



Islamic and Kejawen Acculturation in the Mantras of the Bancakan Sapi Lair Tradition

Kenfitria Diah Wijayanti¹, Mutiara Suryaningtyas², Tya Resta Fitriana³, Budi Waluyo⁴, Astiana Ajeng Rahadini⁵, Favorita Kurwidaria⁶, Winda Dwi Lestari⁷, Prima Veronika⁸, Nirbito Hanggoro Pribadi⁹

Universitas Sebelas Maret, Surakarta, Indonesia

Corresponding author: kenfitria_dw@staff.uns.ac.id

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Abstract

This study aims to identify the elements of Islamic-Kejawen acculturation and the philosophical values of the offerings present in the mantras of the Bancakan Sapi Lair tradition in Dukuh Talang, Kedawung District, Sragen Regency. The data for this research comprises cultural events that contain elements of Islamic and Kejawen acculturation in the mantras of the Bancakan Sapi Lair tradition in Dukuh Talang, Kedawung District, Sragen Regency. The data sources include the elders and the community of Dukuh Talang, Kedawung District, Sragen Regency. The sampling technique used in this study is purposive sampling. Data collection was conducted through three techniques: documentation, interviews, and observation. The validity testing techniques applied are source triangulation and theory triangulation. This study employs Spradley's ethnographic analysis model to analyze each data finding. The research procedures include preparation, implementation, and conclusion stages. The results of this study are as follows: (1) there are elements of Islamic and Kejawen acculturation in the mantras of the Bancakan Sapi Lair tradition in Dukuh Talang; (2) the philosophical values of the Bancakan Sapi Lair tradition in Dukuh Talang based on the sequence of activities consist of four elements along with their philosophical values: cooking together, praying together, distributing the rice bancakan, and taking the offerings that have been blessed; and (3) the offerings in the Bancakan Sapi Lair tradition in Dukuh Talang consist of nine types along with their philosophical values: Pondoh, Jadah, Bananas, Kembang Setaman, Cigarettes, Coffee, Sega Buceng, Rice, and Chicken. The findings of this research provide a reference for teachers to teach local traditions and can motivate students to engage more actively in learning, as they experience the tradition directly during its execution.

Keywords: *Acculturation; Muslim Kejawen; Philosophical Meaning; Tradition; Bancakan Sapi Lair*

A. Introduction

Many communities, particularly in rural areas, continue to practice traditions passed down through generations from their ancestors, and these traditions persist to this day. Tradition, as defined by Koentjaraningrat (2009), refers to a series of activities carried out collectively by a community, serving as an expression of communal revival. One village that maintains ancestral traditions is Dukuh Talang,

located in Kedawung District, Sragen Regency, Central Java Province. In this village, a ritual called *Bancakan Sapi Lair* is practiced.

The *Bancakan Sapi Lair* tradition is a form of gratitude expressed by the villagers, especially by those whose cows have safely given birth. This tradition is believed to bring blessings, particularly financial prosperity, to the cattle owners. According to Negoro (2001), such traditions, which serve as expressions of gratitude, are traditional ceremonies where villagers give thanks for the safe birth of livestock, ensuring their continued welfare, adequate food and clothing, and a prosperous, secure life. The people of Dukuh Talang exemplify a community that still deeply upholds Javanese culture, marked by distinctive characteristics. These cultural practices may differ from those in other regions due to variations in geographical, sociological, and historical backgrounds.

Related to the aforementioned context, research by Suksmawati, Pabyantara, and Nuryananda (2019) investigated a similar *Bancakan* tradition, specifically *Bancakan Salak* in Jombang Regency. However, the focus of their study was on expressing gratitude to the earth, symbolized by the *salak* fruit, which represents the life and well-being provided by the land. In this context, a critical issue highlighted by Rizky et al. (2022) is the concern that if local traditions and cultural practices are not revitalized and preserved, they risk being forgotten or disappearing in the future.

Furthermore, the *Bancakan Sapi Lair* tradition in Dukuh Talang involves offerings or *sajen*, which are often composed of local agricultural products. However, these offerings are purely symbolic and are not used for literal worship, as the majority of Dukuh Talang residents are Muslims. This syncretism reflects a deeply rooted Javanese belief system that, over time, has blended Islamic practices with ancestral traditions (Achmad, 2007). The execution of the *Bancakan Sapi Lair* tradition is highly complex and requires comprehensive and continuous study.

In Javanese literary works influenced by Islam, including Sufistic texts from coastal regions, such as surah or mantras, expressions emerge from a deeper, non-sensory realm. These expressions serve as intermediaries, or *barzakh*, connecting empirical elements with spiritual or inner meanings. Outward expressions, like surah or mantras, act merely as symbolic representations of inner meanings or *ma'na*, which form the spiritual foundation of these literary works (Purnama, 2011). Art inspired by this perennial philosophy centers on the search for ultimate truth. Through distinctive aesthetic expressions, artists strive to convey His presence, enveloped in mystery. As the Qur'an states, "The signs of God are spread throughout the universe and within humankind," and "Wherever you turn, there is the face of God." The characteristic symbolism or allegory of Javanese Islamic literature seeks to engage the soul and spirit of others, inviting them to feel and reflect on the essence of His presence. In this way, one may attain spiritual enlightenment and liberation.

The relationship between mantras in Java and the development of Islam in the region reflects the acculturation process that occurred during the spread of Islam in the archipelago, particularly in Java. Before the arrival of Islam, mantras were integral to the spiritual practices of the Javanese people, influenced by Hindu-Buddhist traditions and local animist-dynamist beliefs. Mantras were used for various purposes, such as protection, healing, and connecting with the spiritual realm, often invoking the power of deities or ancestral spirits (Mulder, 1998).

When Islam began to spread in Java between the 14th and 16th centuries, the Islamization process did not eliminate the old traditions outright. The *Wali Songo*, the prominent figures who propagated Islam in Java, adopted an accommodative approach to local culture, including adapting mantras. Traditional mantras, previously infused with Hindu-Buddhist or animist elements, were modified to include Islamic components, such as the names of Allah, Qur'anic verses, or *asmaul husna*, while maintaining their functions and purposes in daily life (Ricklefs, 2012). For instance, mantras used for protection or healing

were adjusted to align with the teachings of tawhid without fundamentally altering the overall structure of the spiritual practices.

In the context of Sufism, which significantly influenced the development of Islam in Java, mantras were also used as part of the pursuit of deeper spiritual awareness. The teachings of Sufism emphasize the inner dimension and the direct experience of God, aligning with Javanese mystical traditions. This affinity facilitated the acceptance of Islam in a syncretic form, blending Islamic elements with local traditions. *Kejawen*, a spiritual tradition merging Islamic teachings with Javanese spirituality, incorporated mantras with a more Islamic character, while retaining a mystical aura and local beliefs. This illustrates how Islam in Java was not only formally adopted but also deeply integrated into the spiritual practices of society, with mantras being modified to align with Islamic teachings (Woodward, 1989).

The phenomenon of syncretism is evident in Islam-Javanese rituals such as *slametan* or *tahlilan*, where Islamic mantras are fused with local traditions. These rituals demonstrate how Islam in Java evolved by accommodating local beliefs, not rejecting pre-existing elements but instead incorporating them into new religious practices. This process highlights the unique development of Islam in Java, creating a balance between the new religious teachings and the deeply rooted traditions of the community (Geertz, 1960).

Thus, the relationship between mantras and the spread of Islam in Java exemplifies a dynamic process of acculturation, where local elements were not erased but adapted into forms compatible with Islamic teachings. As a result, Islam in Java became not only a formal religion but also an integral part of the spiritual life of the community, enriched by local traditions.

The oldest form of Javanese poetry is the mantra. In Javanese literature, mantras, also known as *japamantra*, are equated with prayers, *sidikara*, or *aji-aji*. *Japamantra* consists of words believed to possess mystical power, commonly referred to as *rapal*. Articulating *rapal* aloud, believed to hold supernatural strength, is called *ngemèlake rapal*, whereas reciting *rapal* silently, within the heart, is referred to as *matek rapal*.

Japamantra can be recited either aloud or silently, depending on the specific desire of the practitioner, and may be directed towards God, oneself, others, spirits, or objects. Mantras addressed to God generally aim for the fulfillment of the reciter's wishes. Mantras directed at oneself are intended to imbue the individual with supernatural strength, enabling them to achieve invulnerability, capture adversaries, or ward off malevolent forces. When directed at others or objects, mantras may aim to (1) infuse a person or object with supernatural power or (2) dispel harmful energies from a person or object to protect the reciter. Mantras directed at spirits are used to (1) summon spiritual entities for assistance or (2) banish malevolent spirits causing disturbances.

In the Javanese context, *japamantra* is a form of poetry or *geguritan*. It embodies the conventions of literary beauty, such as diction, rhythm, and defamiliarization. Thus, mantras are an integral part of Javanese literature, reflecting the true essence of poetry: the concentrated power of language, intended by its creator to evoke magical or supernatural forces. Vertically, mantras are connected to the human religious attitude of supplication to God. Therefore, their diction requires the careful selection of words believed to hold mystical power, chosen to facilitate communication with the divine. Through this linguistic approach, it is hoped that the requests or wishes articulated by the mantra's speaker can be fulfilled by God.

The sacred nature of mantras means they cannot be uttered by just anyone. Only a *pawang* (spiritual practitioner) is deemed worthy and capable of reciting them. Their recitation must be

accompanied by specific rituals, such as the burning of incense, sitting cross-legged, particular hand gestures, facial expressions, and other ceremonial acts. Only within such a solemn and ritualistic atmosphere does the mantra attain its supernatural potency. Additionally, some mantras must be recited loudly, while others should be whispered. It is the pawang who understands how to summon mystical power through these chants. The power of a mantra derives not only from the structure of its words but also from its inner spiritual composition. Due to their sacred nature, mantras are not easily accessible. Only certain individuals, considered rightfully deserving, are entrusted to inherit and wield the knowledge of these sacred chants.

To understand the philosophical value of the offerings used in this ritual, Roland Barthes' semiotic theory is applied. Semiotics, derived from the Greek word *semion* meaning "sign," deals with how signs relate to and represent other phenomena. For instance, the sound of a firetruck siren signifies a fire, illustrating how semiotics connects signs to specific events (Wahyu, 2019). A sign comprises a signifier and the signified, forming what Barthes refers to as a "semiological sign" with embedded meanings, such as wearing a raincoat to indicate preparation for rain (Barthes, 2017).

Barthes' semiotic framework involves several procedures, such as: (1) identifying myths associated with the object of study; (2) engaging those familiar with these myths to understand their connections; (3) recording interviews to explore and refute specific myths; (4) formulating questions to determine or validate denotative and connotative meanings; and (5) interpreting signs that carry stories or myths (Miller, 2002). Barthes' model is particularly effective for analyzing cultural symbols, as it links signs with underlying myths, serving as a precise analytical tool. Signs within cultural contexts are thus connected to historical events that give rise to these traditions, enabling a thorough understanding of the meanings embedded within cultural symbols.

Based on the explanation above, the urgency of addressing cultural event materials within the specified core competencies becomes apparent. Therefore, this study will present an analysis of the *Bancakan Sapi Lair* tradition conducted in Dukuh Talang, Panekan District, Sragen Regency. The analysis will uncover the philosophical meanings embedded in the series of rituals and offerings used during the event. These philosophical insights were gathered through an interview session with Mbah Gito Soetomo. The comprehensive analysis will reveal the underlying philosophical values associated with each element of the ritual offerings (ubarampe), ultimately resolving the issues outlined earlier.

B. Method

This study employed a qualitative research approach. Data collection techniques included observation, interviews, and document analysis related to Mantras of The *Bancakan Sapi Lair* Tradition to enrich the data. Interviews were conducted with cultural experts from Sragen and selected residents of Sragen Regency using purposive sampling, based on criteria such as age, residence, and social status. The sites for observation and interviews were located in Dukuh Talang, Kedawung District, Sragen Regency.

Purposive sampling was utilized to determine the sample. Data collection was carried out through documentation, interviews, and observation. The validity of the data was tested using source triangulation and theory triangulation. Data analysis followed Spradley's ethnographic analysis model, systematically examining each data finding. The research procedures comprised the preparation phase, implementation phase, and final phase.

C. Results and Discussion

1. Acculturation of Islam and Kejawen

The oldest form of poetry is mantra. The essence of poetry is reflected within mantra, where the focused use of language by its creator is intended to evoke a magical or supernatural force. Vertically, mantra is closely associated with the religious stance of humans in seeking divine intervention. Consequently, its diction necessitates the selection of words imbued with supernatural power, believed to facilitate spiritual contact with God. Thus, the requests made by the mantra reciter may be fulfilled by the divine.

Due to its sacred nature, mantra cannot be uttered by just anyone. Only a pawang, deemed worthy and authorized, is permitted to recite it. The pronunciation must also be accompanied by ritual ceremonies, such as incense smoke, sitting cross-legged, specific hand gestures, facial expressions, and so on. Only in such an atmosphere does the mantra possess its supernatural power. Some mantra must be spoken aloud, while others are whispered. It is the pawang who understands how to invoke this supernatural power through the mantra.

A mantra derives its power not only from its linguistic structure but also from its internal spiritual composition. Because of the sacredness of mantra, acquiring it is not straightforward. Only certain individuals deemed worthy of inheriting the knowledge of mantra are allowed to possess and use it. Here are two mantra recited when placing offerings:

“Salalahu ngalaihi wasalam, tabé-tabé Sunan Kalijaga, Sunan Bénang lan para Wali kabeh, saduluringsun papat kalima pancer, getih puser lan para Wali kabeh, saduluringsun papat kalima pancer, getih tinuku.”

Analysis, the content of the mantra reflects two cultural influences: traditional Javanese culture infused with Hinduism and Islamic culture. This is evident in the phrase, *Salalahu ngalaihi wasalam, tabé-tabé Sunan Kalijaga, Sunan Bénang lan para Wali kabeh*, which clearly shows Islamic influence, acknowledging the Wali as Islamic propagators on Java.

Conversely, the Javanese-Hindu essence appears in *saduluringsun papat kalima pancer, getih puser...*, *saduluringsun papat kalima pancer, getih tinuku*. In Javanese culture, a newborn is not perceived as coming into the world alone but accompanied by elements collectively referred to as *sedulur papat kalima pancer*. This concept includes the placenta, umbilical cord, amniotic fluid, and blood, with the newborn as the central figure. These elements accompany the individual throughout life until death, at which point they are believed to reunite with the *sedulur papat* buried earlier.

The phrase *getih tinuku* employs the rounded and fluid vowel u as a closing sound, imbuing the request with a mystical quality intended to generate a magical effect when pronounced. Another example of a mantra is:

“Walik Bodhong keblat papat, Allah Muhammad ya Rasul asih marang daganganku, kaki nini asih marang aku, Bapa Biyung asih marang aku, sanak kadang asih marang aku, Canggih Wareng asih marang aku, wong sakbawana asih marang aku, asih-asih saking kersaning Allah salallahualaihiwasalam.”

Analysis, the repetition of the word *asih* (meaning "love" or "compassion") emphasizes the earnestness of the plea. The language integrates elements from both Javanese and Islamic culture. The phrase *“Walik Bodhong keblat papat”* references the Javanese concept of the four cardinal directions with

a central point, a principle often invoked when constructing a palace or house to ensure prosperity and protection from misfortune.

The Javanese are meticulous in considering the auspiciousness of their actions, seeking divine favor and engaging in rituals or spiritual practices like fasting and prayer to avert misfortune. They place their faith in the Almighty God as the Creator and Protector of the universe, while also honoring their ancestors. This belief underscores the idea that their existence continues the legacy of their forebears, warranting perpetual reverence and love for these predecessors even in death. This ancestral respect is reflected in the phrase *kaki nini asih marang aku, Bapa Biyung asih marang aku, sanak kadang asih marang aku, Canggah Wareng asih marang aku, wong sakbawana asih marang aku*.

The phrase *Allah Muhammad ya Rasul asih marang daganganku, ..., asih-asih saking kersaning Allah salallahu alaihi wasalam* embodies the Islamic influence, affirming Allah as the supreme deity and Muhammad as His Prophet.

Bismillahirrohmanirohim
Talipok talipok
Ketali kapak etenga kaya kapuk
Jinupat la haula wa la kuwata
Gusti kang maha suci kula nyuwun diayomi
Mantra for lifting an object

Niyat ingsun melek sedina sewengi
Cahyo mulyo sentono
Saming iman melek gaduhane Allah
Lailahaillallah Muhammad Rasulullah
Mantra for staying awake

2. Philosophical Values Embodied in the Series of Bancakan Sapi Lair Traditions in Dukuh Talang

The first philosophical value is evident in the customs and sequence of events within the Bancakan Sapi Lair tradition held in Dukuh Talang, Sragen Regency. A detailed explanation of this value is provided below.

a. Communal Cooking

The initial activity in the Bancakan Sapi Lair tradition is communal cooking. The philosophical significance of this communal cooking practice is articulated in the statement by Mbah Gito Soetomo, *Tegese masak sesarengan kuwi kaya dene wujud rasa srawung lan dadi sedulur sing rumaket para warga Dhukuh Talang. Apa maneh bab masak, supaya anggone masak bisa luwih cepet lan akeh, mula direwangi sesarengan*. In English is cooking together represents a form of closeness and strong brotherhood among the people of Dukuh Talang. Especially when it comes to cooking, the purpose is to make the process faster and produce larger quantities by helping one another.

Thus, the philosophical value of communal cooking highlights the unity and strong sense of camaraderie and kinship among the Dukuh Talang community, as they assist and support each other in a spirit of cooperation. Further analysis of the procedures and sequence of activities in the Bancakan Sapi Lair tradition conducted in Dukuh Talang is outlined below:

b. Communal Prayer

The second activity in the *Bancakan Sapi Lair* tradition in Dukuh Talang is communal prayer. This activity demonstrates the implementation of the tradition, embodying a philosophical significance derived from interviews with Mbah Gito Soetomo. It represents the local community's respect for their ancestors through the ritual of collective prayer, with the hope that the values and attitudes of their ancestors will be preserved and passed down to future generations, ensuring the sustainability of Dukuh Talang. It also serves as an expression of gratitude to God for the safe delivery of the calves, which provide sustenance for the community. Mbah Gito Soetomo expressed *Kabeh kuwi bakal lumaku kanthi lancar nalika diwiwiti donga, apa maneh kanthi cara sesarengan. Simbah mbiyen padha nglakoni kuwi lan bisa ditiru. Semono uga bisa awujud rasa sukur dhumateng Gusti amarga sampun paring kaslametan*. In English is everything will proceed smoothly when the prayer begins, especially when performed in the same manner. Our ancestors did this, and it can be emulated. It also serves as a form of gratitude to God for the safety provided.

Thus, the communal prayer within the *Bancakan Sapi Lair* tradition in Dukuh Talang reflects an expression of gratitude to God for the numerous blessings and safety received, signifying that actions initiated with prayer will yield positive outcomes. The following is an analysis of the procedures or sequence of activities in the tradition of *Bancakan Sapi Lair* held in Dukuh Talang.

c. Sharing the Bancakan Rice

The third step in the *Bancakan Sapi Lair* tradition is the sharing of the *bancakan* rice. In Dukuh Talang, the ritual of distributing the *bancakan* to the villagers carries a philosophical meaning, as expressed in conversations with Mbah Gito Soetomo. He highlighted that the sense of brotherhood and family ties in Dukuh Talang is so strong that if one person does not eat, no one else will eat. Mbah Gito Soetomo stated *nalika tatacara meneh-menehake sekul bancakan tumrap para warga desa, iku tegese para warga Dhukuh Talang nduweni rasa paseduluran uga rasa kaluwargan sing rumaket. Menawa ana siji wae warga sing ora mangan, mula kabeh ya ora melu mangan. Saka kuwi ana ing tatacara iku para warga kudu keduman sekul*. In English is during the ceremony of distributing the *bancakan* rice to the villagers, it signifies that the people of Dukuh Talang share a profound sense of brotherhood and family. If one resident does not eat, then everyone else abstains from eating. Therefore, during this ritual, every villager must receive their share of the *bancakan* rice.

Thus, the process of sharing the *bancakan* rice in the *Bancakan Sapi Lair* tradition in Dukuh Talang represents the villagers' strong sense of family and brotherhood, as each member is ensured a portion during the ceremony.

d. Taking the Offerings that Have Been Blessed

The final ceremony or procedure in the *Bancakan Sapi Lair* tradition held in Dukuh Talang is the taking of the offerings that have been collectively blessed through prayer. Based on an interview with Mbah Gito Soetomo, the villagers take the food or offerings that have been prayed over, signifying that the blessed food is good to consume together after the prayer, allowing the good intentions of the prayer to enter their bodies and be transformed into positive deeds. Mbah Gito Soetomo stated *menawi para warga kok padha njupuki ubarampe (sesajen) sawise didongani, panganan kuwi isine dadi kathah berkah, panganan sing ora sepiroa enake nanging kathah berkah ing njerone amarga uwis didongani, luwih maneh didongani sesarengan*. In English is when the villagers take the *ubarampe* (offerings) after praying, the food is abundant in blessings. Even if the food is not tasty, it is still full of blessings because it has been prayed over, especially during the collective prayer.)

Therefore, the last procedure in the *Bancakan Sapi Lair* tradition in Dukuh Talang embodies the strong sense of solidarity and religious devotion among the villagers. They believe that food that has been blessed, particularly when prayed for together, will enhance its blessings. Additionally, despite the food's taste, the presence of prayer makes it enjoyable.

3. Philosophical Values of Offerings in the *Bancakan Sapi Lair* Tradition in Dukuh Talang

The next manifestation of philosophical values relates to the offerings, or *sesaji*, in the *Bancakan Sapi Lair* tradition held in Dukuh Talang, Sragen Regency. The elaboration of the philosophical values of these offerings is as follows.

a. *Pondhoh*

The first offering included as a primary component is *Pondhoh*. According to Baoesastra Djawa, *Pondhoh* refers to a thick corn pudding (Poerwadarminta, 1939). Based on an interview with Mbah Gito Soetomo, it was stated that the offering in the form of *Pondhoh*, consumed collectively, symbolizes femininity. This dish is a type of food called *Jadah*; thus, *Pondhoh* is represented as a woman, taking a round shape (similar to a woman's crown). Mbah Gito Soetomo explained *pondhoh kuwi, lambange wong wedok, Mbak. bentuke bunder kaya prembayun. Prembayun kui dadi makuthane wong wedok. Pondhoh pasagane karo jadah, yen jadah kuwi pralambange wong lanang*. In English is *Pondhoh is a symbol of women, my dear. Its round shape resembles a breast. A breast is a woman's crown. Pondhoh is similar to jadah, which symbolizes men.*

Therefore, the primary offering in the *Bancakan Sapi Lair* tradition held in Dukuh Talang is called *Pondhoh*. *Pondhoh* is a food made from thick corn pudding that symbolizes femininity. If the newborn calf is female, then the *Pondhoh* represents the birth of that female calf. The figure of *Pondhoh* can see in the figure 1.

Figure 1. *Pondhoh*



b. *Jadah*

The second offering or primary component used in the *Bancakan Sapi Lair* tradition held in Dukuh Talang is *Jadah*. According to Baoesastra Djawa, *Jadah* refers to food made from glutinous rice that is steamed and boiled (Poerwadarminta, 1939). Based on an interview with Mbah Gito Soetomo, it was stated that the offering in the form of *Jadah* symbolizes masculinity. Mbah Gito Soetomo explained *lha nek Jadah kuwi mujudake jodhone Pondhoh, menawa Pondhoh kuwi simbol wanita, menawa Jadah kuwi simbole priya utawa tiyang kakung. Pondhoh pasagane karo Jadah, yen Jadah kuwi pralambange wong lanang*. In English is *Jadah is the counterpart of Pondhoh; if Pondhoh symbolizes women, then Jadah symbolizes men or husbands. Pondhoh resembles Jadah, but Jadah is a symbol of masculinity.*

Therefore, the second primary offering in the *Bancakan Sapi Lair* tradition is *Jadah*. In previous data, the food called *Pondhoh* symbolizes women, while the food called *Jadah* symbolizes men. If the newborn calf is male, then *Jadah* serves as its symbol. The figure of *Jadah* can see in the figure 2.

Figure 2. *Jadah*



c. *Bananas*

The third offering or secondary component used in the *Bancakan Sapi Lair* tradition held in Dukuh Talang is *Pisang* (banana). According to Baoesastra Djawa, *pisang* refers to the name of a type of fruit (Poerwadarminta, 1939). Based on an interview with Mbah Gito Soetomo, it was mentioned that the offering in the form of bananas represents the fruits of the earth (agricultural produce), indicating the fertility of the land in Dukuh Talang. Mbah Gito Soetomo expressed *ana ubarampe gedhang. Gusti Allah menika loma sanget Mbak, lemah-lemah ing desa kene subur, akeh panen sing melimpah kaya buah-buahan, ana gedhang, karo liyane. Kuwi mujudake rasa sukure warga kene*. In English is there's also bananas as the offering. "God is very generous; the land in this village is fertile, with abundant crops such as fruits, including bananas and others. This reflects the gratitude and appreciation of the residents here.)

Thus, the presence of the offering in the form of bananas, which serves as a secondary component during the *Bancakan Sapi Lair* tradition, symbolizes the gratitude of the residents of Dukuh Talang for the abundant agricultural produce in their village that meets the daily needs of the community. The figure of Bananas can see in the figure 3.

Figure 3. Bananas



d. *Kembang Setaman*

The fourth offering or secondary component used in the *Bancakan Sapi Lair* tradition held in Dukuh Talang is *Kembang Setaman* (flower offerings). safety to the newborn calf, which in turn can provide prosperity to its owner in the future. In Baoesastra Djawa, *kembang setaman* refers to a combination of colors used to attract prospective brides (Poerwadarminta, 1939). In this tradition, *kembang setaman* is utilized not for pilgrimage but as a means to purify the newly born calves, which are then sprinkled with water containing the flowers. According to Mbah Gito Soetomo *banjur ana ubarampe kembang setaman. Kembang setaman iki digunakake minangka kanggo gawe suci sapi sing lair, amarga*

kembang iku ambune wangi lan sapi sing lair disiram supaya kecipratan wewangen lan kesucen saka kembang. In English is next, there is the offering of *kembang setaman*. This flower is used to purify the newly born calf, as the fragrance of the flowers is pleasant, and the newborn calf is sprinkled to receive the essence of the flower's purity and aroma.

Thus, the philosophical meaning of the *kembang setaman* offering is a means to purify the newly born calf through the sprinkling of water infused with these flowers, ensuring blessings, purity, and fragrance that will bring. The figure of *Kembang Setaman* can see in the figure 4.

Figure 4. *Kembang Setaman*



e. *Cigar*

The next offering or component used in the *Bancakan Sapi Lair* tradition is *rokok* (cigar). In Baoesastra Djawa, *rokok* refers to tobacco that is rolled and then burned (Poerwadarminta, 1939). According to Mbah Gito Soetomo during an interview, *rokok* carries a philosophical meaning rooted in the past, where ancestors greatly enjoyed smoking, particularly hand-rolled cigarettes that they made themselves. This practice reflects the calm demeanor of the villagers when facing various challenges, as smoking can provide a soothing effect that clears the mind. Mbah Gito Soetomo elaborates *mbah-mbahe mbiyen seneng ngudud linthingan, Mbak. Sebabe apa? Ngudud kuwi gawe tentrem, pikiran ces pleng.* In English is our ancestors used to enjoy rolling their own cigarettes. Why? Because smoking brings tranquility and clarity of thought.

Thus, the presence of a cigar as an offering serves to promote tranquility, mirroring the practices of ancestors who smoked hand-rolled cigarettes to achieve a state of calm and clarity. The figure of *Cigar* can see in the figure 5.

Figure 5. *Cigar*



f. *Coffee*

The next offering or component used in the *Bancakan Sapi Lair* tradition is coffee. In Baoesastra Djawa, *kopi* refers to both the tree and its fruit, which is made into a powdered beverage

(Poerwadarminta, 1939). Based on an interview with Mbah Gito Soetomo, it is noted that coffee, included among the offerings meant to be shared, is seen as a gift from ancestors believed to protect individuals from negative traits, symbolized by its dark color, similar to that of coffee. Mbah Gito Soetomo explains *kopi Kuwi siap ngelindungi kowe saka aura negatif, Mbak Mutiara weruh warnane kopi kuwi ireng ta? Kuwi kaya wong kang ngayomi dhiri kaya wong ala. Enak tenan kopi kuwi wayah biyen, dilayani wong sepuh lan sesepuh, simbah*. In English is coffee can protect you from negative auras, Mbak Mutiara. Do you see the black color of the coffee? It's like a person shielding themselves from evil. In the past, the coffee was very good, served by our elders and ancestors.

Therefore, the offering of coffee in the *Bancakan Sapi Lair* tradition conducted in Dukuh Talang serves as a form of protection for the villagers against negative auras and traits. This is reflected in the color of coffee, which is black, symbolizing evil and negativity. The figure of *Coffee* can see in the figure 6.

Figure 6. *Coffee*



g. *Sega Buceng*

The next offering or component used in the *Bancakan Sapi Lair* tradition held in Dukuh Talang is *Sega Buceng*. *Sega Buceng* refers to rice that is placed in a container used for wrapping food in this tradition. Additionally, the presence of *Sega Buceng* signifies the abundant food resources in Dukuh Talang. Mbah Gito Soetomo explains the significance of *Sega Buceng* as follows *sega Buceng kuwi minangka wadah sing diselehi panganan-panganan sing digunakake ana ing tradhisi iki Mbak. Saka kono ketok menawa Dhukuh Talang kathah sumber pangan utawa sumber panguripan sing diawadahi ana ing Sega Buceng*. In English is *Sega Buceng* is a container where the various foods used in this tradition are placed. From this, it is clear that Dukuh Talang has many sources of food or means of livelihood contained within the *Sega Buceng*.

Thus, the offering represented by *Sega Buceng* in the *Bancakan Sapi Lair* tradition conducted in Dukuh Talang embodies the abundance of food resources in the area, indicating that the livelihoods in the village are plentiful and prosperous, as evidenced by the sufficiency of food supplies. The figure of *Sega Buceng* can see in the figure 7.

Figure 7. *Sega Buceng*



h. Sega (Rice)

The next offering or component in the *Bancakan Sapi Lair* tradition held in Dukuh Talang is *Sega*, or rice, which is prepared to be shared among the villagers. In the context of Baoesastra Djawa, *sega* refers to cooked rice (either steamed or boiled) (Poerwadarminta, 1939). According to Mbah Gito Soetomo, rice symbolizes the simplicity of the village community, as the rice used as an offering is made from very basic ingredients that are easy to obtain. This contrasts with most modern foods that require hard-to-find and expensive ingredients, along with more complicated preparation processes. Here is an excerpt from the interview with Mbah Gito Soetomo says *sega kuwi mujudake sikape masyarakat Dhukuh Talang, istilahe lambang kesederhanaan sing asale saka asil bumi*. In English is rice represents the character of the Dukuh Talang community; it is a symbol of simplicity derived from agricultural products.

Thus, the offering represented by rice in the *Bancakan Sapi Lair* tradition in Dukuh Talang embodies the simplicity of life in this community. Rice serves as the staple food source for the villagers, as it is easily accessible and simple to prepare, unlike modern foods that often require expensive and rare ingredients. The figure of *Sega* can see in the figure 8.

Figure 8. *Sega*



i. Ayam (Chicken)

The final offering or component in the *Bancakan Sapi Lair* tradition held in Dukuh Talang is *Ayam* (chicken or poultry). In the context of Baoesastra Djawa, *ayam* refers to a bird or poultry (Poerwadarminta, 1939). In this tradition, chicken serves as a luxurious dish that is traditionally enjoyed by the people of Dukuh Talang. Historically, chicken was not consumed frequently, making it a special treat that was shared among the community during the *Bancakan Sapi Lair* festivities. Here is an excerpt from the interview with Mbah Gito Soetomo says *ubarampe sing wujud ayam utawa pitik kuwi minangka pralambang menawa dadi panganan sing mewah masarakat Dhukuh Talang. Jaman biyen kuwi jarang wong sing mangan pitik, mula saben ana tradhisi Bancakan Sapi Lair, para warga masarakat desa padha nglumpuk lan mangan bebarengan supaya bisa ngrasakake panganan sing mewah lan larang*. In English is the offering of chicken symbolizes luxury for the Dukuh Talang community. In the past, people rarely ate chicken, so whenever there was a *Bancakan Sapi Lair* tradition, the villagers would gather and share this luxurious and expensive meal together.

Thus, the offering of chicken in the *Bancakan Sapi Lair* tradition is a representation of the luxury food that the villagers hold in high regard. This tradition allowed the community to experience the pleasure and luxury of this dish during the celebration, reinforcing the bonds of fellowship and gratitude among the participants. The figure of *Ayam* can see in the figure 9.

Figure 9. *Ayam*

Conclusions

Based on the analysis and discussion above, the philosophical values embodied in the series of activities within the *Bancakan Sapi Lair* tradition in Dukuh Talang can be categorized into four philosophical meanings. These meanings reflect spiritual attitudes and the application of social values, such as communal prayer and communal cooking activities. As highlighted in the research by Yusuf and Basyid (2020), the practice of communal prayer fosters a sense of togetherness that enhances focus during prayer. Similarly, Royyani and Walujo (2012) argue that the spiritual practices observed by the Javanese create a sacred atmosphere during rituals, enabling the intended messages and purposes to be conveyed through this spirituality. Therefore, as indicated in the aforementioned studies, the spiritual aspects of the activities demonstrate a sense of unity and highlight the sacredness (focus) of the moment, allowing the intentions and objectives of the prayers to be fulfilled.

Furthermore, the nine philosophical values present in the offerings or *sajen* reflect the gratitude of the Dukuh Talang community for the blessings of the earth (land). According to Anggraini (2020), the Balinese Hindu concept expresses gratitude to Dewi Danu for abundant water, which provides fertility and sustains life (amerta). This parallels the expression of gratitude to God through the *Bancakan Sapi Lair* tradition in Dukuh Talang, where the abundance of food sources leads to thriving crops. Thus, the offerings used during this tradition represent a heartfelt thankfulness to God for the gifts of nature.

In conclusion, the offerings associated with the *Bancakan Sapi Lair* tradition reveal significant philosophical values. Further development in this research is necessary, as there are still many aspects to explore, such as the concept of safety linked to the birth of cattle, which is connected to the traditions surrounding the offerings studied in this research. As a result, further exploration of the *Bancakan Sapi Lair* tradition conducted in Dukuh Talang, Kedawung District, Sragen Regency, will yield a deeper and more comprehensive understanding, given that the time constraints of this study limited the scope of research.

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