



“Mystical Mysteries Mandhasiya” Tradition and Exotism Hindu Hindu Heritage Ceremony

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Abstract

Mystics in Javanese Kebatinan. One of the causes of suspicion is taking a polite attitude, manners and envy because the nation's culture has faded in society. Culture is the flow of thought that is ingrained (thought) and doyo = roso (understood). One of the valuable relics of Javanese spirituality. The Mandhasiya traditions are also an eastern mysticism which is a combination and has an undoubted builder, including facts (containing seven characters, flashbacks, and social themes about the past) and the theme of *keeraramurkaan* which is presented with kind. In the Mandhasiya ceremony there are also four universal cultures, namely the religious system and religious ceremonies of the Pancot people who believe in the existence of the sanctity and truth of the legend in the presence of *watu gilang*; social organization system, which is a kingdom in the presence of kings and people; tangible arts performing *reyog*.

In the Mandhasiya ritual, one of the components is offering rice cone, rice cone, fruit, flowers, air and incense. This has the meaning of being a citizen of Pancot and the surrounding area expressing gratitude, and pleading for *Krincing Wesi* to remain safe.

For Javanese who are familiar with the science of *kejawen*, reading the Mandhasiya sentence is no longer, because in the *kejawen* tradition the contents of the meaning of the sentence contain a prediction, which explains the character of a person with the time of *Mandasia* or *Mondosiyo*.

Keywords: Eastern Mysticism; Mandhasiya; Pancot Village; Local Historical Essays

Introduction

Karanganyar Regency is one of the 35 regencies / cities in Central Java, which is located at the easternmost, west of Lereng Lawu. The area of Karanganyar Regency is 77,378.64 hectares which is divided into 17 regions. When viewed astronomically, Karanganyar Regency is located at latitude 7°.28 " to 7°.46 " South Latitude and longitude 110°.40 " to 110°.70 " East Longitude with its southern boundary bordering Sukoharjo Regency and Wonogiri Regency , in the west it borders Surakarta City and Boyolali Regency, in the east it borders Magetan Regency in East Java and in the north it borders Sragen Regency.

Geographically, Karanganyar Regency consists of flat and mountainous regions, precisely the slope of Mount Lawu with a tropical climate with an average temperature of 22° C - 31° C and at an altitude of 511 m above sea level. The Karanganyar Regency is located in the eastern part of Central Java. When examined, the position of the tourism area in the Karanganyar Regency, especially the tourist area on the slopes of Mount Lawu, is very strategic for the interests of developing Southeast Central Java tourism, and the development of tourism across the Central Java-East Java Province.

The historical process of the formation of the Karanganyar Regency began with a small village government, which was formed during the Struggle of Raden Mas Said in 1741 - 1757. At that time Raden Mas Said, known as Pangeran Sambernyawa, made several areas as centers of resistance against the Dutch. These areas are the Nglaroh Region, the Sembuyan Region, and the Matesih Region, which subsequently became the historical point and the beginning of the process of government growth.

Based on Staatsblad Number 30 of 1847, 5 June 1847, Karanganyar Anom Regency (Onderregent) was formed, together with the formation of 2 (two) other Anom Regency (Onderregent), namely Wonogiri Anom Regency (Onderregent), and Anom Regency (Onderregent) Malangjiwan, who is in the territory of the Mangkunegaran Duchy Government. From the formation of this district emerged a diverse cultural reality, different ethnicities and traditions as well as mythical religions and streams which are the basis of social and cultural life. The history of the Indonesian people from the past believed in the existence of supernatural powers, so those who believe will try to soften their hearts to be tame by holding ritual ceremonies such as pilgrimages, prayers, vows, and so on, giving rise to a cultural acculturation.

Mandhasiya Tradition, Pancot Village

Viewed from the perspective of the Indonesian language, culture comes from the word Sanskrit, namely Buddhism which means the plural form of Buddhism which means mind or character. But there are also those who say that culture originates from the word budi, which means reason from the element of cultural rokhani and power, which means the mind from the physical element, so that culture is interpreted as the result of human overview. The understanding of culture according to Dutch is translated by culture, whereas in English it is culture. From both languages, it is derived from Latin, namely colere, which means to process, work, fertilize, and develop.

Related to the explanation above Sujarwo (1999: 40-42) argues that: then starting with the construction of places of worship or worship to God will have its own function for human life in facing life and life, among others: first, providing emotional and moral support : second. providing means of transcendental relations: third, saving the values and norms of society: fourth, giving identity to individuals and groups; fifth, closely related to the growth cycle (life cycle). In addition to building places of worship or worship, people also try to express the satisfaction of love for God, with various forms of artistic creativity, such as sculpture and painting, dance, shadow puppets, ritual drama, musical arts, poetry, novels, romance, or film.

The life of the people both as individuals and as members of the community is always related to traditional and cultural values, customs and regulations and morals. Community life everywhere grows and develops within the scope of culture which contains the interaction of values and morals that provide motivation and direction for community members to act, behave and behave. Culture is in essence a reflection of the group of people within it. Indonesia as one of the countries in the world has national power in the form of cultural diversity. As a valuable national power, culture must be preserved and developed. Indonesian people see culture as a noble and spiritual thing such as religion, art, science, state administration, and so on, Widiarti (2003: 1).

From the explanation above we will talk about the Mandhasiya Tradition in the Pancot Hamlet, which is part of the Kalisoro sub-district, Tawangmangu sub-district, Karanganyar Regency, rich in myths believed by the community as sacred and containing religious meaning so that people are encouraged to follow the ritual . The seven-month tradition in the form of village cleansing is carried out every Tuesday Kliwon wuku Mandhasiya (Java), the purpose of which is as a means of control over the behavior and state of the heart to deal vertically with God or horizontally with fellow human beings. It was intended to endeavor good conditions in community life to prevent unrest and to demand that the life of the village community remain safe, prosperous and also have a fertile nature, as said in terms of the Javanese gemah ripah loh jinawi toto tentrem kerto raharjo.

In an effort to illustrate its relationship with God, the community of the Pancis Kelisoro Village tried to do a very different way from other Hindus, namely by cleaning the village by holding the Mandhasiya tradition. Geographically we can see the Pancot Village in its daily life, most of the people live by farming with traditional thought patterns and actions. This can be seen from the order of the people who still uphold a sense of togetherness and mutual cooperation, while maintaining the prevailing customs and traditions in the community. One form of tradition and tradition to remain sustainable until now is the implementation of the Mandhasiya village cleansing ceremony.

The exoticism of the Mandhasiya Tradition

The procedure of the ceremony, in its implementation always falls on wuku Mandhasiyah, or in other words that the ceremony is held every seven months (210 days), on Tuesday Kliwon Wuku Mandhasiya. The implementation of the ceremony is inseparable from the exoticism of Javanese cultural elements and mingling with the general public. This combination produces new works of art, where the art form has become a part of the ceremonial order. The blend is managed by the Thokbrol gamelan.

This is one of the villages where the community keeps maintaining and preserving the village's clean ceremony so that it becomes a cultural tradition that must be maintained is Pancot Village, Blumbang Village, Tawangmangu District. The clean culture of the village in Blumbang Tawangmangu Pancot is called Mondhosiyo, an earth alms ceremony which is held in conjunction with the village clean up. The village clean ceremony was held in a few days, and at the peak of the ceremony a local art performance was staged. The name of the traditional clean ceremony of the village of Mondhosiyo is closely related to the pakuwon held by the Javanese people at that time, especially in the story of Prabu Watugunung and Dewi Sinta. This is because both of them gave birth to a child of 28 who later became the names of wuku-wuku in Java.

We are also able to see Mandhasiya as an educational tool that is able to preserve exotic traditions in the Tawangmangu area because this tradition is an ancestor bequeathed to think about traditions and culture, stories and Mondhosiyo Ceremonies there are elements of education that every crime will finally get equal reward (Prabu Boko was finally killed at Watu Gilang). And the Watu Gilang has until now been a place for watering badeg (water tape) and releasing roosters at the end of a series of Mondhosiyo Ceremony activities. This clean ceremony of the village has a close meaning to the existence of a rural community that is very close to local beliefs. A form of ancestral inheritance is felt as an obligation to preserve it, and they will feel satisfied if they have performed the Mandhasiya ceremony. But they will feel afraid if they do not carry out any violation of taboos in the implementation of the Mandhasiya ceremony.

Aside from being a means to clean the village, the Mondhosiyo traditional ceremony is also a form of community gratitude for the produce produced. And they still believe in the power at the time the ceremony was held. Myth and rite Mondhosiyo as a means of enforcing social norms and as a means of social control. And until now besides functioning as a coercive tool so that social values in the form of togetherness, mutual cooperation also functions as a form of expression of gratitude for all the enjoyment, health and prosperity that has been given by God Almighty.

The purpose of carrying out traditional ceremonies that have been held for generations is an effort to ask God Almighty (the Hyang Widhi) so that citizens are always given inner and outer safety, kept away from all disasters and always given blessings and success. In connection with the request, the Mandasiya Ceremony was held every 7 months (210) days or 6 times (1 lapan = 35 days) and the peak of the ceremony was precisely on Tuesday Kliwon Wuku Mondhasiyo (Javanese calendar). Starting at 06.00 in the morning every day (because the implementation begins with preparation usually up to 3 days). The Mondhosiyo ceremony was held at the punden complex "Bale-Pathokan". Here there is also Batu Gilang, and this place is believed to be the place of the battle between Putut Tetuko and Prabu Boko which was won by Putut Tetuko by banging Prabu Boko's head to Batu Gilang which illustrates who is wrong who will lose or die, and who is honest or good will certainly get victory.

Before the clean village movement was carried out, the community members collected rice in their respective Kaling, firewood and a predetermined amount of money, the people called it a "thump". The collected rice is cooked into gandhik rice which will later be distributed to all residents, firewood is used to cook gandhik. The money collected for shopping needs / other needs, for example to buy kendhit goats (goats that have black with white circular in the abdomen) and some male chickens for completeness of offerings. According to their belief by eating Gandhik rice will get safety and be released from disaster. The morning began at 6:00 in the morning all the residents went out to work together to clean the village and also the ancestors who were considered sacred. At the time of activities like this all residents are willing to leave routine activities such as the office, trade to the market or the farm, because the ceremony is an expression of respect for the ancestors as well as an expression of gratitude to the creator of nature because they have exceeded routine activities safely in about 7 (seven months. In the morning, Tuesday Kliwon, all residents headed to the ancestral punden in the punden "Bale Pathokan" bringing offerings to send prayers. Then in the evening around 19:00 there are traditional "Bendhe" drummers in places considered sacred.

At the peak of the event, traditional arts were held such as Reog and Wayang Kulit performances and ended with watering badeg (water tape) on the gilang located south of the market. This gilang stone is a legend in Pancot and also the release of "votive", namely the release of a rooster (rooster) onto the roof of the Pancot hamlet market house. And this chicken is fought over by the community as a form of belief in the existence of noble values in the struggle for this chicken.



**Raden Mandasiya (left) facing Batara Brahma.
Asem Tree describes a place or atmosphere
which can be a place for shelter and shelter.**

Bawang Pelatuk describes a strong character, but not impatient. Gedhong is in front of the picture that saves money on the sustenance

The theory used to analyze the structure of the builders of the Mandhasiya traditional ceremony legend is the theory of the structure of the builders presented by Robert Stanton. In the legend of the Mandhasiya traditional ceremony there are only two parts of the building structure, namely facts and themes. The means of literary pronunciation is not found in the Mandhasiya traditional ceremony legend because the legend developed orally. Thus, neither the authors nor the literary pronunciation means used by the authors are identified.

The factual structure (facts) of the Mandhasiya traditional ceremony legend is as follows:

1. Character

Characters or characters in the legend of the Mandhasiya traditional ceremony consist of seven characters based on the naming of characters. The seven figures are Prabu Baka, Puthut Tetuka, Nyai Randha Dhadap, Patih, Tumenggung, Emban (cook), and Nyai Randha Dhadap's daughter. The main figures of the Mandhasiya traditional ceremony legend are Prabu Baka, Puthut Tetuka, and Nyai Randha Dhadap while Patih, Tumenggung, Emban, and Nyai Randha Dhadap's daughter are side figures. King Baka's character is described as a wise king at the beginning of the story. However, in the subsequent telling, King Prabu Baka was also portrayed as a cruel and happy king oppressing the people. This is reflected in his passion for eating human flesh, namely his own people. Prabu Baka was also portrayed as a figure who was able to realize his mistakes and thanked him by turning his organs into garlic, shallots,

and Mount Gamping to be useful to the population as an expression of guilt and gratitude to his people. The Puthut Tetuka figure is described as an ascetic who has supernatural powers so as to be able to defeat Prabu Baka. This Puthut Tetuka figure can also be said as a hero to the people for the tyranny of his king. He is described as a virtuous and supernatural. Nyai Randha Dhadap is one of Prabu Baka's people. He is described as a widow with one child who is merciful and trusty.

The characters of the Patih, Tumenggung, Emban (cook), and his daughter Nyai Randha Dhadap are not clearly spelled out in the legend of the Mandhasiya traditional ceremony. In the legend, the three characters are only mentioned by the naming of the sign explained by the character. However, based on the naming of these figures can be known sociological aspects of the three figures.

The setting in the legend of the Mandhasiya traditional ceremony is in a hamlet now known as Pancot Village, Kalisoro Village, Tawangmangu District, Karanganyar Regency. In the legend, the place setting is not mentioned explicitly because the legend also refers to the origin of the name of the area. This can be proven in the following story excerpt. "The hamlet where the incident took place was later called Pancuk Hamlet by one of the figures in the area, namely Kyai Jenta. The name "pancot" was chosen to commemorate that keangkaramurkaan, namely Prabu Baka lost the battle with Puthut Tetuka after his body was "pinned" to the earth. "

The setting time of the Mandhasiya traditional ceremony legend is unknown. The informant only mentions "in ancient times" and stated that no one knows the exact time the whole event in the legend took place. This can be identified in the following quotation.

"In ancient times there was a hamlet led by a king named Prabu Baka."

However, there is a concrete timeline stated concretely with regard to the day of the battle between King Baka and Puthut Tetuka. The incident occurred on Tuesday Kliwon wuku Mandhasiya which was also commemorated by the implementation of the Mandhasiya traditional ceremony. This can be identified based on the following quote. "The day that had been set by Prabu Baka to eat human food had arrived. This time, the day chosen was Tuesday Kliwon. Tuesday Kliwon is Prabu Baka's fateful day. On that day, Prabu Baka ordered his guards to take the sacrifice from the family of Nyai Randha Dhadap.

The social setting in the Mandhasiya traditional ceremony legend is Javanese society. This setting can be identified from the developing region of the legend, namely the Pancot Environment of Kalisoro Village, Tawangmangu District, Karanganyar Regency, Central Java. In addition, it was also identified from the mention of one of the figures namely Nyai Randha Dhadapan. The terms nyai and randha are greeting terms used by the Javanese community. The term nyai is used for greeting an adult woman in Javanese society. The term randha is a Javanese term meaning widow. The names of the characters Prabu Baka and Puthut Tetuka also refer to Javanese names. The social status of the figure in the legend of the Mandhasiya traditional ceremony consists of two social statuses. First, namely the social status of being owned by Prabu Baka as a king. As a king, all his commands are always carried out. Second, the lower social status possessed by Nyai Randha Dhadapan as the people must obey the orders of the king, namely to become a victim of King Baka.

Art can be in the form of acts of patterned interactions between creator artists, organizing artists, arts sponsors, listeners, viewers, consumers of art products, beautiful objects, temples, beautiful woven fabrics, craft objects, and so on (Koentjaraningrat, 1990: 204). Art elements in the legend can be identified from the existence of art in the form of reog art which combines music, dance, and fine arts in a series of Mandhasiya traditional ceremonies in the village of Pancot. The reog art actually did not exist at the beginning of the Mandhasiya traditional ceremony. In addition, according to the residents' beliefs, the reog art and gamelan instruments are the wishes of the supernatural creature which is usually referred to as "Mbahe". However, according to the source, it might be chosen this reog art because at that time there was only reyog and gamelan art, so that the art was chosen by the population as entertainment. Thus, it can be concluded that the art found in the Pancot Village is also related to the belief system adopted by the local community.

Like the social organization system, this livelihood system has sub elements such as hunting, farming, farming, animal husbandry, trade, plantation, industry, handicraft, mining industry, service industry, and manufacturing industry (Koentjaraningrat, 1990: 207). The livelihood system contained in the Mandhasiya traditional ceremonial legend is in agriculture, especially onion and garlic farming. This can be identified based on the following story excerpt.

"In order for his soul to be accepted by God and to return the favor to the community, his fangs turn into garlic, his eyes turn to red onions, his brain turns into Mount Gamping, and where the blood of Prabu Baka flows into the Bacin river."

Here the Mandhasiya ceremony is unique where other places do not carry out the same ceremony as the Mandhasiya because this ceremony is a way of looking at Hinduism with local culture, Mandhasiya is a fusion between the years of Java and the calculation of Wuku in Hinduism, this ceremony arises as a preservation effort where Hinduism already eroded by carrying out ceremonies to clean the village will still maintain this tradition in the midst of society.

Clearly the Javanese interpret the tradition of Javanese tradition is a belief that is mainly held on the island of Java by the Javanese and other ethnic groups who settled in Java. Kejawen is essentially a philosophy in which its existence has existed since Javanese (Javanese: Wong Jawa, Krama: Tiyang Jawi). This can be seen from the teachings that are universal and are always attached side by side with the religion that was embraced in his day. The ancient books and manuscripts of Kejawen do not affirm their teachings as a religion even though they have practices. Kejawen also cannot be separated from the religion that is adhered to because the philosophy of Kejawen is based on religious teachings held by Javanese philosophers.

One of them in the Mandhasiya ritual, is a description of the forecast that can be seen through reading lagir days according to wuku, such as the Mandhasiya / Mondhosiyo ceremony which falls on the time of Mandhasiya, Tuesday Kliwon. So in this wuku has a good day calculation where people believe in an effort to clean themselves in this time, because this time shows the highest level.

Conclusions

From a description of the Mandhasiya tradition discussed above is a way for the community to pass on culture and tradition to their children, the picture specifically provides a uniqueness in which the tradition is able to provide a new perspective of society about how a ceremonial exoticism becomes a story that is able to make a major contribution to traditions in the Mandhasiya ceremony. The Mandhasiya is a specific time and only occurs 210 days. This ceremony gives a deep meaning because in it humans must feel humble. These Mondhasiya myths and rites are a means of enforcing social norms and as a means of social control. And until now besides functioning as a coercive tool so that social values in the form of togetherness, mutual cooperation also functions as a form of expression of gratitude for all the pleasure, health and prosperity that has been given by God Almighty.

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