

***Ubarampe* in Traditional Ceremony of *Dhukutan*
at Nglurah Village Tawangmangu Regency**

Mila Anggar Wati¹, Sumarwati², Kundharu Saddhono³

Pendidikan Bahasa Jawa
Program Pascasarjana, Universitas Sebelas Maret
aazalia85@gmail.com

ABSTRACT

This article is one of wide studies that analyze *ubarampe* in Traditional ceremony of *Dhukutan* at Nglurah Village Tawangmangu Regency. Those traditional ceremony become tourist attractions. This study uses qualitative method includes collection of primary and secondary sources such as literature study, observation, structured and in-depth interviews, and Focus Group Discussion (FGD). Historically, 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 many kind *ubarampe* in traditional ceremony of *Dhukutan*. All *sesaji* in this traditional ceremony using material of corn. The purpose of this study is to know procedure to make all *ubarampe* and *sesaji* in traditional ceremony of *Dhukutan*, rules when creating *ubarampe*, and the meaning also function of *Dhukutan* ceremony.

Key Words: Traditional ceremony; *Ubarampe*; *Dhukutan*; Nglurah

INTRODUCTION

Indonesia has various traditions and ritual ceremonies. Each region has different traditions and ritual ceremonies. Preservation of the diversity of Indonesian culture is contained in the UUD 1945 pasal 32 which reads "Government advancing Indonesian National Culture". Traditional ceremonies are important things that we need to consider, because the ceremony is a tradition of local wisdom that needs to be preserved. Traditional ceremony is a unifying event of citizens, where the citizens work together and cooperate in the implementation of the ceremony, ranging from preparation, implementation, to the closing. This is similar to Van Gannep (Iswanti, 2013: 83) which states that traditional ceremonies can improve the spirit of social life and the citizens.

Hobsbawm and Ranger (Rai, 2010: 384) said that ceremony and rituals are always gendered and often 'invented traditions' that are critical to stabilising and reproducing the power of institutions. The argument here is that ceremony and ritual are constitutive of and constituted by dominant social relations and that they both help as well as disturb the circulation of power. Kusmayati (2000: 1) said that expressed phrases in traditional ceremonies of various forms in accordance with beliefs and traditions which has been passed down from generation to generation by society.

The ritual ceremony can not be separated from *ubarampe* and *sesaji*. *Ubarampe* is anything to do with a traditional ceremony. Each *ubarampe* has a very profound meaning. This is similar to the research conducted by (2013: 321) which states that all *ubarampe* or device is a traditional ceremonial equipment that contains meaning.

Dhukutan ceremony is celebrated routinely, once every 7 Japans (7x35 days), on Selasa Kliwon, wuku Dhukut. This ceremony is unique because all ubarampe or *sesaji* are made from corn. This current study focuses on ubarampe on *Dhukutan* ceremony and rules when creating ubarampe.

METHOD

This study used primary and secondary sources. Primary sources include archives or other data both textual and non-contextual. The secondary source is obtained from the results of previous research that is Nugraheni research in 2007. Sumarwati (2015: 2) said that Tawangmangu located on the slope of Lawu turns the most diverse traditions that are still held for generations in the community. Among the cultural development of foreign countries, which can make forget the customary locally, in this region, every village has a traditional ceremony that is still preserved and held regularly until now.

In solving a problem in research, researchers need a method. Method is one factor in determining the success of the researcher. According Sugiyono (2013: 2) research method is a scientific way to get data with a specific purpose and usefulness. This research uses descriptive qualitative method. Data collection in this research is informant that is head of Nglurah village, Nglurah village elder, citizen, and ceremonial event of *Dhukutan* ritual. Data collection instruments include interview guides, observation guides, recording devices, cameras, and stationery. The position of the researcher in this research is as data collector, planner, executor of analyzer, interpreter and data reporter. This research was conducted in Nglurah Village, Tawangmangu Sub-district, Karanganyar Regency.

Data analysis is done by reducing data, presentation and verification. Reducing data means summarizing, selecting the key points, focusing on the things that matter, looking for the theme and pattern. Thus, the reduced data will give a clearer picture, and make it easier for researchers to do further data collection. Presentation of data is done with a brief description. By presenting the data, it will make it easy to understand what is happening. Data verification means taking a tentative conclusion, then changing if no strong evidence is found to support the next stage of data collection. However, if the conclusions found in the initial stages are supported by valid and consistent evidence then the conclusions may be credible. Conclusions are new findings that have not previously existed. The findings can be descriptions or images of an object that was still dim or dark so that after being examined it becomes clear, it can be a causal or interactive relationship, hypothesis or theory (Sugiono, 2008: 246-253). Checking validity using triangulation is repeating or clarifying with various sources. The simulations used are triangulation of data, methods, and theories.

RESULT

The origin of traditional ritual ceremonies is from the history of Nglurah Village namely Kyai Menggung (Narotama) and Nyi Rasa Putih. Nglurah villagers from generation to generation held a ritual ceremony to commemorate the death of Kyai Menggung. The purpose of the *Dhukutan* ritual ceremony is to ask God for salvation for the people of Nglurah village. The ceremony also asks for blessings for people who grow crops or trade are given satisfactory results. *Dhukutan* ceremony was held on Tuesday Kliwon Wuku

Dhukut. The peak of this ceremony took place in pundhen Kyai Menggung. This ceremony is unique, because all *sesaji* are made from corn.

Ubarampe on *Dhukutan* Ceremony

a. *Alu*

Alu is a pestle used to pound or soften things. *Alu* is made from wood.

b. *Ares*

Ares is the center of the banana tree. *Ares* are used to cook *sesaji* in the form of vegetables.

c. *Banyu sumber*

The source water is the water distributed to the residents during the *Dhukutan* ceremony. This water is believed to bring fortune.

d. *Bongko*

Bongko is a kindok food kindok, but made of tholo beans and grated coconut. Here is how to make bongko: 1) Soak beans tholo, 2) after soft, mash until smooth, 3) grated one young coconut, 4) puree 4 red onion, 4 garlic, 1 slice kencur, one spoon salt, and two spoon sugar, 5) puree all ingredients, 6) insert tholo nut, 7) mix well, 8) wrap with banana leaves, 9) steam until cooked.

e. *Bothok*

Bothok is a steamed onion with anchovy and grated coconut. *Bothok* is a typical Javanese food that is easily found in traditional markets. Here is how to make bothok: 1) mash the spices finely (4 red onion, 5 red chili, 5 chilli, kemiri to taste), 2) mix anchovy, grated coconut, sliced leek) 3) mix well, 4) wrap using banana leaves, 5) steamed until cooked.

f. *Catut*

Catut is traditional meal made from corn starch. Here are the steps to make a cathut: 1) mix cornstarch with a little water and then squeeze it to form a sphere, 2) add a little salt and grated coconut, adus until blended, 3) steam for 30 minutes, 4) gasur until pulen, 5) squeeze the dough until it forms an oval.

g. *Cengkaruk*

Cengkaruk is the remaining rice that is dried and then fried.

h. *Encek*

Encek is woven banana stem used as a place to put *sesaji*.

i. *Gandhik*

Gandhik is a jenang made of corn flour. How to make it as follows: 1) corn pounded, 2) corn soaked for one day one night, 3) drain soaking corn, then selep to become flour, 4) mix grated coconut, corn flour, and salt, 5) steamed corn dough during 1) 6) insert corn steam into water and gasolate until pulen, 7) plintir dough tight and pulsed by hand, 8) wrap with banana leaf, 9) steamed gandhik for 45 minutes, 10) ready to serve gandhik.

- j. Gedhang sinomeni*
Gedhang sinomeni is one of *sesaji* made from steamed banana split. Part of banana that tidka closed skin sprinkled with sugar.
- k. Gemblong*
Gemblong is a jenang made from corn flour. *Gemblong* is almost the same as a cat. It's just a boxy shape box.
- l. Gudhangan*
Gudhangan is a boiled vegetable. *Gudhangan* served with chilli sauce.
- m. Kembang telon*
Kembang telon means three flowers namely red roses, white roses, and kanthil.
- n. Lumpang*
Lumpang is a place to smooth of herbs, corn, cassava, and others.
- o. Pelas*
Pelas is a traditional food made from soy and coconut milk steamed using banana leaves.
- p. Pincuk*
Pincuk is a banana leaf that is used sepakai food place or plate.
- q. Puduk riph*
Riph riph is a palawija consisting of corn, beans, and cassava.
- r. Punar*
Punar is yellow rice made from corn.
- s. Pupus dhawur*
Tools used to process *sesaji*.
- t. Tawonan*
Tawonan is a offering made from cornmeal mixed with brown sugar.
- u. Tebu wulung*
Tebu wulung cane is a sugar cane that has baang and leaves are black.
- v. Tukon pasar*
Tukon Pasar is a market snack in the form of fruits and traditional foods.

The *sesaji* will be placed in a studio called tinon. Each family is required to make *sesaji* consisting of two encek, while for elders or kaling make special *sesaji* for dhanyang.

Rules When Creating Ubarampe

Dhukutan ceremonies and all *sesaji (ubarampe)* have special features, all *sesaji* using ingredients from corn. When people make *sesaji* from rice was rejected by Kyai Menggung (Baureksa Desa Nglurah). Rejection like a small tragedy that befell his family.

In making ubarambe there are taboos or restrictions that must be avoided in order to avoid a disaster. The following are the rules when creating ubarampe:

- a. Before cooking the person doing the work must be in a holy state from the dirt, otherwise he should purify himself with a big bath.
- b. The person making the *sesaji* is a woman who has grown up or has married.
- c. All equipment used must be thoroughly clean.
- d. In making the food in the *sesaji* should not be tasted, blown or kissed as it is supposed to give leftovers to danyang.
- e. The kitchen used should be clean even the wood in use is clean wood and should not be stepped over.
- f. 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.
- g. In cooking the food must use the right hand even when they use wood in cooking also have to use the right hand when putting the wood into the stove.

The Meaning and Function of *Dhukutan* Ceremony

In its development, the *Dhukutan* ceremony in its implicit meaning reflects more on the circumstances surrounding the Nglurah area. So, the *Dhukutan* ceremony is intended as a form of anticipation and self-awareness as well as circumstances surrounding what has happened and what will happen in the future. So this *Dhukutan* ceremony can be called as the village clean ceremony. In reality, every ceremony of *Dhukutan* Nglurah Village residents who wander in other areas either work or other activities, at the time of their *Dhukutan* ceremony took the time to go home to follow the ceremonial procession. *Dhukutan* ceremony as a form of village clean ceremony is meant to purify the village from sin and to avoid and be safe from all forms of distress. Thus emphasized to increase the sense of unity and unity among its citizens. The reason why this area's residents practice the *Dhukutan* ritual by abstaining from eating rice, replacing it with corn or another crop, is because that Eyang Menggung advised his followers to live modestly, and only allowed them to plant non-rice crops (*palawija*).

Dhukutan, as a village cleansing ritual and ideology is bound with myth. This is consistent with Lincoln's (2009: 24) finding that, as a narrative, myth functions beyond other forms of narrative because it is considered a reality capable of directing and guiding its owner society, thereby compelling them to avoid abstinence and to undertake some imperatives.

CONCLUSION

Ubarampe and offerings in traditional ceremonies *Dhukutan* all made of corn. *Dhukutan* ceremony held to commemorate the death of Kyai Menggung that is every 7 *lapan* (7x35 days) on *Tuesday Kliwon Wuku Dhukut*. *Ubarampe* is not just a offering but also a tool used during the ceremony. *Ubarampe* in traditional *Dhukutan* ceremony that is: *alu, ares, banyu sumber, bongko, gandhik, tawonan, tebu wulung, catut, and tukon pasar*. In making *ubarampe* there are regulations or restrictions that must be avoided in order to avoid a disaster. There are some taboos that should be shunned by someone who makes *ubarampe*. *Dhukutan* ceremony as a form of village clean ceremony is meant to purify the village from sin and to avoid and be safe from all forms of distress. Thus emphasized to increase the sense of unity and unity among its citizens. The reason why this area's residents

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