

## The Symbolic Meaning of *Ubo Rampe* in the Traditional *Grebeg Pasa* Ceremony at Kasunanan Surakarta Hadiningrat Palace

Candraderi Christmatara\*, Nurhayati

Universitas Diponegoro, Indonesia

\*[candraderichrist@gmail.com](mailto:candraderichrist@gmail.com)

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### ABSTRACT

This study aims to reveal the lexical meaning, cultural meaning, and human relationships in cultural practices within the Grebeg Pasa Ceremony at the Kasunanan Surakarta Hadiningrat Palace. This research employs a qualitative descriptive method. The data sources were obtained through interviews with abdidalem (royal servants) of the Kasunanan Surakarta Hadiningrat Palace. Data collection techniques included observation and interviews. The analysis was conducted using content analysis techniques. The results of this study indicate that 22 components of ubo rampe, each carrying lexical and cultural meanings. In addition, ubo rampe also reflects four types of human relationships in culture. This research has implications for cultural studies or cultural preservation in order to uncover the hidden message of traditional ceremonies.

**Keywords:** Symbolic Meaning, Linguistic Anthropology, Duranti, Surakarta Palace, *Grebeg Pasa*

## INTRODUCTION

Surakarta is one of the cities in Central Java that continues to preserve and maintain its cultural heritage. The culture developed in this city reflects the character and personality of its residents. There are two main cultural centers in the Surakarta residency area: the Kasunanan Surakarta Hadiningrat Palace and Pura Mangkunegaran. One of the captivating features of the Kasunanan Surakarta Hadiningrat Palace is its authentic traditions, meticulously preserved to this day, notably the Grebeg Pasa Ceremony. This ritual has been performed since the reign of Sultan Agung and continues to this day. *Grebeg Pasa* is conducted at the end of the fasting month of Ramadan. The purpose of this ritual is to express gratitude to God Almighty and to strengthen social bonds between palace residents and the broader community. This ceremony features both *Gunungan Putra* (male) and *Gunungan Putri* (female), each distinct in its composition. The *Gunungan Putra* comprises raw vegetables, while its accompanying *tumpeng* mound contains rice and side dishes. This arrangement symbolically reflects the male's role in providing for the family by seeking sustenance. Conversely, the *Gunungan Putri* consist of ready-to-eat- or cooked food, signifying the woman's capacity to process and prepare the provisions brought by her husband. The ritual process involves carrying the *gunungan* out of the Kasunanan Surakarta Hadiningrat Palace and parading it to the Grand Mosque of Surakarta. This procession also includes traditional arts such as *gamelan* music, dances, and sacred heirlooms. Upon



arrival at the Grand Mosque, the *gunungan* is blessed with prayers and then distributed to attendees. Throughout this ceremony, numerous meaningful lexicons are expressed in the *ubo rampe* (ceremonial offerings) of this traditional ritual. The *ubo rampe* becomes a highly strategic object for study because it will reveal many values that are still firmly upheld by the palace, reflecting Javanese society. Furthermore, the *Grebeg Pasa* ritual ceremony has not been extensively studied, particularly with the focus on *ubo rampe* as the object of inquiry.

Duranti (2023) states that linguistic anthropology functions to understand the relationship between language and cultural context within society. Linguistic anthropology is not solely comprised of anthropology and linguistics but also incorporates other social sciences. Duranti's theory emphasizes analyzing social behavior through the language spoken within different cultural contexts. According to Duranti, cultural context includes norms, values, and social practices that influence language use within a community. People engage in social behavior not only by using language to convey information or ideas but also by influencing societal action patterns. Research in linguistic anthropology requires an understanding of the context embedded within spoken discourse, as meanings are closely tied to cultural settings. Duranti (2023) also discusses indexicality, asserting that there is no necessary relationship between specific letter forms and the sound qualities or meanings they symbolize. This is evident in how the same sound can be represented by different letters within the same alphabet or by different symbols in various orthographic traditions. In this regard, language extends beyond mere words to encompass broader meanings. Furthermore, in cultural rituals, Barris (2000) argues that color selection influences emotions, cultural associations, symbolic meanings, and perceptual psychology. In relation to the theory proposed by Duranti, *Grebeg Pasa* serves as an important symbol for preserving and reviving values of local wisdom such as mutual cooperation, respect, dan helping one another. This ritual integrates many elements, including the use of colors and specific symbols that represent Javanese culture. The language used, aside from functioning to convey messages, also acts as a bridge for communication between the people, their God, and their ancestors, as well as communication among humans.

This study identifies the *Grebeg Pasa* ritual at the Kasunanan Surakarta Hadiningrat Palace as a valuable research object, given its rich potential for symbolic tradition analysis. Various studies on *Grebeg* ceremonies have been conducted, revealing that every culture is embedded with meaningful symbols. The symbolic meanings of traditional ritual ceremonies provide intriguing research material, as these symbols reflect the cultural values of a community. Symbolic meaning can be examined through an anthropolinguistic perspective. According to Duranti (2023) three key topics in anthropolinguistic research are performance, indexicality, and participation. The concept of performance considers social actions not only in terms of spoken words but also in social practices involving movements, gestures, and non-verbal expressions. The concept of indexicality emphasizes how language reflects relationships between actions, contexts, and meanings, referring to specific words and social actions within cultural and social situations. The concept of participation highlights the importance of active engagement in

social and cultural practices for understanding language, cultural identity, and social relationships within a community. From a linguistic perspective, symbolic meaning can be observed in forms such as words, phrases, reduplication, blends, idiomatic expressions, and clauses. Additionally, symbols in rituals can be analyzed for their lexical and cultural meanings. The symbols used in the *ubo rampe* are widely recognized, but studies specifically discussing the *ubo rampe* in the *Grebeg Pasa* ceremony have not been thoroughly explored in research. Furthermore, the meaning of the symbols seen in the objects used in the *ubo rampe* during the Grebeg Pasa ceremony is closely related to the connection between humans and God, fellow being, nature, oneself. This is in line with what Djamaris (1993) stated, asserting that the way humans relate to cultural values in society is reflected in the nature of human cultural behavior. Djamaris also explained four categories of human cultural relationships: first, the relationship between humans and God, which is the most fundamental relationship due to human existence in the world. The relationship between humans and God is absolute. Second, the relationship between humans, which prioritizes harmonious living, even though in reality, negative aspects can still be encountered. Human relationships can also lead to problems. However, as humans, we need assistance from others. Third, the relationship between humans and nature, which shapes the environment and becomes the object of human ideas and thoughts. Nature can create something powerful that humans cannot oppose. On the other hand, there are cultural perspectives that view nature as something that must be conquered because humans are the strongest. However, there is also the idea of humans living in harmony with nature. Fourth, the relationship between humans and themselves, with desires they wish to achieve in order to attain peace in life. Humans have their own feelings, needs, and thoughts. Therefore, humans can behave according to their own thoughts and needs.

For this study, previous research references were reviewed to strengthen arguments and identify novel contributions. In addition, as a form of research for cultural significance and scientific contribution. One such study is *Makna Leksikal dalam Upacara Ngeracut sebagai Bagian dari Ritual Kematian Suku Tengger: Kajian Antropolinguistik* by Oktavia (2022). This research aimed to present lexical forms, describe lexical and cultural meanings, and explain the functions and social aspects of *ngeracut* lexicons. The *ngeracut* ceremony is a part of the Tengger tribe's death rituals. The study used a qualitative descriptive method, analyzing lexical data related to ritual terms and ceremonial objects, obtained through interviews about Tenggerese death traditions. The research was conducted in Tosari Village, Tosari District, Pasuruan Regency, using interview techniques and Spradley's research analysis method. The findings identified two categories of lexicons: ritual lexicons related to presentation methods and *ngeracut* lexicons, including *petra*, *prasamong isah*, *prastumpeng ireng*, *arena silir*, and *gedhang ayu*. Cultural meanings were linked to the community's belief in *ngeracut* as an ancestral tradition that continues to be preserved. The ritual serves multiple cultural functions, including economic benefits for locals and environmental conservation. Socially, it fosters cooperation and reinforces communal bonds, particularly in death rituals.

Another relevant study is *Pemakaian Leksikon dalam Tradisi Penjamasan Pusaka Sunan Kalijaga di Kabupaten Demak (Sebuah Kajian Antropolinguistik)* by Zulfa (2022) This study examined lexicons within the *penjamasan pusaka* (sacred heirloom cleansing) tradition of Sunan Kalijaga, which contains lexicons with profound meanings. The lexical meanings were only understood by a select group of speakers. The study aimed to uncover lexical and cultural meanings within this tradition, applying Duranti's anthropolinguistic theory. Data were gathered through interviews and literature review, with findings presented informally. The results revealed that lexicons in the *penjamasan pusaka* tradition symbolize prayers, hopes, and moral teachings. Additionally, these lexicons reflect relationships between humans and God, humans and each other, humans and nature, and individuals with themselves, demonstrating the cultural values of the Demak community.

The third study is *Tradisi Lisan Upacara Adat Saur Matua Suku Batak Toba: Tinjauan Antropolinguistik* by Monica (2020) The community that uses umpasa (traditional Batak rhymed expressions) in traditional ceremonies, particularly in the *Saur Matua* ritual, does so as an effort to preserve their love for tradition and local culture. This study employed a qualitative descriptive approach in addition to being a field study. The data used in the study consisted of *umpasa* from the *Saur Matua* ceremony, collected from three informants. These three informants were native members of the Batak Toba ethnic group. Data collection techniques included interviews, recordings, observation, and note-taking. The data analysis followed several stages: data reduction, data presentation, and concluding findings.

Based on the aforementioned background, this study aims to examine the symbolic meaning of *ubo rampe* (ceremonial offerings) in the *Grebeg Pasa* Ceremony of the Kasunanan Surakarta Hadiningrat Palace using Duranti's anthropolinguistic approach. So far, no research has specifically analyzed the symbolic meanings of *ubo rampe* in *Grebeg Pasa*. This study will explore three key research questions: (1) What is the lexical meaning in the *Grebeg Pasa* Ceremony of the Kasunanan Surakarta Hadiningrat Palace; (2) What is the cultural meaning in the *Grebeg Pasa* Ceremony of the Kasunanan Surakarta Hadiningrat Palace; (3) How do human cultural relationships manifest in the *Grebeg Pasa* Ceremony of the Kasunanan Surakarta Hadiningrat Palace.

## METHODS

This study uses a descriptive qualitative method with a symbolic-interpretative approach because it serves to explore the deeper meaning and symbols embedded in culture. In line with this, the field of anthropology utilizes symbols that play a crucial role in its study as a form of communication of cultural values. The symbolic-interpretative approach focuses on understanding how individuals or groups assign meaning to symbols in their everyday lives. In relation to culture, these symbols are used not merely as physical representations but also as reflections of social structures, values, and belief systems. Research employing the descriptive qualitative method with a symbolic-interpretative approach can represent cultural symbols to understand how society constructs reality through its signs

and symbols. According to Sugiyono (2010), qualitative descriptive research is based on post-positivist philosophy, used to study natural objects where the researcher acts as the key instrument. Data collection techniques are conducted through triangulation (combining multiple sources), with data analysis being inductive and qualitative, focusing more on meaning and generalization. This study analyzes natural objects, specifically materials used in ritual ceremonies. Direct observations were conducted, where the researcher documented the names of *ubo rampe* used in the ceremony and confirmed this information with sources from the *abdi dalem* (palace servants) of the Kasunanan Surakarta Hadiningrat Palace. Subsequently, an analysis was carried out to determine the meanings behind the names and usage of *ubo rampe*.

Data collection techniques involved observation. According to Black and Champion (1999), observation entails watching and listening to someone's behavior over time without manipulation or control while recording findings that qualify for interpretative analysis. Data sources were obtained by first watching videos of *Grebeg Pasa* to gain an initial understanding of the ritual process, followed by direct observation during the event to witness the actual ceremony. Additionally, interviews were conducted with *abdi dalem* to verify and deepen data analysis.

For data analysis, the study used content analysis techniques, classifying data before presenting conclusions. According to Sugiyono (2010), qualitative research involves in-depth analysis, where data is constructed into new knowledge, hypotheses, or theories. The collected data were classified based on word and phrase types. To determine lexical meanings, the Javanese Language Dictionary (*Bausastra Jawa*) was used, while cultural meanings were derived from information provided by informants.

## RESULT AND DISCUSSION

Based on observations during the *Grebeg Pasa* Ceremony at the Kasunanan Surakarta Hadiningrat Palace and interviews with court attendants as sources, the following data were obtained:

**Table 1.** The list of *ubo rampe* found

No	Term	Literal Meaning	Symbolic Meaning	Function
1	<i>robjong</i>	beads are made for attire that is left to hang down	the desire to achieve a goal requires support	trust
2	<i>serutan tebu</i>	small pieces of plants with segmented stems	a form of blessing and usefulness	economy and environment
3	<i>kacang gleyor</i>	<i>lanjaran</i> peanuts	longevity	trust
4	<i>godhong gedhang</i>	leaves from a banana tree	the foundation of ritual practice is good intention	culture
5	<i>lombok</i>	a plant with spicy fruits	vitality	culture
6	<i>terong</i>	a shrub plant	gratitude and nobility	economy and culture
7	<i>telur</i>	an object	parents and	environment and

		containing living substances produced by poultry	gratitude	belief
8	<i>wortel</i>	a vegetable plant with substances rich in benefits	fertility and patience	environment
9	<i>entho-entho</i>	a food made from white glutinous rice flour	steadfastness and desire	culture
10	<i>rengginang</i>	a flat cake made from rice	resilience and strength	culture
11	<i>Sego gurih</i>	rice cooked with specific spices	hospitality	culture
12	<i>wajik</i>	a food made from glutinous rice and sugar	Fostering relationship	culture
13	<i>gunungan estri</i>	A cone-shaped object made from processed ingredient associated with food	women	culture
14	<i>gunungan jaler</i>	a cone-shaped object made from raw ingredients associated with food	men	culture
15	<i>ondhe-ondhe</i>	a food made from glutinous rice flour shaped into small balls	jewelry	economy
16	<i>kampuh</i>	<i>dodot</i>	etiquette	culture
17	<i>bendera merah putih</i>	a fabric with two colors	Indonesia	culture
18	<i>sindur merah putih</i>	pink fabric with white edges	purity and spirit	culture
19	<i>sekar</i>	flower	scared woman	Culture
20	<i>tuntut</i>	banana tree flower	core cultural values	culture
21	<i>endhog amal</i>	fermented duck egg	good deeds	culture
22	<i>biskuwit</i>	dry bread	cultural adaptation	culture

Table 1 shows the lexicon in the *ubo rampe* of the Grebeg Pasa Ceremony at the Kasunanan Surakarta Hadiningrat Palace includes lexicons in the form of root words, phrases, affixed words, and reduplicated words. Each lexicon carries both a lexical meaning and a cultural meaning, deeply rooted in tradition. Below is an explanation of the data found:

### **Robyong**

The *gunungan* used in the Grebeg Pasa Ceremony at the Kasunanan Surakarta Hadiningrat Palace is arranged to resemble the shape of a *robbyong*. The *tumpeng* in the shape of *robbyong* is typically

used in ceremonies that are joyful or celebratory. According to the Javanese Dictionary (Bausastra Jawa, 2011) *robbyong* refers to decorations such as *alen-alen* (e.g., *gombyok beling*), which are arranged in a circular fashion with small rings or bracelets (which can be made from glass beads, etc.), intended to be used as attire that is arranged to hang down.

The lexicon *robbyong* in this *gunungan* symbolizes the desire to achieve a goal, which requires support. This support is manifested in the form of plants and vegetation used in the ceremony. It conveys the symbol that, as humans, we must show respect for the plants and vegetation provided by the Almighty through Mother Earth. This meaning serves as a piece of advice, reminding humans to cultivate the land with plants and to adopt sustainable principles, as a way to preserve nature wisely.

Functionally, this lexicon falls under the category of belief. This is evident in the way humans trust that what has been granted by God can be passed down to future generations. This belief is reflected in the effort to preserve by cultivating plants so that they can be used sustainably.

### ***Serutan Tebu***

The lexicon *serutan* comes from the word *serut* that has undergone affixation with the suffix *-an*. The meaning of *serutan* refers to a result of the process of shaving or scraping. Table 2 shows the affixation table for the word *serutan*:

**Table 2.** Table for the word *serutan*

The formation of the lexicon		Changes
<i>Serut</i>	+ suffix (-an)	<i>serutan</i>

In the context of the Grebeg Pasa Ceremony at the Kasunanan Surakarta Hadiningrat Palace, the *gunungan* is associated with the lexicon *tebu* to indicate that the *gunungan* contains materials such as *serutan tebu* (sugarcane shavings). Literally, according to Bausastra Jawa (2011) *serut* refers to a tree, specifically a large tree with small leaves. Meanwhile, *tebu* is an important plant with segmented stems that are green in color. Its leaves are long and slender, with a distinct vein pattern and thickness. The segments of the sugarcane stem vary and are separated by nodes that appear as rings or circles along the stem.

The main benefit of sugarcane is its ability to produce sugar, which is used in various fields, particularly for food and beverage processing. The nutrients in sugarcane include protein, calcium, and other essential components. Culturally, the symbol of sugarcane shavings represents blessings, as sugarcane is a product of agriculture that is currently considered a blessing from the Almighty to be used in traditional ceremonial processes. In line with this, considering the importance of sugarcane for life, it serves as a reminder to keep the values of tradition alive, as they contain cultural symbolism. Furthermore, the shavings of the sugarcane symbolize the continuity of life and the abundance of

nature's produce, as seen in the numerous fibers and branches formed when the sugarcane is shaved.

The function of using *serutan tebu* in this *ubo rampe* is related to both economic and environmental aspects. This is because *serutan tebu* can be processed into consumable products that help enhance the local economy. In addition, *serutan tebu* serves as a symbol of sustainability, indicating that the environment must be continuously preserved—one way being through the replanting of sugarcane.

### ***Kacang gleyor***

*Kacang gleyor* is another name for *kacang panjang* (long beans). The use of *kacang gleyor* in the *gunungan jaler* serves as a material to cover the body of the *gunungan*, similar to other agricultural products such as eggplant, chili, and carrots. Literally, according to Bausastra Jawa (2011), *kacang gleyor* refers to *kacang lanjaran* (long beans). This bean is long, green in color, and tapers at the ends, with a length of about 20-30 cm. *Kacang gleyor* is a type of vegetable rich in dietary fiber, beneficial for digestion.

Culturally, the lexicon *kacang gleyor* is used as a symbol of longevity. It is employed as a reminder for the people to pray for the king's long life so that he may lead the kingdom with dignity and wisdom. Furthermore, symbolically, *kacang gleyor* represents the hope that people will have long lives and use that time for beneficial purposes. The green color of *kacang gleyor* symbolizes balance and harmony in life, as green is a color commonly found in nature, often associated with fertile and fresh leaves.

The function of *kacang gleyor* in this *ubo rampe* lies in the realm of belief. The community holds the conviction that the symbolism of *kacang gleyor* represents a wish for the king's longevity, enabling him to lead the kingdom. Therefore, *kacang gleyor* is not merely a symbol, but also a reminder of the people's hopes entrusted to their ruler.

### ***Godhong pisang***

*Godhong pisang* is another name for *daun pisang* (banana leaf). The use of banana leaves in the *gunungan* serves as a base. According to Bausastra Jawa (2011), *godhong* refers to the part of a tree that is a green leaf with a stalk (used for breathing and processing the tree's nutrients). Meanwhile, *pisang* refers to the banana tree. The banana leaf is long and wide, with pointed tips. Typically, the leaf is dark green, smooth, and slightly shiny.

In the community, banana leaves are not only used as a base but also to wrap food, which underscores their importance in daily life. Culturally, the use of the lexicon *daun pisang* in this traditional ceremony symbolizes having good intentions as the foundation of ritual execution. It suggests that before performing a ritual or undertaking an activity, one should ensure a solid and proper base, so that God will bless the event with smoothness and success in its performance.

The function of *godhong pisang* in this *ubo rampe* is rooted in cultural significance. For the Javanese community, any intention founded upon sincere goodwill and aligned with cultural beliefs is



thought to manifest as planned. This cultural value is deeply ingrained, and the presence of *godhong pisang* serves as a symbolic reminder of that collective conviction.

### **Lombok**

*Lombok* in Javanese refers to *cabai* (chili) in Indonesian. According to the Indonesian Dictionary (KBBI), *cabai* is a shrub plant whose fruit is long and pointed, turning red-brown or dark green when ripe, containing many seeds that have a spicy taste. Meanwhile, in Bausastra Jawa (2011), *lombok* is described as a plant with spicy fruit typically used to make sambal (a type of chili-based sauce or condiment). The type of chili used in the *gunungan* is red chili.

Culturally, the use of the red chili lexicon in this context symbolizes that in life, a person should have a vibrant and fiery spirit, like the red color of the chili. Additionally, the spiciness experienced when consuming chili signifies a person's courage in facing challenges. In this context, it represents the courage to endure the trial of fasting for 30 days.

The function of *lombok* in this ubo rampe represents a form of cultural expression. This is signified by the red color of the *lombok*, which symbolizes human character. Such cultural meaning is deeply embedded, and the *ubo rampe* serves as a reminder of the cultural values associated with human nature.

### **Terong**

The word *terong* in the Kamus Besar Bahasa Indonesia (2021) refers to *terung*, which is a shrub with fuzzy stems and leaves, blue flowers, and fruits that vary in size and color. It is used as a vegetable or eaten raw. In the *gunungan*, the *terong* is placed to cover the body of the *gunungan*.

Culturally, the use of the lexicon *terong* in this context symbolizes gratitude to God Almighty for the abundance of blessings, such as the plentiful harvests, including the eggplant. Aside from being a symbol of abundance, eggplant is also a plant that contains vitamins beneficial for the body. The purple color of the eggplant is symbolized as nobility, representing the royal palace's power and authority.

The function of using *terong* in this ubo rampe reflects both economic and cultural dimensions. This is embodied in the symbolism of the purple-colored *terong*, representing nobility and a high economic status. In parallel, *terong* also signifies a cultural expression of the community's agricultural abundance.

### **Telur**

In the Kamus Besar Bahasa Indonesia (2021), *telur* refers to an object with a shell that contains living substances, specifically the potential offspring produced by poultry. In the *gunungan*, the egg is placed at the top of the structure, secured with a stick (*lidi*). The egg symbolizes the presence of both father and mother. The symbolic meaning of the egg is marked by its white and red color. The symbolism of the egg signifies the potential for offspring, representing the divine will of God Almighty in granting life. This meaning is derived from the egg's shell, which protects and nurtures life.

The function of *telur* in this *ubo rampe* embodies both environmental and spiritual belief dimensions. It symbolizes continuity within the natural environment. In parallel, it reflects a deeply held conviction that children are the result of parents' prayers humbly offered to God.

### **Wortel**

According to Bausastra Jawa (2011), *wortel* refers to a vegetable plant with fleshy, yellow-orange roots that contain a lot of sugar. Meanwhile, in the KBBI (Indonesian Dictionary), *wortel* is described as a plant with a fleshy taproot, yellow-orange in color, rich in sugars, vitamins, and minerals. In the *gunungan*, the placement of the *wortel* is similar to that of the *terong*, serving to cover the body of the *gunungan*.

The symbolic meaning of the *wortel* is fertility and patience. The shape of the *wortel* is similar to male reproductive organs, and as such, it is placed in the *gunungan jaler* (male *gunungan*) to symbolize the fertility of the earth, which produces plants that sustain life. Additionally, the symbolic meaning of the *wortel* reflects the process of planting, which requires discipline until it bears abundant fruit, embodying the patience that is reflected in human nature.

The function of *wortel* in this *ubo rampe* serves as a symbol of the environment. This is because *wortel* embodies values of sustainability. Accordingly, the community is reminded of the importance of cultivating the land and growing carrots as a legacy for future generations.

### **Entho-enth**

The placement of *enth*-*enth* in its use within the *gunungan* is to surround the egg being used. *Enth*-*enth* is made from white glutinous rice flour mixed with anchovies, shaped into round forms about the size of a chicken egg, and cooked by frying. The cultural symbolic meaning of the *enth*-*enth* lexicon lies in its round and hard texture, representing determination and strong will. This is because, without such firmness, what is desired and expected will easily disappear.

The function of *enth*-*enth* in this *ubo rampe* lies in its cultural significance. This is because the symbolism of *enth*-*enth* represents a community characterized by steadfastness. Therefore, its cultural function reflects the resilient character inherent within the society.

### **Rengginang**

The *rengginang* material is used on the body of the *gunungan estri*. *Rengginang* is shaped into long slabs, approximately the size of a plate, and arranged in a circular formation resembling an umbrella. These long slabs are inserted in a manner similar to a *dandang* (a traditional steamer). The symbolic meaning of *rengginang* represents resilience and strength in facing future challenges and obstacles that arise due to changing times. Additionally, the symbolic meaning of *rengginang* reflects the values of simplicity and purity in Javanese society.

The function of *rengginang* in this *ubo rampe* is rooted in cultural meaning. This is due to its symbolism as a representation of communal values. Thus, its cultural function reflects the principles that exist and evolve within the society.

### ***Sego gurih***

*Sego gurih* refers to rice cooked with specific seasonings, giving it a savory taste, and is a distinctive feature in certain ritual ceremonies. In the *gunungan*, *sego gurih* is placed inside the *gunungan estri*. The cultural meaning conveyed symbolically represents the openness and hospitality of the *keraton*, which reflects an essential attitude of Javanese society. The *keraton* maintains an open attitude, welcoming guests from both within and outside the kingdom. In receiving guests, the *keraton* demonstrates warmth and hospitality, symbolized by the savory taste of the rice. Additionally, *sego gurih* contains a variety of side dishes, symbolizing the diversity within society. This diversity reflects a community that, despite its differences, can unite, cooperate, and work together harmoniously.

The function of *sego gurih* in this *ubo rampe* lies in its cultural significance. It symbolizes the attitudes upheld within the community. Consequently, its cultural function reflects the collective dispositions and behavioral values embraced by society.

### ***Wajik***

According to Bausastra Jawa (2011), *wajik* is a type of food made from glutinous rice and sugar. It is prepared by mixing glutinous rice with palm sugar, resulting in a sweet and savory taste. *Wajik* is one of the essential components in the *gunungan*. Before pounding *wajik*, an offering (*sesaji*) is prepared, consisting of *nasi golong*, *pecel pitik*, *jangan menir*, *nasi asahan*, traditional market snacks (*jajanan pasar*), *jenang merah putih*, *bunga setaman*, *bunga boreh*, *sisir suri*, a mirror (*kaca*), *lisah sundul langit*, and *kain letrek*.

The *wajik* is placed inside a bulusan, then sprinkled with *bunga setaman* water and topped with *bunga boreh*. Once wrapped, the offering is gathered for a communal feast (*kenduri*) and blessed by *Abdi Dalem Suradinata*. After the *kenduri*, a ritual known as *kothokan lesung* is performed. Following this, the preparation of materials for the *gunungan* begins. Before working, those responsible for assembling the *gunungan* must purify themselves through a cleansing bath (*mandi keramas*).

Culturally, the sticky texture of *wajik* symbolizes strong bonds and togetherness. By using *wajik* in the ceremonial offerings, the *keraton* expresses its intention to foster close relationships and strengthen ties with the people outside the palace.

The function of *wajik* in this *ubo rampe* is rooted in cultural expression. It symbolizes the attitude of the royal court toward the people. Therefore, its cultural function also reflects the values and gestures demonstrated by the *keraton* in relation to the community.

### ***Gunungan estri***

The lexicon *gunungan* originates from the word *gunung* (mountain), which undergoes affixation with the suffix *-an*. According to Bausastra Jawa (2011), *gunungan* means *tetironing gunung awujud tumpeng gedhe* (the peak of a mountain in the form of a large *tumpeng*). The following table 3 contains the affixation process of the word *gunungan*:

**Table 3.** Table for the word *gunungan*

The formation of the lexicon		Changes
<i>Gunung</i>	+ suffix (-an)	<i>gunungan</i>

Meanwhile, according to Bausastra Jawa (2011), *estri* means *bojo (wadon)* (female partner or wife). In the context of the *Grebeg Pasa* ceremony at the *Keraton Kasunanan Surakarta Hadiningrat*, the *gunungan* is given the lexicon *jaler* to indicate that it represents a man, while the *gunungan* with the additional word *estri* signifies that it represents a woman.

The lexical meaning of *gunungan estri* refers to a *gunungan* that is shorter than the other *gunungan*, with a less pointed shape, resembling an open umbrella. It is depicted as belonging to a woman or, in Hinduism, symbolizing *Yoni*. The cultural meaning reflected in *gunungan estri* is that a woman must be a leader for her children and be responsible for shaping their character.

When the soldiers lift the *gunungan*, they use bamboo poles called *giwangan*, which requires strong teamwork. The cultural meaning conveyed by *gunungan estri* being carried with *giwangan* symbolizes the spirit of *gotong royong* (mutual cooperation), a defining characteristic of Indonesian culture. Besides *gotong royong*, lifting the *gunungan estri* also requires harmony and unity among the participants.

The function of *gunungan estri* in this *ubo rampe* is rooted in cultural representation. It symbolizes the role of a wife within the household. Accordingly, its cultural function also reflects the broader role of women as mothers and wives in their everyday lives.

### ***Gunungan jaler***

The lexicon *gunungan* has been explained above, derived from the root word *gunung* (mountain) with the suffix *-an* through affixation. According to Bausastra Jawa (2011), *jaler* means *lanang* (male/man). The *gunungan jaler* takes the form of a *lingga*—a tall, pointed, conical structure—with a coconut sugar flag (*gula kelapa*) placed at its peak.

Culturally, the *gunungan jaler* is carried ahead of the *gunungan estri*, symbolizing that a man (*jaler*) has the responsibility to provide for his family, act as the head of the household, and serve as an *imam* (spiritual leader). In Hinduism, the *lingga* is a symbol of masculinity, representing fertility and the planting of seeds to sustain future generations. Additionally, it serves as a symbolic representation of virility and strength.

The soldiers carrying the *gunungan jaler* use bamboo poles, which hold the same cultural meaning as in the *gunungan estri*. The *gunungan jaler* is made primarily of raw vegetables, symbolizing that men must work hard to earn a living and bear responsibility for their families as providers and leaders.

The function of *gunungan jaler* in this *ubo rampe* lies in its cultural significance. It symbolizes the role of a husband within the household. Therefore, its cultural function also reflects the responsibilities and position of men as husbands and fathers in their daily lives.

### ***Ondhe-ondhe***

The traditional cake *ondhe-ondhe* is made from glutinous rice flour dough, shaped into small balls, coated with sesame seeds, and then deep-fried until cooked. According to Bausastra Jawa (2011), *ondhe-ondhe* is defined as *arane panganan digawe saka glepung ketan utawa gandum diglindhingi diwenengi wijen* (a type of food made from glutinous rice flour or wheat, shaped into balls, and coated with sesame seeds). *Ondhe-ondhe* has a sweet and savory taste and is generally chewy in texture. However, in the *gunungan*, *ondhe-ondhe* has a slightly harder texture as it is strung together like a necklace to encircle the *gunungan estri*. Culturally, the symbolic meaning of the *ondhe-ondhe* lexicon represents jewelry worn by women to enhance their beauty and grace. The use of *ondhe-ondhe* in this context highlights the feminine qualities of a woman, emphasizing elegance and refinement.

The function of *ondhe-ondhe* in this *ubo rampe* pertains to the economic aspect. This is due to its symbolism as a representation of luxurious jewelry. Consequently, its economic function reflects the notion of an item possessing significant value.

### ***Kampuh***

Literally, in Bausastra Jawa (2011), *kampuh* refers to *dodot*. However, according to the *Kamus Besar Bahasa Indonesia* (2021), *dodot* is traditional Javanese clothing made from batik fabric or a wide, long *cindai*, typically worn during formal ceremonies (such as by brides, etc.).

In the context of the *Grebeg Pasa* ceremony at the *Keraton Kasunanan Surakarta Hadiningrat*, the lexicon *kampuh* refers to the stitching technique used in the creation of garments. In line with this, *kampuh* is a technique of arrangement using *benang lawe* (cotton thread) in the *gunungan*. *Benang lawe* is commonly used in the textile industry due to its durability and strength.

Culturally, the symbolic meaning of *kampuh* with the use of *benang lawe* is intended to encourage the community to uphold proper manners and conduct. It reminds individuals to recognize the boundaries between good actions and shameful deeds. This carries a message that in societal life, there must be a code of ethics, which is crucial as part of the culture of politeness, reflecting Indonesian society's values.

The function of *kampuh* in this *ubo rampe* lies in its cultural significance. It symbolizes the courteous nature of the community. Thus, its cultural function also reflects the refined and respectful character inherent in the society.

### ***Bendera merah putih***

The number of *bendera merah putih* (red and white flags) used is nine. Lexically, the *bendera merah putih* in the context of the *Grebeg Pasa* traditional ceremony refers to small flags measuring 22 x 14 cm, which are planted on the *gunungan*. The symbolic meaning of the use of the *bendera merah putih* lexicon is that the *Keraton Surakarta* is part of the Republic of Indonesia. Additionally, the *Keraton Surakarta* played a role in the past in driving out colonial invaders.

Culturally, the meaning of having nine *bendera merah putih* reflects perfection and

completeness. The message conveyed is a reminder that humans, as creations of God, are perfect beings, meant to foster empathy and care for others.

The function of the *bendera merah putih* in this *ubo rampe* is rooted in cultural significance. It symbolizes the caring and compassionate nature of the community. Therefore, its cultural function also reflects the values of empathy and social concern embedded within the society.

### ***Sindur Merah Putih***

Literally, in Bausastra Jawa (2011), *sindur* refers to *lawon abang enom pinggire putih* (a pink cloth with white edges). In this context, *sindur* is a traditional cloth used with a specific pattern, colored in red and white. The distinctiveness of *sindur* lies in its use in certain traditional or ceremonial contexts. The use of the white color in *sindur* symbolizes purity and sincerity. The period of fasting for 30 days is a time for individuals to purify themselves, clear their minds, and replace it with genuine sincerity in their actions. On the other hand, the red color represents passion and energy. It is hoped that after observing the fast for 30 days, individuals will be filled with renewed vitality and enthusiasm to live their lives. The *sindur* in red and white symbolizes the collaboration between the soul and the body, maintaining a harmonious balance.

The function of the *sindur merah putih* in this *ubo rampe* lies in its cultural significance. It symbolizes the spirited and resilient nature of the community. Accordingly, its cultural function reflects the collective enthusiasm and determination that characterize the society.

### ***Sekar***

In Javanese, the lexicon for flower is *sekar*. The use of flowers in the *gunungan estri* is symbolic. According to Kamus Besar Bahasa Indonesia (2021), the lexicon *bunga* refers to the part of a plant that will become fruit, typically beautiful in color and fragrant in scent. Culturally, the symbolism of *sekar* refers to a woman who is pure and fragrant. The purity symbolized here carries a message for women to maintain their chastity and integrity in the midst of society. Meanwhile, the fragrance represents the good name of a woman, ensuring that she remains well-regarded and remembered by the community. Additionally, a woman who later becomes a wife is expected to uphold the reputation of her family.

The function of *sekar* in this *ubo rampe* is grounded in cultural significance. It symbolizes the purity traditionally attributed to women. Therefore, its cultural function also reflects the virtuous qualities associated with femininity in the societal context.

### ***Tuntut***

The lexicon *tuntut* in Bausastra Jawa (2011) refers to *kembang gedhang saanthoke (tutupe)* (the banana flower along with its heart or covering). In Indonesian, the lexicon *tuntut* means the banana heart. Literally, the banana heart is a part of the banana plant located at the top, resembling the shape of a human heart. The outer layer of the banana heart has a rough texture, and its color tends to be reddish.

Culturally, the symbolism of *tuntut* relates to the heart, an important and central organ. The cultural values embedded in the *Grebeg Pasa* tradition are significant because they reflect the cultural identity of the Javanese people.

The function of *tuntut* in this *ubo rampe* is rooted in cultural significance. It symbolizes the identity of the community. As such, its cultural function also reflects the collective identity of the people, particularly within the Javanese context.

### ***Endhog kamal***

The lexicon phrase *endhog amal* comes from the word *endhog*, which means egg, and *kamal*, which is a synonymous form of the word *amal* (charity). Literally, *endhog kamal* refers to salted eggs made from duck eggs soaked in a salt solution, a process known as salting. This process serves to extend the eggs' shelf life and gives them a taste and texture that differ from regular eggs.

Culturally, the symbolism of the lexicon *endhog kamal* is that it encourages people to always perform good deeds in every aspect of life. Additionally, it suggests that through their acts of kindness, individuals can be beneficial to others.

The function of *endhog amal* in this *ubo rampe* is grounded in cultural significance. It symbolizes the community's virtue of benevolence and charitable giving. Accordingly, its cultural function reflects the altruistic nature that characterizes the society.

### ***Biskuwit***

The lexicon *biskuwit* literally, according to Bausastra Jawa (2011), refers to *arane roti* (a type of bread) and pertains to dry, lighter bread compared to cakes. The taste of *biskuwit* tends to be either sweet or savory. It is made from ingredients such as sugar, flour, butter, and others.

The use of *biskuwit* in the *gunungan* appears in the *gunungan estri*, which contains processed food ingredients. Culturally, the symbolism of the *biskuwit* lexicon refers to something modern and not part of traditional customs. During the *Grebeg Pasa* ceremony, *biskuwit* is combined with other traditional foods. This fusion indicates that traditional culture can collaborate with modernity without being eroded by changes in time. Researchers observe that the message being conveyed is that traditional culture can adapt to the ever-evolving civilization of the modern age.

The function of *biskuwit* in this *ubo rampe* lies in its cultural significance. It symbolizes the collaboration of traditions, highlighting how cultural practices can harmoniously adapt to the evolving times. Thus, its cultural function reflects the dynamic nature of tradition in embracing modernity.

### **The Implications of Using Terms with Symbolic Meanings**

In the *ubo rampe* of the *Grebeg Pasa* ceremony at the *Keraton Kasunanan Surakarta Hadiningrat*, cultural meanings are also found. According to Edwar Djamaris (1993), there are four categories of human relationships in culture. The explanation regarding this is as follows:

### **The Value of the Relationship Between Humans and God**

This value emphasizes the importance of religiosity. It is reflected in the relationship between

humans and the divine. Society believes that anything related to spirituality is mirrored in their faith. This character influences the way one makes decisions in life. In relation to the connection between humans and God in the *ubo rampe* of the *Grebeg Pasa* ceremony at the *Keraton Kasunanan Surakarta Hadiningrat*, this is represented through items such as *robbyong*, *wajik*, eggs, *godhong gedang*, sugarcane shavings, and the red and white flag. These signify that as humans, we must be grateful for the wisdom and blessings bestowed by God Almighty. Additionally, as humans, we should rely on and have good intentions, surrendering them to the Almighty, for every life is never apart from His intervention.

### **The Value of the Relationship Between Humans and Other Humans**

Washadi (2004) illustrates Djamaris's theory by stating that obedience, friendliness, justice, humility, wisdom, and patriotism constitute cultural values that reflect the relationship between human beings. In life, humans inevitably have relationships with others. This can occur in a small scope, such as within a family, or in a broader scope, such as in society. The relationships formed reflect the social structure that exists in life. In relation to human relationships in the *ubo rampe* of the *Grebeg Pasa* ceremony at the *Keraton Kasunanan Surakarta Hadiningrat*, the use of lexicons such as *wajik*, *endhog amal*, *tuntut*, and *biskuwit* is evident. On a profound cultural level, *wajik* profoundly signifies the intimate bond between the *keraton* and its populace outside the palace walls; *endhog amal* encapsulates the essence of humanity serving fellow beings; *tuntut* compellingly symbolizes the imperative for individuals to steadfastly uphold their cultural identity; and biscuits denote the open-mindedness inherent in a tradition. All these interpretations are intrinsically linked, advocating for human beings to adopt an amiable disposition and embrace everyone with benevolence. Within this framework, the *keraton* stands as a monarchy assiduously preserving the camaraderie between itself and the broader community, particularly through rituals that embody the philosophical tents guiding human behavior within Javanese tradition.

### **The Value of the Relationship Between Humans and the Surrounding Environment**

Febrianti (2023) also discusses Djamaris' theory, stating that the relationship between humans and their surrounding environment is an integrated unity, where each is interconnected and influences one another. Relationships in life are not only between humans and their creator or between humans and each other. Humans also have relationships with the environment that they use to sustain their lives. Humans coexist with nature because many food sources are derived from it to meet their needs. Regarding the relationship between humans and the surrounding environment in the *ubo rampe* of the *Grebeg Pasa* ceremony at the *Keraton Kasunanan Surakarta Hadiningrat*, the use of agricultural products such as eggplant, chili, carrots, and *kacang gleyor* (groundnuts) reflects the hard work and patience of humans in cultivating the land so that the earth may provide its produce to sustain human life.

### **The Value of Humans With Themselves**



Febrianti (2023) further adds, in relation to Djamaris' theory, that responsibility is a fundamental cultural value in the relationship between individuals and themselves. A person who has a good relationship with themselves will understand how to treat themselves well. This aligns with the morals and ethics demonstrated through social behavior. This character is believed to be a principle that is applied and carried out because it contains truth. In relation to the relationship between humans and themselves in the *ubo rampe* of the *Grebeg Pasa* ceremony at the *Keraton Kasunanan Surakarta Hadiningrat*, the *gunungan jaler*, *gunungan estri*, *entho-entho*, *rengginang*, *sego gurih*, *kampusuh*, *sindur merah putih*, and *sekar* symbolize the self. These represent human traits and attitudes in action, embodying one's identity and their usefulness to society. The *gunungan jaler* and *gunungan estri* serve as reminders that one must take care of and treat oneself well, as within oneself are many gifts from the Almighty.

## CONCLUSIONS

The study of culture, particularly linguistic anthropology, can reveal the culture of a society based on the use of language, as seen in the *Grebeg Pasa* ritual ceremony held by the *Keraton Kasunanan Surakarta Hadiningrat*. Culture is reflected in the use of lexicons within the *ubo rampe* of this traditional ceremony. The symbolism created, aside from the lexical meanings of each lexicon in the *ubo rampe*, also includes the cultural meanings conveyed. Each item used in the *ubo rampe* carries its own meaning and message, reflecting the culture and behavior of the society, particularly around the *Keraton Surakarta*. In the *Grebeg Pasa* traditional ceremony, 22 data component were found and subsequently analyzed for their symbolic meanings. The key symbols of *ubo rampe* in the *Grebeg Pasa* tradition are the *Gunungan Jaler* and *Gunungan Estri*, where both reflect the male and female figures playing their roles in life. In addition to revealing these symbolic meanings, the analysis also unveils the significance of each *ubo rampe*, which reflects the relationships humans have in a cultural context—namely, the relationship between humans and God, humans with other humans, humans with the surrounding environment, and humans with themselves. The symbolism of the *Gunungan Jaler* and *Gunungan Estri* reflects the relationship between humans and themselves, which represents the characteristics of action and the possession of one's true identity.

This study is expected to serve as a reference for future research, particularly those aiming to revive the cultural meanings that have begun to fade, in order to uncover hidden messages such as those found in the *Grebeg Pasa* tradition. Additionally, this research is anticipated to contribute to the body of knowledge, particularly in the development of theory within the study of symbolism in ritual culture, as it offers a sharper understanding of *ubo rampe* as offerings in the *Grebeg Pasa* ceremony, which holds cultural, belief, and social values. Furthermore, the study presented in this research not only focuses on the field of linguistic anthropology but also enriches the study of symbolism, thereby enhancing knowledge aimed at preserving the traditions and culture of the Javanese community.

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