

Symbolic Women in Nganyaran Ceremony

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Abstract. The purpose of this study is to explore information related to the symbolic meaning of women in the Nganyaran Ceremony. This research was conducted to the people of Kasepuhan Ciptagelar, Simaresmi Village, Sub-district Cisolok, District Sukabumi, West Java, conducted from June to August 2018 with ethnographic methods. Data collection was carried out by observation, participant observation, in-depth interviews, secondary data studies, and documentation. The results of the study showed that the structure created in the Nganyaran ceremony described the functions of women who could be said to be life givers. In this context, Dewi Sri or Juru pare or paddy is also a symbol of reproduction (social) for the Kasepuhan Ciptagelar people. So that the Nganyaran ceremony becomes a meaning revealed in the symbol system that has a function as if it were a reality as a form or social arrangement of the Kasepuhan Ciptagelar native people.

Keywords: Symbolic Meaning, Women, Nganyaran Ceremony.

1 Introduction

The figure of women in Sundanese agrarian society is closely related to the mythology of Dewi Sri or Nyi Pohaci. The names are several versions, such as Nyi Pohaci Sanghyang Sri, Nyi Pohaci Sanghyang Asri, Nyi Sri Pohaci, Nyi Pohaci Sanghiang Sri Dangdayang Terusnawati [1]–[3]. This connection leads to a series of certain activities that must not be missed in the cycle of the agricultural system that they carry out. This is done as an effort to treat and glorify the person who is believed to be the goddess of fertility [4]. One of the efforts referred to is through traditional ceremonies such as Seren Taun or rice planting breeding rituals and other procession rituals [5]–[7]. This is in line with the findings of Supriadi, that in Nyi Sri Pohaci's text, the success of the community in planting rice is a result of the role of Dewi Sri [3]. Here it is clear that there has been a process of interpreting a figure considered a Goddess of fertility for Sundanese agrarian societies, rice is believed to be the incarnation of a beautiful goddess named Nyi Pohaci Sanghiang Sri Dangdayang Terusnawati [2].

In the traditional community of Kasepuhan Ciptagelar Dewi Sri has the meaning of balance, where the word Dewi or Dwi means two, and the word Sri contains the meaning of series or the same, meaning one. It was also said as two balanced figures, namely the figure of rice with a human figure. So that in treating rice is the same as treating humans. This balance is reflected in the dualism found in every line of life of the Kasepuhan Ciptagelar native people, including in traditional ritual activities, one of which is the Nganyaran Ceremony. It is thus interesting to examine further the issue of rice, women, symbols, and structures that are interwoven in every series of Nganyaran ceremonies associated with the concept of gender based on the concept of balance that lives in the Kasepuhan Ciptagelar native people.

2 Methods

Based on the research of Heryana, the role, position, and strategic position are owned by Ancient Sundanese women by looking at the figure of Sunan Ambu, Nyi Sri Pohaci, and Dayang Sumbi [8]. Then Spiller shows that the construction of gender roles and identities based on the results of their reading related to some of the performing arts in West Java, he sees as a feminine attribute of Nyi Pohaci [9]. Wessing, related to the ritual in rice plant breeding in the Osing tribe, a form of women's participation in this ritual, namely when performing a sacred dance called seblang dance where their bodies are possessed and controlled by the community guardian spirit [10]. This is a form of exchange so that prosperity in their agriculture will be obtained later.

Tracing the previous research studies as stated above, it is clear that the attributes and symbols of women are contained in the figure of Dewi Sri through various media (dance, music), also related to the power and position of women created through the meaning of the positions and social cultural processes that shape them. In this study we will examine further the structure of rice symbolic meaning as a representation of Dewi Sri (female) in relation to the gender attributes used by the Kasepuhan Ciptagelar indigenous people in the rice breeding series at the Nganyaran ceremony. So the analysis in this paper uses the approach of symbolic meaning. This approach was chosen as a way in the process of finding meaning for the concept of balance that lived in the Kasepuhan Ciptagelar native people who led to parallels between the two sexes as well as between humans and their lives including their culture. So that the expectation will be obtained elemental relationships that form the structure in the Nganyaran Ceremony associated with Dewi Sri.

Humans and culture are inseparable, that culture can be an idea or instruction in the control mechanism of human behavior patterns, such as customs, customs, traditions, plans, recipes, rules to control human behavior [11]. This is also what Mead and several other figures refer to as meaningful symbols of traffic. These symbols can be in the form of words, signs, paintings, sounds, equipment which in reality is something that is separated from the circumstances actually and is used to enter meaning in experience. Furthermore Geertz said that culture is a symbolic device, where the symbol is not just a symbol, but there is a meaning given to the symbol itself. Meaning is the meaning or purpose that is knotted from a word, so meanings with objects are interlocked and united. While symbols are something in the form of signs that are seen to replace certain ideas or objects as well as conventional signs, which are built by society through agreement and have certain meanings. So symbolic meaning is the meaning built from symbols, is a way the main human being in creating meaning, in clarifying knowledge, expressing emotions and regulating society so that it becomes a symbolic.

The meaning expressed in the symbol system has a function to establish strong and deep moods and motivations, so that the mood and motivation are as realistic as possible [11]. Thus, this symbolic meaning is closely related to the form or social structure of the community, in this case the focus is aimed at the Nganyaran ceremony series, both on the actor and on the gender attributes used in the Nganyaran ritual procession. So the problem in this research is how is the structure created by the meaning of Dewi Sri in the Nganyaran ceremony for the Kasepuhan Ciptagelar native people?

The purpose of this study is to trace the structure of the structure at the meaning of Dewi Sri in the Nganyaran ceremony to the Kasepuhan Ciptagelar native people.

This research took place from June 2018 to August 2018 to the Kasepuhan Ciptagelar native community, Cisolok District, Sukabumi Regency with ethnographic methods. Schwartz & Jacobs stated that to gain understanding and description regarding the viewpoint of the

community under study, researchers are directly involved in the habitual activities carried out by the research subjects [12].

Data collection is done by observation, participant observation, in-depth interviews, secondary data studies, and documentation. In ethnographic research, the data obtained is then classified, analyzed, interpreted and described continuously in accordance with the topics, themes and sub-themes of the problem research [13].

3 Results

3.1 The Native People of Kasepuhan Ciptagelar

Administratively, the Kasepuhan Ciptagelar native community resides in Sukamulya village, Sirnaresmi Village, Cisolok District, Sukabumi Regency, West Java. Kasepuhan Ciptagelar itself is located in the Halimun Mountain National Park (TNGH) area above 1050 meters above sea level. The air is cool with temperatures between 17 ° C to 24 ° C. Kasepuhan Ciptagelar is surrounded by mountains, namely Mount Surandil, Mount Karancang and Mount Kendeng.

Geographically Kasepuhan Ciptagelar is located at 106° 29 '42 " - 106° 29' 55" East Longitude and 6° 48 '14" - 6° 48 '01" South Latitude Line. The distance from Kasepuhan Ciptagelar from Sirnaresmi Village is around 15 Km, from Cisolok District 30 Km, from the government center of Sukabumi Regency 103 Km, and from Jakarta 180 Km to the South.

Judging from its history, the existence of the Kasepuhan Indigenous people has existed since 1368 AD, but Kasepuhan Ciptagelar itself was only opened in 2000. Previously the Kasepuhan government center was in Ciptarasa, this occurred because of the presence of wangsit received by adat leaders so they had to move when time, but the village can still be inhabited by its citizens.

The term Kasepuhan comes from the old word which in Indonesian means old or old-fashioned, while Ciptagelar means it was created then held or introduced to the outside community.

Kasepuhan Ciptagelar is inhabited by 1,139 people, consisting of 550 men and 589 women. The majority of the residents of Kasepuhan Ciptagelar work as farmers, namely as many as 340 people. Then as ojek services as many as 30 people, as a hamlet of 10 people. The remaining 5 people as traders, as many as 5 people as a tire patch service, 5 people as craftsmen, 5 people as teachers, and as guides as many as 3 people.

Educational facilities were present in the Kasepuhan community, including a kindergarten building (1 piece), an elementary school building (1 piece), and a junior high school building (1 piece) which also doubled as a high school building. Other facilities available in Kasepuhan Ciptagelar are 1,000 rice barns (leuit). The rice barn is used to store rice yields from the residents of Kasepuhan Ciptagelar. The amount of rice granary can be increased again depending on the yield obtained in each year. secondly, there are 6 places for saung lisung. This lisung pond is used as a place to pound rice in the residents of Kasepuhan Ciptagelar. Furthermore, there are social halls, creation platforms, public bathrooms and pangkemitan, each of which consists of two. Furthermore, there is an exhibition place, imah gede, posyandu, traditional podium, ajeng wayang golek, ajeng jipeng, slaughterhouses, warehouses, public kitchens and CigaTv / RSC FM, each of which is 1 piece.

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The pattern of population settlements in Kasepuhan Ciptagelar is a centralized pattern, because most of the houses here do not have large areas and the distance between houses is close together.

3.2 The Nganyaran Ceremony

The Nganyaran ceremony is a traditional activity that is carried out as a process of processing crops (in the form of rice) for the first time in the Kasepuhan Ciptagelar indigenous community, until the rice is turned into rice and then becomes ready for consumption of rice. Nganyaran itself comes from the new word, which means new. The Nganyaran ceremony takes place after going through several other traditional ceremonies, namely mocong pare anyar, ngunjal, and ngadiukeun. Each of the ceremonies was held one week later.

The focus of the Nganyaran ceremony in this paper is on Nutu Nganyaran and Nyangu Nganyaran which are closed with Ngabukti. In this activity there are Nutu Repeh and Nyangu Repeh rituals, with the central role of married women or couples. In the preparation of Nutu and Nyangu Nganyaran, between women and men have their respective roles whose distribution is quite clear, this is in the case of "safekeeping assignments" or based on lineages.

There are two types of Nganyaran ceremonies performed on the Kasepuhan Ciptagelar native people, namely the Nganyaran Kasepuhan Ceremony and the Nganyaran Warga Ceremony. Each citizen who conducts rice farming, is obliged to hold this ritual. Timing is in accordance with the agreement between wife and husband in each house stairs. There is no difference in the procession, equipment, and requirements used, both at Nganyaran Kasepuhan and Nganyaran Warga. The Nganyaran ceremony consists of two main activities whose central role is played by women, namely Nutu Nganyaran and Nyangu Nganyaran.

3.3 Structure of the Symbolic Meaning of Nutu Nganyaran

Before the Nutu Nganyaran took place, a number of requirements must be provided including: a long cloth or sarong with batik motifs and a white cloth chest cover, boeh/ shroud that will be used when steaming, then incense that has been stored in parupuyan, panglay, areca nut, betel, and seupaheun in the form of money and cigarettes. Three pocong pare indung (mother of rice) which has been stored in the sahid (in the form of field rice, paddy rice, and crop yields of the previous year), nyiru, white cloth/ batik cloth for the cover of the mother of rice. For the description of nutu nganyaran can be seen in the following picture.



Fig. 1. Residences (Warga)' Nutu Nganyaran Activity **Fig. 2.** Kasepuhan's Nutu Nganyaran Activity

Thousands of pocong (bundles) of rice were available inside the Social Center, then ngukus (given a special prayer) so that the Nutu Nganyaran ceremony would run smoothly, during the steaming process the art team led by Ki Dai accompanied the procession with the accompaniment of angklung buhun music, accompanied by dancers who also wear white headgear / scarves.

This ngukus procession uses incense and parupuyan media, then after ngukus is finished the leader of the ritual nyeupah (sowing) uses betel and areca nut. In this procession the ritual leader must not issue a word for up to three bundles of pare asak (three ungun rice bunches into rice). After the steaming ritual was completed, then the group of women went out to Saung Lisung followed by the team of angklung buhun.

Before the process of pounding rice takes place, when in Saung Lisung the female leader of the ritual then takes ngabura pare (spurts the bond of rice) and immediately hits the first rice bond (ie rice fields). After making the first pounding, he was immediately assisted by Rorokan's wives. There is a difference between Nutu Nganyaran Kasepuhan and Nutu Nganyaran Warga, where those who become ritual leaders in Nutu Nganyaran Kasepuhan are traditional head wives, while in Nutu Nganyaran Warga who are ritual leaders (ngukus) are the husband (male). Then in the process of working on Nutu Nganyaran Kasepuhan, the wife of the traditional head did not stay and continued the process of pounding rice in Saung Lisung until it was finished (all rice became rice). Meanwhile at Nutu Nganyaran Warga, every citizen who holds this activity will follow it until it's finished. Unless there are residents who do it by asking other women for help with the term ngulikeun.

In this case, every woman who carries out Nutu Nganyaran must complete her obligation first, which is pounding three bunches of rice (one bunch of rice huma and two bundles of rice) to become rice. This is related to the ritual of Nutu Repeh, in this ritual women carrying out rituals must go through the repeh stage or not make a sound of a word since she holds the sahid which contains three bundles of rice until the three bundles of rice turn into rice. The rice from the three bundles of rice is then stored into sahid, and the storage is not mixed with rice from other rice bonds.

Meanwhile, the woman who had the right, then made three bunches of rice broom from three ikat pare indung pounded by Nganyaran. Each rice broom tied in it is filled with beunyeur (fragments of rice that are no longer intact). Then the three rice brooms are stored on top of the three-tie rice pulverized rice, then covered with floral batik cloth, and poured (sprayed) as much three times. After the entire bond of rice is finished and becomes rice, then

the rice is put into a sack and that helps to distribute it to men. They carry a sack of rice or sahid to store rice to pandaringan. A series of Nutu Nganyaran processions is complete. closed by eating together.

Based on the description above, the structure of nutu nganyaran is rich in symbolic meanings such as the discovery of the principle of difference in pairs, the presence of black and white, white clothing used by women and black clothes used by men. Then the division of roles between men and women. Men who prepare nutritional requirements (make pare indung), then women as executors of rituals. Even in this case the task of carrying out ngukus is men. Indirectly the position has increased. women become subordinate again, this important role should be carried out by women as a flashpoint point for ritualists. However, the conditions will be different when women become ritual leaders, so men who act as dancers in the accompaniment of angklung buhun position themselves equally with women, namely by using a white cloth head covering while dancing, as well as women who are ngukus. Use of headgear white when steaming takes place is a symbol of purity.

Then the ritual female may not say a word when she starts touching three pocong pungus until all three become rice. This activity is referred to as nutu refeh, which means silent pounding should not issue a word. This means fasting, so all matters relating to rice management must be accompanied by a period between. As long as this nutu refeh is the woman while chewing or chewing, this has the meaning as a life giver because when it is chewing there is a process of chewing, in chewing betel nut it will emit red, which means blood, the blood is the giver of life. Similarly, when we chew rice, it means turning on blood, which is giving life to us.

Likewise, what is used when propagation takes place is a binary opposition from the symbol of women and men, namely lisung and halu. Without both, rice will not be able to become rice, and will not be able to give life to humans. So that in the process of rice management in the Kasepuhan Ciptagelar indigenous people must use the energy of animate creatures, namely humans and animals (eg buffalo for the purpose of plowing fields). This cannot be replaced by a machine, because the engine has no life.

After the rice turns into rice, then from the rest of the rice stalks (brooms) the three pocong must be made three bunches of rice broom in which beunyeur (rice that is not intact). This means fasting, there must be empty space seen from the three tie symbol the rice broom, in the bond illustrates the empty space in question. Even so when the rice from the first three rice pocong pounded earlier had to go through a period of fasting, which is stored in the rice straw until it was time for Seren Taun to arrive.

3.4 Structure of the Symbolic Meaning of Nyangu Nganyaran

The Nyangu Nganyaran in Kasepuhan Ciptagelar was held a week after the implementation of Nutu Nganyaran. This timing is based on customary provisions, so that every customary activity in Kasepuhan Ciptagelar will be held on Friday and will last seven days.

In this series of Nyangu Nganyaran there is a ritual that is still intended specifically for women, namely Nyangu Refeh and continued with the Ngabukti ritual as this year's harvest offering presented to the husband. Then closed with Nganyaran salvation at night if at Nganyaran Kasepuhan, but in Nganyaran Warga do not have to be carried out at the same time.

Meanwhile the implementation of Nyangu Nganyaran Warga in the timing of its implementation is not seven days later, this depends on the agreement of the husbands and

wives in one household who will spread it. For the determination of traditional activities this is usually based on the time of birth of each wife or husband.



Fig. 3. Residences' Nyangu Nganyaran



Fig. 4. Kasepuhan's Nyangu Nganyaran

The Nyangu Nganyaran procession began with the issuance of a row of dirty wives and wives of traditional chiefs from inside the cave while carrying rice to be washed, and at this time the wife of the traditional head had begun the Nyangu Repeh ritual (no sound can be made until rice was cooked into rice) the items used (boboko, aseupan, seeng, pangarih, dulang, hawu, etc.) by ritual leaders are given prayers first, then chakra using kapur cikur that has been provided and wrapped by areuy geureung. Seupaheun (one cigarette slot, pile pinang, sirih, panglay). The ritual leader during this process while continuing to chew betel nut or nyeupah (stir).

After finishing filling ngisikan (cleaning the rice), Baris Rorokan's wives also helped the customary head's wife, but who had a central role in this matter, namely the traditional head's wife. The hardened bread was then dried, cooked and put in a paste that had been heated over seeng. After the rice is cooked, then it is taken and put into a pan, then hot water is poured (dikarih). Let it sit for a few minutes, then put it back into the intake and re-cook it over seeng. During this process, the row wives were swiftly moving with their respective roles, some were cooking water, ngaleumpeuh banana leaves, tearing banana leaves to be used as a cover for rice, using rice, and putting rice into boboko, etc. The illustrations can be seen in the picture above.

After the rice is cooked, then the traditional head wife ngakeul and put it in boboko. Then boboko is diais held (carried) using a long white cloth, then brought to the husband (customary head). The rice cooking activity was continued by the rowing wives until all the rice was cooked. There was a difference in the nyangu activities held by the residents and held by the Kasepuhan. Where in the Nyangu Nganyaran Warga, when the rice was finished they prepared their side dishes. Because they are bound by the rules of repeh, the residents usually prepare only the main dishes or those that are required for the Ngabukti ritual later, namely cai side dishes, in the form of river fish, salt, and boiled eggs. This is done so that the circuit is not too long which will result in things that are not desirable (let slip due to forgetting, making this ritual imperfect).

In Nyangu Nganyaran this should not be tasted, it is estimated to taste. After this cooking activity is complete, then the executor of the ritual can return to speak. The results of the dishes are then served and offered to the husband, or commonly called Ngabukti.



Fig. 5. Nyangu Repeh Results for Ngabukti Ritual

The binary opposition found in Nyangu Nganyaran is in the use of equipment in cooking rice, such as seeng with aseupan, dulang with cucukil? (has a male symbol). All have a clear and paired structure, but in this matter imply the symbols of sexuality between women and men. Even the hawu (stove) used when cooking rice has two holes, which means pairing and complementary. On the other hand hawu also has the meaning of womanhood (can mean Eve Siti, can also mean air in Sundanese) hawu or hawa is a symbol of women, givers of life. Because it is able to issue haseup (smoke) which means having life, after being blown by songsong (male symbol).

4 Conclusion

The structure created in the Nganyaran ceremony describes the function of women which can be said to be the giver of life. In this context, Dewi Sri or juru pare or paddy is also a symbol of (social) reproduction for the Kasepuhan Ciptagelar native people. So that the Nganyaran ceremony becomes a meaning revealed in the symbol system that has a function in setting mood and motivation. So that both are as realistic as the form or social structure of the Kasepuhan Ciptagelar native community.

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