



The Symbolic Meaning of *Donga Kancing* 'Prayer Buttons' in the Prediction Ritual of Kyai Panjala Cupu

Die Bhakti Wardoyo Putro¹, Wakid Abdullah Rais², Riyadi Santoso³,
and Sumarlam, Sumarlam⁴

^{1,2,3,4} Sebelas Maret University, Indonesia

Sutami Street No. 36, Kentingan, Jebres District, Surakarta City, Central Java 57126

¹ Sarjanawiyata Tamansiswa Yogyakarta, Indonesia

Batikan Street, UH-III, Tuntungan No.1043, Tahunan, Umbulharjo Prefecture, Yogyakarta City,

Special District Yogyakarta 55167

die_bhakti@ustjogja.ac.id

Abstract. The prediction ritual of the Kyai Panjala Cupu is a ritual of opening three magical objects in the form of small guci, namely the *Semar Tinandhu*, the *Palang Kinantang*, and the *Kenthiwiri*. This ritual is believed by the people of the Girisekar-Panggung-Gunungkidul as a prophecy that will take place over the next year. In the procession of the opening of this puppet there are a lot of material elements that have a cultural value that is very tight with the philosophy of the Java society. This material element, a *kancing donga* 'prayer buttons', which is the term consisting of three elements (flowers, incense, and money). These three material elements are a condition that must be fulfilled when one wants to pray to the keymaster Cupu Kyai Panjala. This research is qualitative descriptive research. The data was obtained from observations of the opening events of the Kyai Panjala Cupu prophecy and the results of interviews conducted with several informants, one of whom was the keykeeper (Dwijo Sumarto). The results of this study comment on the symbolic meaning of the *kancing dungo*. This is a term used to describe gratitude and gratitude consisting of money, gifts, and flowers inserted in a banana leaf slice. In Kyai Panjala's opening ritual, the slice means to cover, unite, and embroider. Prayer buttons is the hope that is given to God, the request, the hope, or the desire, and the gratitude. These rituals function as religious, social, respectful, and cultural functions.words.

Keywords: symbolic meaning; prayer buttons; Kyai panjala ritual; ethnolinguistic.

1 Introduction

Ritual is a technique (which may be a way or a method) to make a custom holy (1–3). According to Bustanuddin (2006) and Koentjaraningrat (1984), rituals are a series of actions performed routinely and regulated according to agreements or laws in force by a group of societies (4). Indonesia is rich in rituals. The ritual that exists shows the owner's personality and specificity. Every region in Indonesia has many rituals, customs and traditions that are part of local wisdom. Local wisdom is the cultural heritage of our ancestors that is revealed in religions, cultures, and customs (5). One of the rituals that is characteristic of the people of Panggang-Gunungkidul, is the opening ritual of the Kyai Panjala Cupu. This ritual

includes being an icon for the brown society because it is not owned by the community in other parts of the world.

The ritual was registered as an intangible cultural heritage of Indonesia by the Ministry of Education, Culture, Research and Technology in 2019. The Kyai Panjala Cupu Prophecy Ritual (RCKP) is a ritual that is performed once a year usually in September, October, or November (*mongso labuh*) on Monday *wage* night on Tuesday *kliwon* (Javanese calendar). This ritual contains predictions of signs through patterns on the Mori fabric that society believes to be a sign of events that will take place over the next year.

The ritual preserved by the community of its owners is not just a ceremonial routine, but has a message to be conveyed by its community of owners and as an attempt to beg for salvation. It is in agreement with Geertz (1994), the ritual is a human effort to seek salvation, peace, and at the same time preserve the sustainability of the cosmos, as well as symbolize the mystical and social unity of all the participants present (6). Therefore, the ritual performed by the Peak-Mountains Society aims to maintain harmony between man and God, man with man, and man with nature. Besides, this ritual is a form of mitigation carried out by the community on the results of existing prophecies.

In the procession of a series of opening flocks, there are five ritual stages, namely preparation, pre-ritual, ritual core, closing, and pacsaritual. Every stage that exists, this ritual is actualized in the form of verbal and non-verbal language expressions. Verbal expression through words: imperative, declarative, interrogative, and interjection. The nonverbal expression in this ritual is movement, artifacts, costumes, and other material elements (*uborampe*). In the pre-ritual stage, there is a time when people come to pray for a request or hope cast by a pilgrim. The pilgrims will be carrying the dungeon's cane as required. These donkeys are money that's put in envelopes, packages, and flowers. Those three things are put into one on the plastic. The term "pants" in this ritual is not the real pants attached to the garment, but it has a special symbolic meaning in this gesture. The existing *Uborampe* has an important role in the ritual. It means that both verbal and non-verbal language expressions run side by side so that the existing ritual runs well and creates a magical outcome. If one of the elements is not fulfilled, then this ritual is considered incomplete.

Research on the Kyai Panjala Cupu was conducted by Putro (2018) on the mythical structure of Kyai Cupu Panjala (7). The approach is carried out using the Levi-Strauss Structural Approach to dig the origins of the Kyai Panjala Cupu story. Based on the origin of the story then dig its structure based on the calcification of episodes and opposition or conflict in it. The research conducted by Wijianti (2018) discusses the accuracy of predictions with reality and its influence on the lifestyle of the people around them. Some people in the community believe the predictions of the Panjala Cupu (8). Furthermore, the prophecy of the Panjala Cupu affects the lifestyle and direction of the people around it, especially in psychological aspects such as feelings of anxiety, fear, and pleasure when knowing the outcome of the prediction after opening. While the differences in this study looked at the structure of rituals, the expression of verbal and non-verbal habits, public views and the importance of the ritual of opening a petal for society. This article focuses or limits on the analysis of non-verbal or material elements in the pre-ritual phase of the opening of the Kyai Panjala Cupu, namely the "prayer buttocks" cunt. This research aims to dig the symbolic meaning of the cunt based on the shape, meaning, and function of the ritual of the forecast of Kyai panjala cuttings. This

research is studied through an ethnolinguistic approach. Crystal (1987) mentions that ethnolinguistics is a branch of linguistic science that studies languages associated with the entire extracurricular variable level in which the social basis of communication is identified (9). As Winick, (Mario Pei and Gaynor [1980]) describes the term Ethnolinguistic as a systematic study of the relationship between Linguistics and Ethnology. Ethnology or cultural anthropology is the study of culture on a comparative basis and cultural theory (10). It is distinguished from ethnography because ethnology tends to focus on the theory and comparative studies of symbols. However, by Western scholars the use of this term is sometimes similar to ethnography. Ethnography is the study of a specific and individual culture of a tribe (11). According to Foley (2001), linguistics of anthropology is the part of linguistics that focuses on language in a broader social and cultural context and also the role of language in establishing and preserving cultural practices and social structures (12). Sibarani (2004) also suggested that anthroplinguistics is a branch of linguistic that studies language variation and use in relation to time development, differences in places of communication, systems of affinity, influences of ethnic habits, beliefs, language ethics, customs, and other cultural patterns of a tribe (13).

Linguistics Anthropology aims generally to provide an understanding of the various aspects of language as a set of cultural practices, i.e. as a communication system that enables interpsychological (between individuals) and intrapsychologic (in the same individuals) as representations of the social order and helps people use such representations for social action (14,15). Thus, the opening ritual of Kyai Panjala Cupu is a system of interpersonal communication with the Creator and interpersonnel. The material element of the valley canvas plays an important role in creating a characteristic and supportive atmosphere in conveying requests to the Creator. The placement of these three material elements (money, plants, and flowers) has different functions in a space/place and time. Therefore, this research digs out the typical forms, meanings, and functions found in the Kyai Panjala Cupu opening ritual.

2 Research Methods

This research focuses on the analysis of the Cupu Kyai Panjala ritual opening prophecy related to the symbolic meaning of *Kancing donga* based on the cultural perspective of the Java Society. The study used in this research, that is, using an ethnolinguistic or linguistic approach of anthropology. The research paradigm used as the basis for this research is qualitative descriptive research using the method of classical ethnography (16). This research model relates to data classification efforts: domain analysis, taxonomy, frame, and cultural themes.

The study of the Kyai Panjala Cupu opening ritual (RCKP) took place at the house of Mr. Dwijo Sumarto (heir of the cupu who is the 6th trah) in Dusun Mendak, Girisekar Village, Panggang District, Gunungkidul District, Yogyakarta Special District. Participants in this study are cultural perpetrators who act as performers of rituals, such as heirs, abbot dalem of Yogyakarta crater, village elders, and committees of the Yogyakarta Cultural Service and Gunungkidul district, as well as the community who witnessed the ritual.

Sampling techniques in qualitative research are aimed at delivering researchers to research goals (17). The sample selection was done using purposive sampling. Data is a research material or solid material that contains research objects and other elements that make up data, called contexts (18–20). In this study, the data of the research is a pattern in the series of Kyai Panjala Cupu opening rituals (RCKP) which contains the meaning of the keyword in Kyai Panjala Cupu and its context. The main source of data for this research is events, interviews, and documents. The technique of collecting data from sources of informants in this study uses observation and in-depth interview methods (21).

After carrying out activities related to data collection, the next activity is analysis by ethnosains and agih methods (22). At the stage of analysis of this data will be drawn conclusions of the cultural theme to know the mindset and view of the owner's public about the meaning of the *donga kancing* at the pre-ritual stage of opening Cupu Kyai Panjala

3 Result and Discussion

3.1 Result

The Cupu Kyai Panjala ritual is a ritual preserved by the people in the village of Mendak, Girisekar village, Panggang district, Gunungkidul district. This ritual in ancient times contained prophecies about farming for the people of Panggang and its surroundings. With the passing of time, this prophecy contains about national and even international events. This prophecy is believed by the community of its owners that events will occur over the next year. Consequently, the society will strive or mitigate the possibilities that will become natural. The events that happen can be natural, social, health, political, and so on. As far as the origins of the Kyai Panjala Cupu as follows.

While in Blimbing, Girisekar, and Panggang districts, Sunan Kalijaga taught religion and established a Tajuk (Mosque) there. The boy's name is Kyai Sayek and he's about eleven years old. Children of that age usually enjoy playing with other villagers. One day, Nyai Wonowongso cooked rice at his house. To keep the rice cold and awet, the villagers were always chopped when the rice was ripe. After that, Kyai Sayek immediately ate the newly chilled rice without asking permission from his mother.

Kyai Sayek walked south for days until he reached the southern shore. Kyai Wonowongso returned home after a few days. She didn't see her son anymore, so she asked her friends who knew she was gone. As far as the southern shore, Kyai Wonowongso is looking for his son. Kyai Wonowongso asked three people who were hanging out on the shore. Did you know there were kids playing in this place? None of the three men gave an answer. The question asked to Kyai Wonowongso was repeated over and over again. One person replied, "If Kyai Wonowongso is going to meet your son, there are three conditions to be fulfilled, namely that it is suggested that Kyai Wonowongso bring a piece of rice, bring a mesh, and fast no food nor drink for seven days and seven nights."

When it's all over, Kyai Wonowongso returns to look for his son, and the three men really say what they're saying. His son seems to be playing on the beach. After seeing his son, Kyai

Wonowongso was advised to crush him with a mesh, however, the boy was wounded in the mesh mesh. From that moment on, Kyai Sayek was renamed Kyai Panjala. Kyai Panjala soon came home and brought his toys, the butterfly, the *gatheng*, and the *lemper*. On arrival at the house, the items are handed over to Kyai Resosemito for custody, as the items can serve as a sign to the peasants that the time has come to start farming (7).

Based on the origins or history of this Panjala Cupu, the Mendak-Panggung community has destroyed this cultural heritage. The opening ritual of Kyai Panjala Cupu is a ritual of prophecy. This prophecy is a pattern or pattern that exists on each thread of a canvas cover. This pattern is naturally formed from the process of mois-ture of the fabric stored for a year. It is believed by the society as a prediction or sign of God that something will happen in a year ahead. These prophecies can be good or bad. The Kyai Panjala Cupu consists of three Cupu or guci named *Semar Tinandhu* (the largest), *Palang Kinantang* (the medium sized), and *Kenthiwiri* (the smallest).

For example, the result of the prophecy on the opening of Cupu Kyai Panjala for 2022, there is one of *Siseh Kidul Wetan* Ono's prophecies (on the south side there's a picture of a rat). One of these predictions is made by the society that there will be pests in the betrayal as well as can also mean that natural changes will occur so that it will affect the price of cereals, and so on. In this year of 2023, climate change is perceived by the population, which leads to a decline in agricultural yields. Rice prices are rising, as are other commodities. Therefore, what people do is to prepare for the next year and, most importantly, to ask God's help to give them the blessing of fertility or abundant food. From one of the sources said that. The rest of the rice grace from the opening ceremony of the Kyai Panjala Cupu is sunbathed, then when it wants to sow the morning seed is mixed with the grace rice and then sown on the ground for morning sowing. For the Mendak-Panggung community, this ritual is believed to make the harvest abundant and blessed by God.

This way of thinking and view of life is embedded in the lives of the Mendak society. A blessing or something bad happens because there is a connection between God, man, and nature. People realize that the world does not exist on its own. There is the Divine Spirit who created the world and all its contents. Man, nature, and eve-rything in it must maintain harmony so that there is harmony. When human beings consciously or unconsciously destroy it, then there will be inconsistencies, then it can generate natural turmoil, such as floods, landslides, or natural disasters such as mountain eruptions, tsunamis, and so on. Human relationships that are not harmonious with human beings can also cause confusion, both within and among individuals. Such things, responded by the existing society in a way of approaching God in various ways, one of them with a flattery in prayer. Prayer is a very important means of getting closer to the Creator and through prayer can show that there is a close relationship between man and God. The way humans approach Him in various ways, such as places of worship, mountains or places of silence for meditation, or through rituals.

In the opening ceremony of the Kyai Panjala Cupu, the form of the public re-quest is performed in a ritual form. Many communities from different parts of the DIY community and even from outside the area attended this ritual. Some people came to see the opening of the Kyai Panjala Cupu in the morning. According to the people, many prayers were fulfilled after praying to the keykeeper or the Cupu Kyai panjala. Those whose prayers were fulfilled

last year, they will come to give thanks in the form of rice, chicken, spices, and others to make crowns.

In this ritual, the keykeeper has prepared himself. The keeper of the key will only take the vessels for the means of prayer, while the money and the prayers, burn-ing the vessel while praying, waiting for the coming. When somebody comes in, the keykeeper will receive a *Kancing Dunga* containing the gifts of '*kemenyan*', the *kembang* of 'flower', and the *duwit* of 'money' that will be handed over to the other heirs of the Cupu to be classified. The flower for the midnight opening ritual and the money collected for the purposes of funding this ritual.

When the keykeeper begins, he asks the guest what he needs, and he begins to insert the vessel of prayer. When the prayer is finished, he takes the smoke that comes out of the fireplace three times, and pleads with the one who asks. Finally, the person who asks for prayer is at peace, out, and waiting with the others.

3.2 Discussion

Based on the results of the research, the shape of the *donga kancing*, i.e. the pronouncement of the word '*kemenyan*', the *kembang* 'flower', the *duwit* 'money', and the phrase '*kancing donga*'. The symbolic meaning of the word "kemenyan" means a symbol of rejection of charity and means of bringing people closer to the Creator. The word "money" means gratitude, courtesy, and kindness. The functions that exist in the pre-natural *kancing* of the *donga* have religious, social, and cultural functions. Described as follows.

Table 1. Types, meaning, and function of Kancing Donga ‘Prayer Buttons’

Shape	Type	Meaning	Function
<i>Kemenyan</i> ‘shameless’	Kemenyan Sumatra (<i>Styrax benzoin</i>), kemenyan bulu (<i>Styrax paralleloneurus</i>), Kemenyan Toba (<i>Styrax sumatrana J.J.Sm</i>) dan Kemenyan Siam (<i>Styrax tokinensis</i>)	Silence, rejection and means of bringing man closer to the Creator.	Religion and culture
<i>Kembang</i> ‘flowers’	Melati ‘sweet’, melati gambir, sedap malam, mawar merah ‘red roses’, kenanga, kantil, and white roses	Honour	Religion and culture
<i>Dhuwit</i> ‘money’	Paper money and metal money.	Gratitude, honor, and generosity	Religious, economic, and social
kancing donga	The three elements above become one.	Silence in prayer and gratitude to the Creator.	Religion, socialism, respect, and culture.

Kancing Donga's form in Kyai Panjala's prophecy ritual. The shape of the *kancing donga* is a concise word consisting of a combination of the words *kancing* and *donga*. *Kancing donga* does not mean clothes and prayers, but has its own meaning in the Kyai Panjala Cupu Opening ritual. *Kancing donga* is a synthesis of three substances, namely, *kemenyan* "shameless", "flower" and "money". The word "kemenyan" is a single word that has a lexical meaning, that is, the spice of the plant *Styrax benzoin*, which smells fragrant when burned, there are some kinds like - arab, - ghost, - black, - serani; jawi hole. The techniques used in these rituals do not have a specific type of provision used. Anything that's affordable or easy to buy in the store or in the market.

A flower is a form of a single or basic word that has a lexical meaning, that is, a type for a variety of flowers: - Roses. The flowers used in this ritual are flowers consisting of roses, *kanthil*, and *kenanga*. The money is issued by the government of a country in the form of paper, gold, silver, or other metal printed in a particular shape and image. The money used in this ritual varies in amounts, has no special benchmark. According to the pilgrimage ability that comes.

The symbolic meaning of the *kancing donga* 'player buttons' in the ritual of Kyai Panjala Cupu's prophecy. The symbolic meaning of the *kancing dunga* has a special meaning to the community of its owners. The meaning of the *kancing dunga* in the Kyai Panjala Cupu opening ritual is classified according to three elements. The symbolic meaning of the word is silence, coldness, tranquility, fragrance, as well as rejection of the symbol of denial of charity and means that can bring man closer to the Creator. The word "money" symbolically means gratitude, courtesy, and generosity. Based on these three elements, flower, fruit, and money mean to bind harmony, respect, love, with quietness to God, to human beings, and to nature. The bond is viewed as a positive energy for strengthening the relationship between man and God; man with man; human with nature. The contribution should contain no more than four levels of headings. The following Table 1 gives a summary of all heading levels.

Function of the *kancing donga* 'player buttons' in the Kyai Panjala Cupu's ritual of prophecy. The functions of the pre-natural *kancing donga* 'player buttons' (shameless, flower, money) in the opening ritual of the Kyai Panjala Cupu have religious, social, respectful, and cultural functions. *Kemenyan* has a religious function as a means of delivering human prayers to the Creator so that prayers reach heaven. Besides, the jade for the Java oranges is a cultural symbol in sharing existing rituals. The fragrant smell and the smoke that overflowed is believed to have a pleasant function to the hearts of God and the ancestors. In this ritual, the keykeeper after prayer will take three times the smoke that clamps and then the smokes that cling to the hand are greeted on the hand of the pilgrim. It is meant as an agreement or a sign that the prayers being prayed have been delivered to God and the ancestors.

The flower has a religious and cultural function. Flowers as a flower of respect, love, and honesty. In the ritual of opening Kyai Panjala as a form of tribute to the Creator and the frog believed to have magical powers. Something perfumed as a sign of affection and sincerity. In addition, flowers are also identical as a function of the culture of greeting people in particular Java. In various rituals that exist in Java use flowers or flowers. In the ritual of opening Cupu

Kyai Panjala, the religious function of money is a form of sacrifice to God. Economic functions, money is flexible and easy to use, can be used according to needs and for transactions. The social function of money teaches that humans must share. Money in this case is something valuable, can be used as needed.

On the basis of the above exhibition, a red thread can be drawn between the word "*kancing donga*" and its suggestion (shameless, flower, money), that is to say, has a symbolic meaning as a form to engage or bind the relationship between man and God and between man with man to maintain harmony or harmony.

4 Conclusion

The form of the "prayer spell" is a summary word consisting of a single word or a basic word such as a spell, a flower, and money. The meaning of the three materials has a lexical and symbolic meaning, each of which has a religious, cultural, economic, and social function. Based on these three elements, flower, fruit, and money mean to bind harmony, respect, love, with quietness to God, to human beings, and to nature. The bond is viewed as a positive energy for strengthening the relationship between man and God; man with man; human with nature.

References

1. Dhavamony M. Fenomenologi Agama, terj. A. Sudiarja et.al. Yogyakarta: Kanisius; 1995.
2. Danandjaya J. Metodologi Kajian Tradisi Lisan Edisi Revisi (P. MPSS (Ed.)). Bandung: Yayasan Pustaka Obor Indonesia; 2015.
3. Turner VW. The ritual process: structure and anti-structure. Ithaca, N.Y: Cornell University Press; 1977. 213 p. (Symbol, myth, and ritual series).
4. Koentjoroningrat. Pengantar Ilmu Antropologi. Jakarta: Rineka Cipta; 2000.
5. Salim MM. Adat sebagai Budaya Kearifan Lokal Untuk Memperkuat Eksistensi Adat Ke Depan. Al-Daulah [Internet]. 2016 Desember;5(2). Available from: <https://core.ac.uk/download/pdf/234743336.pdf>
6. Geertz C. The Interpretation Of Cultures. Basic Books; 1977.
7. Putro DBW. Struktur Mitos Cupu Kyai Panjala Di Padukuhan Mendak: Tinjauan Etnolinguistik. J Caraka [Internet]. 2018;5(1). Available from: <https://jurnal.ustjogja.ac.id/index.php/caraka/article/view/4000>
8. Wijianti S. MENGUAK MISTERI RAMALAN CUPU PANJALA DI MEKAR PANGGUL (MENDAK, GIRISEKAR, PANGGANG, GUNUNGKIDUL). SOSIOHUMANIORA J Ilm Ilmu Sos Dan Hum [Internet]. 2018 Sep 9 [cited 2024 Aug 30];4(2). Available from: <https://jurnal.ustjogja.ac.id/index.php/sosio/article/view/2956>
9. Crystal D. The Cambridge Encyclopedia of Language. Cambridge: Cambridge University Press; 1987.
10. Mario A. Pei, Farnk Gaynor. Dictionary of linguistics. London: Peter Owen; 1958.
11. Fernandez IY. Kategori dan Ekspresi Linguistik dalam Bahasa Jawa sebagai Cermin Kearifan Lokal Penuturnya: Kajian Etnolinguistik pada Masyarakat Petani dan Nelayan. Kaji Linguist Dan Sastra. 2008 Desember;20(2):166–77.
12. Foley AW. Anthropological Linguistik an Introduction. University of Sydney: Blackwell Publisher; 1997.
13. Sibarani R. Antropologi Linguistik (Antropologi Linguistik-Linguistik Atropologi). Medan: Penerbit Poda; 2004.

14. Duranti A. *Linguistic Anthropology*. Massachusetts: Blacwell; 1997.
15. Duranti A, editor. *A companion to linguistic anthropology*. Nachdr. Malden, Mass.: Blackwell; 2009. 625 p. (Blackwell companions to anthropology).
16. Grbich C. *Qualitative Data Analysis: An Introduction*. London: Sage Publication; 2007.
17. Santosa R. *Dasar-Dasar Metode Penelitian Kualitatif Kebahasaan*. Surakarta: UNS Press; 2021.
18. Sudaryanto. *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistis*. Yogyakarta: Sanata Dharma University Press; 2015.
19. Mahsun M. *Metode Penelitian Bahasa: Tahapan Strategi, Metode, dan Tekniknya*. Jakarta: PT Rajagrafindo Persada; 2011.
20. Tri Mastoyo Jati K. *Pengantar (Metode) Penelitian Bahasa*. Yogyakarta: Carasvatibooks; 2007.
21. Sibarani R. *Kearifan Lokal Hakikat, Peran, dan Metode Tradisi Lisa*. Jakarta: Asosiasi Tradisi Lisan; 2014.
22. Ahimsa-Putra HS. *Levi-Strauss Mitos dan Karya Sastra*. Yogyakarta: Galang Press; 2001.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

