

# THE PHILOSOPHY OF *UBORAMPE* FROM LAMPORAN TRADITION CONDUCTED BY THE JAVANESSE AT SONEYAN VILLAGE PATI REGENCY

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## ABSTRACT

This research examines a tradition located in the North part of Central Java. Some areas still enliven this tradition every year. One of them is Soneyan Village, Pati Regency. However, the surrounding community only knows and witnesses it without understanding the intention and meaning of the tradition. This tradition is identical with noise and burning fire (*lampor*). The interesting things that can be found from this tradition are in the *uborampe* section. The importance of this conducted research is to reveal the *uborampe* philosophy contained in the *Lamporan* tradition conducted by the people of Soneyan village Pati regency. This research is a descriptive qualitative research. The method used in this research is a descriptive method of content analysis from the observed research results. Data were collected from interview with the informants and documents. The results showed that *uborampe* from *lamporan* tradition of Soneyan village Pati regency included six things as follows: the tools and materials, traditional clothes, livestock, accompaniment instruments of *lamporan* music, prayer, and food as well as beverages which has its own philosophy.

## Keywords:

Tradition, *Uborampe*, *Lamporan*, *Javanese Culture*, *Soneyan Village*

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## INTRODUCTION

Tradition is a habit inherited from ancient ancestors that is inherent in society as a condition. Tradition unites the harmony of people's lives from the era of Hindu Buddhist civilization to the beginning of Islamic influence on Javanese culture. As the time goes by, the tradition is still conducted from generation to generation consistently and experiencing symbolic development. The society upholds the existence of tradition as a guide in behaving or maintaining attitude in daily life (Saddhono, 2018). Various kinds of traditions spreading in Indonesia certainly have their own characteristics and uniqueness. One of the interesting traditions is the Javanese tradition. Javanese society is always identical with things that similar with tradition or traditional ceremonies called *kejawen*. Traditions are related to rituals conducted by Javanese community groups that have ethnic, tribe, and cultural to achieve certain goals according to the teachings of their previous ancestors (Achmad, 2007). Furthermore, Javanese tradition is always identical and attached to human life from birth to death. The difference between Javanese tradition

and other traditions can be seen from various aspects, one of them is *uborampe*.

Apart from being considered sacred, a series of rituals in the implementation of the Javanese tradition is also classified as unique. It creates a characteristic of each region. Nowadays, one of the Javanese traditions attracting attention is the *lamporan* tradition. Originating from the northern part of Central Java, *lamporan* tradition becomes a trending topic among the community which has developed through word of mouth and spread widely through printed media like newspapers and social media such as *twitter*, *facebook*, *instagram*, *blogs*, etc. This tradition is known as *Lampor* or *lamporan* which in the Javanese bausastra dictionary means *swara rame*, *swarane lelembut arak arakan* (loud voice, the sound of many demons walking hand in hand). The *lamporan* tradition is believed by the society as a ritual to reject catastrophe and to avoid various calamities. It is conducted once a year in the month of Suro. The research studied *lamporan* tradition located in the Pati regency, Central Java. Actually, Pati is not the only place where the *lamporan* tradition develops and is preserved but this tradition also

grows in the Blora and Rembang areas (adjacent to the Pati regency) with the same intention and purpose to reject catastrophe. However, researcher is more interested in conducting research in Pati regency because the *lamporan* tradition in Pati is unique compared to the two regencies.

Not all areas in Pati regency have preserved this tradition from the past to the present. Based on the results of research and interviews, there are five sub-regencies that still conducting this tradition from the 1960s to the end of 2019. The sub-regencies are Jaken, Wedarijaksa, Gembong, Gunungwungkal, and Margoyoso. However, Soneyan village upholds and preserves the *lamporan* tradition every year since the 1930 's until the last in 2019. In the 2020 *Lamporan* tradition was omitted because of corona virus outbreak (covid-19). The *lamporan* event was replaced with prayer and thanksgiving while maintaining health protocols. The people of Soneyan village have considered this to be a condition of the *lamporan* tradition. In this study, researchers focused on the *lamporan* tradition that grows and develops in Margoyoso sub-district, specifically Soneyan village. The main reason is that Soneyan village still closely *adheres* to the tradition of *lamporan* and implement it every year. Both the old and young generations conduct the tradition in hope that the next generation will always care and develop this tradition.

The uniqueness of *lamporan* tradition can be seen more specifically in the *uborampe* section. The implementation of the *lamporan* tradition in this village is conducted once a year in the month of Suro to be precise on the 1st of Friday from morning to approximately 24:00 WIB one week in a row starting from Saturday night to Friday night. Another fundamental thing is because this village is the founder of the merriest *lamporan* ritual celebration and reported through social media and printed media. In addition, the interesting thing about the implementation of the *lamporan* tradition in Soneyan village is the *uborampe*, a costume for the implementation of the *lamporan* tradition, brings elements from the Dayak culture. The Dayak culture is said to have been brought by someone from Pati who continued his study and

wandered in Kalimantan around 1951. After a long time, this person returned to Pati with the Dayak culture of songs and prayers which were developed in the *Lamporan* tradition. It turns out that the movement of a person from one place to another can lead to a process of culture mixing and forming its own characteristics (Saddhono, 2015).

The study of the *lamporan* tradition, especially in the *uborampe* section, is an interesting thing to be researched further. Some people who just know the culture when asked by other people or someone from another area can not explain in detail. They just answer without concrete information source. Based on these problems as well as to provide information to readers, researcher explored in depth the philosophy of *Uborampe* in the *Lamporan* Tradition by the Javanese Community of Soneyan Village, Pati Regency.

## METHODOLOGY

This research was conducted in Soneyan village, Margoyoso sub-regency, Pati regency. This research is included in qualitative descriptive research in accordance with the formulated problems. Setiawan & Abimanyu (2018) stated that qualitative description research aims *to describe and explore* as well as to describe and explain. Furthermore, *part of the role of the qualitative researcher is to facilitate participant disclosure. Qualitative researchers report on context, often taking detailed field notes about the setting of the interview.* Qualitative research includes aspects of text and context in the form of interviews with sources in accordance with reality (Virginia, et al, 2007). The data collection technique used participation, observation, and conversation techniques. The data analysis technique used content analysis. The research subjects focused on the people of Soneyan village, especially those who directly involved in the *lamporan* tradition event as well as those who knew details of the *lamporan* tradition history. This is conducted to obtain concrete data regarding the implementation of the *lamporan* tradition, especially in the *uborampe* section. Data of this study is collected through in depth

interviews with informants and source documents. The sampling technique used *purposive sampling* with certain considerations. Data analysis used interactive analysis method, which consists of three main components as follows: data reduction, data presentation, and drawing conclusions.

## RESULTS

Culture is a result of a combination of ideas, feelings, and creations of a person or group who eventually form a guide or standard in social life which has its own meaning (Widodo et al, 2012; Saddhono et al, 2014). Javanese culture according to Sartini (2009) is always identical with symbolic things and one of them is the implementation of tradition. *Ubarampe* is a symbolic requirement in implementing traditions. *Uborampe* is a form of offerings or trinkets as a means to symbolize gratitude to God Almighty for a sincere and sincere request. After the *uborampe* is finished, a prayer must be shared or eaten together (Fakrina, 2016). Furthermore, Setiawati (2019) explains that dishes or offerings must be prepared in a traditional event. The Javanese people think that when there is no *ubarampe*, it cannot be said as a tradition because *ubarampe* contains a symbolic meaning about the hope of Javanese safety. The participants are both men and women but men are more dominant with a range of approximately 6 years to infinity as long as able to participate. *Uborampe* as the philosophy contained in the *lamporan* tradition are as follows.

### A. ... *Blarak garing*/ Torch

*Blarak garing* in Indonesian is called as coconut leaves which are dry and ripe brown. *Blarak* in the past was used by the Javanese people as a roof for houses or a *daden* tool to 'light a fire' (Setyaningsih, 2016). *Blarak garing* is collected from about 20 dry coconut leaves or more which is sufficient. Then, *blarak garing* is tied together and spliced with trunks of coconut wood or another log. Thus, it formed like a torch. After that, the *blarak garing* is ignited with fire and taken around the village. People in the past believed that the presence of *blarak garing* ignited with fire and carried around the village could refuse the presence of spirits to come. It was conducted approximately from the 1960s to

around 2000. The era development certainly provided a change. The crisp *blarak* used in the *lamporan* tradition in the past until now has changed, namely to become a torch. The torch is made by using a rolled dry coconut leaf midrib filled with lot of dried banana leaves and tied to a bamboo stick (Aristanto, 2011). The use of torches is used in the *lamporan* tradition because it is considered more practical. In addition, according to the beliefs of the people of Pati regency, especially in Soneyan village, the torch is also able to expel the spirits because they had been burned with a burning fire. It had been conducted around 2001 until now.

### B. ....Traditional Clothes

The implementation of the *lamporan* tradition is obliged to use traditional clothes as a condition. The traditional *lampor* clothes are made of coconut leaves. In contrast to the making of *blarak garing* / torch, the traditional *lampor* clothes are made from young coconut leaves which are green or not yet dry. The method of making coconut leaves is arranged in a circle and measured according to the size of the stomach of each *lampor* participant. After that, it is sewn or tied with a rope made of coconut leaves. It can also use raffia rope or other rope to form a skirt / lower part. Before wearing the skirt, participants may wear short pants first. Furthermore, for the clothing section doesn't wear anything or be naked. The belly is painted with white paint or something else. Furthermore, the hands and ankles are given accessories from young coconut leaves as well, and the head is decorated using coconut wood made to resemble a pair of horns. It was conducted approximately from 1960s to 2016.

As the time goes by, the traditional *lampor* clothes are made of cloth. Nowadays, the used *lampor* clothes now are designed by teenager of Soneyan village as simple and practical as possible. All clothes from head to toe are made of cloth and sewn. The modernization of traditional *lampor* clothes was conducted because according to the people of Soneyan village, the use of traditional *lampor* clothes from cloth was considered to be more efficient and take less time in making. In the

past, the traditional clothes made of coconut leaves were disposable and usually it was thrown away after used by the participant. Nowadays, the traditional *lampor* clothes are stored after used by participant for later use in the following year. All clothes made of cloth was realized and finished in 2017 and 2018 but the implementation of *lamporan* had not been conducted again in 2019 because of a problem. However, it turns out that the use of traditional *lampor* clothes was delayed again in 2020 due to the corona virus (covid-19) outbreak. The philosophy of the existence of this *lampor* clothes model, according to the elders of Soneyan village, is originated from ancient history which tells the story of the native Pati who became the TNI the Kalimantan area. Then, the native returned to the Pati area, to be precise at Soneyan village, bringing Dayak culture into the *lamporan* tradition. The philosophy of having horns on the head as a complement to clothing describes buffalo. The buffalo is considered as sacred animal and protected by the community from contaminated disease outbreaks caused by spirits.

### C. .Livestock

In the event of *lampor* tour, it involves farm animals like buffalo and cow. The *lamporan* tradition is based on the community's efforts to prevent disease outbreaks that attack their livestock. In the past, buffalo and cows were considered the most sacred animals by society. Buffalo are considered as the most sacred animal compared to cow because the 'kebo' buffalo is a *raja-kaya* animal containing many advice or lessons about a better life especially advice for both parents. Cows are also considered as sacred animal. In addition, these two animals are considered important to society because they were used to plow fields in the past. Nowadays, people of Soneyan village believe that buffaloes and cows can not be exposed to light for too long especially fire light. Therefore, the society gradually excluded the farm animals in the implementation of *lamporan*. Instead, people use costumes and horn accessories on the head as a sign that the animal is immune to spirits that carry

many diseases and is more immune to all kinds of animal diseases.

### D. ....Musical Instrument

*Jedhor* and *Kentongan*, two musical instruments from the area of Central Java, were attached to be used as accompaniment in the *lamporan* tradition. *Kentongan* is a tool made from pieces of bamboo as a means of communication by the Javanese. Rochkyatmo (2020) explains that the meaning of *kentongan* according to the Javanese community is in accordance with the quote from the *kinanthi tembang* as follows: *kenthongan* is hit once as an introductory marker to always be alert, the second hit in a row notifies of a criminal act of theft, three hit in in a row indicates there was a fire, the fourth hit indicates a flash flood, the fifth means the theft of livestock, and the last is a murder case. The used *jedhor* is a small drum and bamboo *kentongan*. The philosophy of the drum and *kentongan* for the community is to indicate that the night has come and the time for the *lamporan* tradition to begin. In addition, the community uses this drum and *kentongan* to add traditional elements to keep it preserved. As the time goes by, the music used in the implementation of the *lamporan* tradition is not only in the form of *jedhor* and *kentongan* but there are additional music in the form of Javanese dance, dangdut, pop and others to complement and enliven the event.

### E. .Prayers and *lamporan* accompaniment

Prayer is an alternative that is often uttered by humans as a form of gratitude as well as guarding and asking for something from the creator. Rosyidi (2012) explains that prayer is a statement to Allah SWT regarding many things such as weakness, deficiency, inability or other things to be given enlightenment in the form of being elevated or replaced by a higher degree both on the human side and on the side of Allah SWT. Javanese traditional tradition is one of the things that is considered sacred because it contains many meanings and is believed by the community from through many generations. After praying in a Javanese tradition, there is usually a musical accompaniment to complement and encourage the implementation of a tradition. The implementation of the *lamporan* tradition is not only identical with

accompaniment but also identical with prayers and another accompanying song in the event. The most unique thing in the implementation of the lamporan tradition lies in the prayer which is then said along the way of implementing the lamporan tradition, which reads: **'Teng Kilo Kiteng, Tengילו Kombe-Kombe Beko' 'Ling Kolang Kaling, Sing Ra Lampor Sapine Gering'**. Some people in Soneyan village do not really know the details of each words of the prayer above but the essence and philosophy of the prayer means that *'the villagers must lend a hand directly to conduct lamporan activities so that the livestock will not get sick anymore'*. The prayer that is said by the community has a combination of the Dayak language with Javanese Ngoko. In addition to the recitation of the prayer, the community also sang the national song as accompaniment such as *maju tak getar, halo-halo bandung, dan garuda pancasila*. According to the people of Soneyan village, the national song is used to foster the spirit of enthusiasm and a reminder of the struggle of our ancestors in the past. Nowadays, after the *lampor* tour is finished, it is continued with *barikan* which is a joint prayer led by someone who is respected in Soneyan village with Javanese and Arabic prayers. Then, it is followed by eating *nasi liwet* together.

## F. Food and beverages

Food and beverages become complement in the event of *lamporan tradition* especially at the peak of the closing ceremony on the last day of the implementation of the *lamporan tradition*. The concept of life of Javanese people always upholds the harmony of life between people for example sharing food with others (Sartini, 2009). *Sithik akeh sing penting rata pada rasa* 'more or less, the important thing is equal and same taste'. Food and beverages that must exist in a series of lamporan traditions as follows:

### 1. ....Liwet Rice/ nasi liwet/ sega liwet

*Nasi liwet* is a reflection of the creative, simple, efficient, and creative identity of Javanese society (Prihantini, 2019). *Nasi liwet* is rice cooked with

spices (lemongrass, bay leaves, onions, etc.) placed on banana leaves with side dishes of tofu and tempeh, salted fish, and stir-fried papaya leaves. In the lamporan tradition, there are important things that you should not be missed in the *nasi liwet*. It is the intact chicken egg. According to the belief of the people of Soneyan village, a side dish of boiled intact chicken eggs. The egg must be placed in the middle of the rice and covered tightly with rice so that it is not visible. It means that we as Javanese society should not have any arrogant nature or in other words to cover what we got without bad intention because all we have in this world is entrusted goods and temporary.

### 2. .... Plain Water

The complement of *nasi liwet* in the Lamporan tradition is plain water. Plain water is clear and tasteless drinking water. In addition, water can be found anywhere. Plain water in Javanese is called *Banyu Pethak* 'the main holy water'. In the implementation of the plain water lamporan tradition, it is not put in a glass but instead it is placed in a *kendi* 'jug made of clay'. The jug is a traditional water container in Southeast Asia and identical to the shape of a container similar to a teapot with a neck without a handle on the side (Winata, 2019). Furthermore, Wibisono (2000) explains the term of jug in Java is often referred to as *kendi, kundi, gundi, or kamandalu*. Several jugs full of plain water were provided for all the people, and drunk alternately straight from the jugs. The philosophy behind this rotating water jug according to the people of Soneyan village is a sign that we have to protect each other and more or less have to share with each other.

Peak of *lamporan tradition* closing is eating and drinking together conducted similar to the event of *selamatan* or gratitude. Food and beverages along with complementary fruits are placed in the middle then the community sits in a circle of food and is continued together with a prayer led by village elders / people who are more respected. After the prayer, the people eat together and scramble for the *nasi liwet* in the middle based on their desired portion. Then, they eat together with the method of *muluk* 'eating using plain hands

without tools'. After eating, the community is treated a drink of water that is placed in a jug and rotated around it (drunk directly from the jug).

## CONCLUSION

Based on the explanation above, it can be concluded that *uborampe* and its philosophy in the *lamporan* tradition implementation covers six things, including tools and materials as follows: *Blarak garing*/ torch, bamboo, and fire. People in the past believed that the presence of *blarak garing* ignited with fire and carried around the village could refuse the presence of spirits to come. Traditional clothes made from coconut leaves or cloth. It has a philosophy to remember the story of a Pati native who became TNI in the area of Kalimantan, which brought Dayak culture into *lamporan* tradition. The philosophy of having horns on the head as a complement to clothing describes buffalo. The buffalo is considered as sacred animal and protected by the community from contaminated disease outbreaks caused by spirits. Livestock that are buffalo and cows. The two animals are considered sacred and can not be exposed to light for too long especially firelight. These animals are considered sacred and contain many advice or lessons about a better life especially advice for both parents. Musical instruments by using *kentongan* and *jedhor*. The philosophy of *kentongan* and *jedhor* for the community is as a marker that the night has come and it is time to begin *lamporan* tradition. *Lamporan* prayer '*Teng Kilo Kiteng, Tengkilo Kombe-Kombe Beko*', '*Ling Kolang Kaling, Sing Ra Lampor Sapine Gering*' have a philosophy that villagers must intervene directly to conduct *lamporan* activity so there is no farm animals get sick anymore and national songs accompaniment is used to foster spirit of enthusiasm and a reminder of the struggle of ancestors in the past. Food and beverages. *Nasi liwet* which philosophize that the Javanese should not have arrogant nature or in other words to cover what we got without bad intention because all we have in this world is entrusted goods and temporary. Water in a jug that is rotated has a philosophy that we have to protect each other and more or less have to share with each other.

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