when entering the wood into the stove for not using the right hand. In addition, in the making of offerings should be done at night to avoid the disruption of children.

b. Core Ceremony

After making the offerings and other preparations have been completed then we go in the implementation of the ceremony. The first ceremony was the collection of offerings at Kaling's house. The collection of offerings that was held the day before the ceremony began. The offerings collected by the population amount to two encodes. When traveling from home to the gathering place of offerings in case something happens such as the offerings they bring down or spilled, then the offerings should not be collected anymore because according to them the offerings have been requested by Danyang.

The prayer offerings led by village elders and kaling is done after all the offerings collected from the population. Usually the prayer is followed by all male and adult inhabitants. After the prayer, the type of offerings offered to the danyang are included in the Studio or Tinon. The offerings stored in Tinon were only to be issued after five days. On the eve of her day, there will be a joint deliberation event which is continued with lek-lekan (all or part of the population do not sleep all night to wait or keep offerings at Kaling house). In the morning that is exactly on Tuesday Kliwon on Wuku Dhukut, all the residents have gathered at the home leader or chairman of Kaling. Prior to the ritual ceremonies, the partial gatherings were distributed among the people as a symbol of a togetherness.

After 07.00 there is a preparation for the danyang ceremony, while waiting for the chief of Kaling. After all ready then offerings paraded to the villagers' house to Punden. On the way to Punden all residents shouted "Hurray-Hoor". The offerings were brought by several adult males. There are two offerings from Nglurah Lor and Nglurah Kidul, both of which enter Punden from two different doors. To Nglurah Lor enter through the main gate to the west. While Nglurah Kidul enter through the south door. Both entourages entered the Punden site almost simultaneously. After the entourage entered in Punden Square or Menggung Temple. offered offerings placed on pandanus mats that have been prepared. Then this offering was prayed by the village elders with mantras and languages only understood by the village elders themselves.

The series of ceremonies to be performed during the ceremony at the temple are the burning of incense, the binding of the statues with the iket on the head of the statues that are statues of Kyai Menggung and Kyai Rasa Putih Statue, led by Kaling, the prayer readings led by the village elders, "Water Source" to the people who want. Water source is believed to bring fortune and if we have the ideals of our dreams will be answered.

The core ceremony of the *Dhukutan* Tradition is Tawuran. Before Tawuran is done, the offerings that have been prayed are mixed together in a container called Pincuk. This pincuk made from banana leaves intact but before use this banana leaf should be roasted over the incense. Each village or RW makes two pincuks brought by two adult men. Pincuk containing the food mixture was brought around the temple three times while throwing food in the direction outside the temple. The point is that the distress coming from outside can not enter the village. For spectators who are hit by the offerings are believed to get a blessing from Danyang. In the fourth round the bearers threw each other's offerings and pincuknya. This brawl ceremony symbolizes the feud that has occurred between two Danyang village guardian Kyai Menggung and Nyai Rasa Putih.

c. Closing

The entertainment is the last event conducted by the residents. The selected entertainment event was a full-length leather puppet show. The chosen puppeteer is also the puppeteer from the

village. While the plays are plays that tell the gratitude to God. Why choose a wayang kulit event, because according to wayang kulit residents is a favorite event from danyang. Formerly never held a leather puppet show but replaced with Ande-ande Lumut which cost is considered cheaper, but bad for Nglurah villagers. The village was struck by a flood that took many victims. So from then on they did not dare to change the show of wayang kulit.

Conclusion

The results of research on *Dhukutan* tradition ceremony in Tawangmangu this conclusion as follows.

First, There are five Javanese literature and culture values in *Dhukutan* ; 1) hedonic value, 2) artistic value, 3) cultural value, 4) ethical, moral, religious value, 5) practical value.

Second, the ceremonial procession begins with the preparation of rokhani, physical, and offerings. Then the collection of two encamp 'trays of woven bamboo' offerings that the main ingredient from corn to the house kaling or modin to be given a prayer and left at home Mr Modin until the morning so that night held events go 'stay'. In the morning, Tuesday Kliwon, residents from two villages, namely Nglurah Lor and Nglurah Kidul paraded their offerings to the temple area of Menggung (Pundhen) through different gates. The offerings were brought by an adult male who was considered to be a 'champion' from their respective villages. After being given a prayer, the offerings are made into one in the pincuk which is then brought around the temple three times. In the fourth round of the remaining offerings and the pincuk is used as a means of brawl between the two champions. The row is the culmination of a ceremony in the *Dhukutan* tradition and it symbolizes as the battle that has ever happened between Kyai Menggung and Nyi Rasa Putih. The last event was the holding of all-night shadow puppet entertainment.

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