

# DRAUPADI DEWI EARTH AND FERTILITY SOCIETY FOR FARMERS<sup>1</sup>

By:  
Kasidi Hadiprayitno

This thinking is based on the customs environment rites until the rice is still known about the agrarian communities in Indonesia, especially in rural areas, for example, in Java, Sunda, Bali, and others. Rite of rice is one of the ceremonies or harvest rice is known as *Mboyong* Dewi Sri 'bring Dewi Sri from the fields to the house'. Dewi Sri is believed to be the goddess of fortune and welfare of the farmers, so that in time brought home by a certain ceremony called the rite *wiwit* 'starters'. It means that there is the beginning of a new life that the rice planting season. Farmers in the countryside still held the ceremony of rice as an important thing. Usually followed by a whole village feast to celebrate the harvest is abundant, it is referred to as a clean event village, hamlet *meriti* 'beautify the village.' *Majemukan*, apostleship, *dekahan gedhen*, and so on. At the harvest festival society has always celebrated with a variety of art that comes from the potential of the area of residence. Traditional performances was never missed, the most favorite is the art of puppet show and dancing prototype. The play is performed is Sri Mulih or Makukuhan. Based on observations and studies conducted during turns Goddess Draupadi also has qualities such as Dewi Sri or Goddess Poh Aci in Sunda (Kasidi, 2015).

## A. The concept of the Earth Goddess Draupadi

Hindu culture as a culture that countless old culture are known to have so much influence the lives of Indonesian culture, especially in Javanese culture. Genealogically it has been described and recorded as such by Pegeaud (1967: 130-145), covering religion and ethics, history and mythology, *metrum* systems, and knowledge, art, humanism, law, folklore, customs and potpourri. Matters is relating to the history and mythology with the concept of Earth Goddess Draupadi is included in the section, namely agriculture mite fertility rice plant, so its presence can be equated with the goddess of rice. Dewi specifically in this case usually called Dewi Sri is coupled with her younge brother named Sedana (Pigeaud, 1967: 154-156).

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Ganesan (1981: 191-196), explains that Draupadi can be aligned both its role and function in Javanese culture as well as the role of Sita in the Ramayana, both are referred to as *pativrata* 'main female fidelity to her husband'. Are not both of them with all my heart and body and soul devoted to the husband, although in the end have to pay for the expensive, which forced the victim of his loyalty it self. Sinta split with her husband because of Dasamuka king of Lanka deeds, which actually got a rejection of Rama and common people Ayogya, while Draupadi tremendous suffering for the brutality of the story of the Pandavas Dushasana in the dice game '*main dadu*'. Both accompany her husband to live faithfully and suffer in the jungle.

Sinta at the end of the story should be split to give up his life with Rama then into the earth becomes part of the soil fertility. Draupadi who swear forever not use except by blood Dushasana bun. Bima the hero is able to deliver Draupadi out of inanities, in the war to destroy Dushasana with *Pancanaka* nails sticking into his chest and drank his blood. The rest of this Dushasana blood can cleanse the stain treatment on Draupadi. When Draupadi wash in the Gangga river with blood, then it merges with the river water and the blood flow through the whole farm on the right and left of the river environment, so that seeped through the earth, thus becoming fertile agricultural lands successes to the self-cleaning Draupadi. Based on a story that can be drawn relationship between the in presence of Dewi Sinta, Dewi Drupadi in the Ramayana with in the Mahabharata, both identified by the presence of soil fertility goddess or Dewi Sri is the goddess of rice. That is why the concept of alignment can be make as the basis for further analyzes about the existence of Draupadi as a goddess of the earth. Of course, proven through various played related to the role of Draupadi and her journey for assisting her husband in order to meet the call of the soul as *pativrata*.

## **B. Rite Rice and Draupadi**

Rite rice is a ceremony that is commonly done by farmers before the rice harvest in the fields, in the Java language called *wiwit* ceremony 'beginning, or the beginning of' the initial activity at the start of harvest rice. One example *wiwit* activities, up to now still underway in most rural farming communities, such as when done one member of the farming community in the vilage Tulung, Desa Sri Hardono Pundong Bantul, Yogyakarta, as follows. Tulung is little one of distric in the village of Sri Hardono region Pundong Bantul, Yogyakarta. Most of the people are farmers. Although not rule out the fact many other activities outside of his work as a farmer, for example, civil servants, teachers, small traders or open a shop, motorcycle repair shop, open a business other than farming. It was difficult to distinguish between farmers

and non-farmers, most of them when asked about the livelihood almost certainly the answer would have been chose as a farmer. In fact now people working as a divider result of arable land or labor admitted as farmers, as well as other residents. Things like Koentjaraningrat delivered (1984: 194-198), that situations as mentioned is a symptom that is very common in rural life today, people are difficult to express the type of work they pursue, because they mostly do not have a steady job. For example they chose as an artist *Ketoprak 'traditional teater'*, musicians, puppet people, and so in fact they have income favorable than ordinary farmers. But of the moment not be routine, making it safer when expressed as a farmer. Therefore, other professional are beside almost unthinkable just as farmers only. Acceptance or circumstances have been held *Narima ing pandum* 'receive part of a life' is the simplicity of behavior that continues to be maintained. Likewise, the concept of mutual it aid still become commonplace in public life Tulung. For example take a job in the manufacture of home, construction of public facility, celebration, and so on. But now it seems the natural concept of mutual aid is limited in nature, meaning that if any citizen has a large work load like building a house, then the neighbors will do participate limited goods within two or three days, after of that energy will be accounted for as an ordinary worker. This is a policy that is fair, because if someone is too long to work together without payment, can be imagined who would sustain their own household finances. Perhaps such mutual assistance is not only applicable in the Tulung village but in almost all rural areas today, especially in Bantul, Yogyakarta. State situation looks are all residents have enjoyed independence and thunder of development during the previous administration.

*Wiwit* tradition that is in issue in this paper is one of the ceremonies associated with rites of rice, which is still underway on the supporting community. *Wiwit* tradition is one ceremony that recognized by society Tulung in addition to other ceremonies. This suggests that the behavior of the religious communities concerned has still strong in defending local ancestral cultural heritage. Harvest is the most precious grace of giving sustenance to communities Tulung called *mboyong Dewi Sri*. That is why the harvest is equipped with a special ceremony which essentially contains a statement or representation of respect for the source of life, namely rice or rice are symbolized by Dewi Sri, who was also conceived as a source of sustenance. *Wiwit* coming of age rituals can be understood as a means of bringing Dewi Sri in order to be present in the daily life of farmers. The intention is none other than to invoke the favor and protection of salvation to God in the rice harvest brought home, hereinafter also hope and request that Dewi Sri deign to preserve the rice that they store in the barn. *Wiwit* the actual

ceremony is a series since farmer plant rice in the fields. Before the entire rice harvest, rice emigration ceremony then have made complete with offerings. The offerings consisted of:

- (1) Rice liwet following basket of rice crust or voyeur placed on top of the rice liwet

- (2) Water kendhi
- (3) leaves dadap srep
- (4) Egg chicken
- (5) Fishsalty/gereh pethek
- (6) Sambal sprawl, made from soybeans that are fried then given seasoning salt, chillies, *kencur*, constantly pounded and mixed with a kind Petek gereh small salted fish.
- (7) Cup of straw to light incense or incense fragrance
- (8) Woven scarves are still new to hold Dewi Sri.

After all the offerings prepared then taken to the fields, usually small children accompanying this ceremony with the expectation would be that eating crow earlier offerings. A village elder who has appointed by rice paddies immediately prayed for the removal. A few handfuls of rice to cut with a tool called *ani-ani* further united and carried by a girl who clean means in a state of menses or menstruation. Arriving at the house of rice was placed in *senhong pedaringan*, later after all the crops stored in the barns handful of staple rice Dewi Sri then put together in a barn goal for crops not quickly run out until the coming growing season.

There are interesting things from the narrative of a village elder named Suwitorejo (76) that *wiwit* ceremony in addition to bringing Dewi Sri turns one of which was subjected to prayer is a lion-headed *gandarwa* named *Kala Bulkiya*. This figure is known by farmers as a watchman rice fields and moor at once watchman Dewi Sri in the fields. *Sesaji* worship and dedicated to him is a representation of acknowledgments farmers to services that have been keeping *tegal* and rice farmers. In earlier times after the ceremony mboyong Dewi Sri mass will be terminated with or *mejemuk* dekahan gedhen general, in a ceremony that gedhen dekahan perceive puppet with the story of the play *Sri Boyong* or play *Makukuhan* ie puppet play that tells the story about the origin of the rice crop and the *Kala Bulkiya*. However, because of the economic situation that hit almost all of Indonesia since last year general expenses for *mejemuk* party diverted for the construction of public infrastructure in their villages.

Based on the description described above it can be seen that the ceremony for the community *wiwit* in Tulung an activity undertaken in order to ask for protection to Dewi Sri in order to harvest awake. Although not everyone is now doing the ceremony but old people from the village Tulung still execute. Perhaps because of the less developed communication breakdown resulting ancestral cultural heritage value, if this is not observed, and the continuation of this *wiwit* tradition, it is not impossible that tradition going extinct.

The majority of villagers Tulung is Muslim, although not all prayers 5 times. There is an assumption by pundits and modernist that acts ritual held by their ancestors is a mystical act. Nevertheless they continue to respect the parents and are ancestor this is demonstrated in their participation in the event. It is not separated from the parents convey the purpose and intent of all the ceremonies that mereka do. One of the most thoughtful is that all events as events of cultural heritage that should be preserved and known to every generation there and escort Tulung village history. Therefore these events actually packaged in such a way to the village of independence. This is the moralistic attitude and conduct more bijaksana all villagers, one party keeps the inheritance of ancestral culture, on the other hand does not conflict with religious teachings. In this event does not bring up subtle social conflicts that need to be feared by all parties that sometimes breathed unfavorable issues in the farming community. For the people of the hamlet *Tulung wiwit* ceremony has a positive value that needs to be preserved and disseminated to future generations. The possibility of breaking cultural communication can be suppressed early on.

### **C. Symbolism Performances and Dewi Sri as Symbol Fertility**

#### **1. Symbolism Performance of Leather Puppet**

Rural farming communities to this day still held ceremonies related to rice. Customs that runs peasant culture characterizes the so-called little tradition in addition to the great tradition, namely the existence of the palace as a cultural center. Matters relating to the belief system of farming communities recognize various kinds of rituals. All was done because a lot of things beyond the limits of human ability and intellect, often spoken in the myth that illustrates how great the influence of forces outside himself. Thus on the side of religion *agami Jawi* also known as the concept of the unseen world which is considered to take effect on employment, fate, fortune, work performance, and so on. Eg compliance with mythical figures likes the king of Mataram, Nyi Lara Kidul, residents and ruler of Mount Merapi, and so on. Their compliance is believed to be due to will safe of various disasters, so it appears *ndherek hajad dalem* means to follow the will of the king. Why do they believe that once lived in the south of Yogyakarta Kingdom will escape the lava of Mount Merapi disaster? The answer is none other than compliance with the king caused Ngayogyakarta in maintaining the balance with the mythic figures. Any specific time, namely *Mulud* and *Bakda Mulud* held a ceremony on the slopes of Mount Merapi as an offering so

that if the eruption does not lead to the palace Yogyakarta and territory, so that if there is a danger of vomit lava eruptions rarely leads to the South. Examples adherence to the king depicted in *Suran* ceremony when people assume there is something that threatens their existence, ie there will be *pagebluk* 'disaster' they too rely to the king. With the king immediately ordered to hold a ceremony and included around the cattle Ngayogyakarta palace heirlooms. Disaster was lost and people feel safe.

## 2. Dewi Sri As Symbol Fertility

The description of this is related to the presence of Dewi Sri is mythic in peasant of rural life. Namely in the form of understanding of the *jagad gedhe* and *jagad cilik* 'macro cosmos and micro cosmos, unknown still dominant in daily life. *Jagad cilik* conceived as a living human being, animals, and plants and the environment. Furthermore *jagad gedhe* universe refers to the notion of macro cosmos is associated as the *Murbeng dumadi* supernatural or God Almighty ruler of the universe. Connotation it later when the macro cosmos fused with micro cosmos in Javanese culture called *manunggaling kawula-Gusti* 'the joint human and God'. This oneness in everyday life is reflected in the simple thought patterns, *Nrima ing pandum* 'accept anything', and innocent behavior. It looks at the pattern of life of rural farmers who patiently nurturing environment and rice crops. As it is known that the rice plants grown slowly since the shoots up to exit grains of rice is almost certainly not be able to accelerate the time. Cultivation of rice plants were carefully will produce abundant rice. When the rice crops have yellowed, it's time farmer was ready to harvest. Before the harvest begins first performed in the ceremony *mboyong mbok Sri* 'bring Dewi Sri'. Most of the rice in the ceremony brought home by using a cloth or a new *jarik*. Up take using *ani-ani* 'cutlery paddy'. *Ani-ani* blade made of flat wooden boards specially making plugged so bad light is used because of its weight. Treatment caution is intended as a tribute to obtain blessings on abundant grain. Later this rite most rice will be used as seed in the upcoming season. At the time of completion harvest rice typically done feasts throughout rural farmers, known as *dekahan gedhen* 'big party', *merti* hamlet 'care for the village', clean village, *majemukan* 'traditional party of farmers', or apostleship. Implementation of this ceremony all villagers gathered to bring a dish called *Ambengan* then led by the *rois* 'prayer'. Together they read the prayers for the salvation and the fertility of agricultural land, with the hope of harvest times to come better than ever. After praying forwarded eat together with the exchange of food that they bring.

Preferential treatment to the rice is done because they regard it as Dewi Sri, the goddess of earth and fertility to be maintained, in order to keep providing life force of all time. *Majemukan* events, apostleship, clean villages, and so on, which has explained earlier, is a tribute as well as environmental preservation activities being undertaken sea carried out by farmers in rural communities until now. The above series of ceremonies if held puppet show, then play that featured puppet play normally is associated with the goddess of rice, for example *Makukuhan*, namely the story of the origin of the rice plant, or *Sri Mulih* which contains the origin of the rice goddess Dewi Sri become and goddesses earth and fertility.

### 3. Dewi Sri and Draupadi

Dewi Sri is the son of a king Purwacarita named Prabu Sri Mahapungung, once for refusing to betrothed to the king who holds a giant Kala Pulagra, She was chose to leave the country and wander while looking for a true partner, which is a handsome man like his brother named Sadana. Dewi Sri is wandering up in a countryside that is home Buyut Wangkeng great-grandfather. The time amid the rice is almost harvest season, the goddess who was being chased by Kala Pulagra ran through the rice field, rice plants in its path every sudden become fertile and grain doubled. Wangkeng great grandfather tried to help but no power, suddenly appeared Sedana help those who are being pressured by the giant king. Sedana are with exceptional his power able to destroy Kala Pulagra and his army.

In a land that is soon to be opened as a residential area which grew into the kingdom called Great Medang with the king Raden Sadana. Thanks to the presence of Dewi Sri who live there, then place it into a fertile so hurry growing and well known throughout the universe. Since Dewi Sri are known as the goddess of fertility. Another version was said that Dewi Sri is the wife of the god Vishnu who holds happiness Dewi Sri Lakshmi beautiful angel in heaven. Indeed Dewi Sri is the embodiment of Goddess Sri Lakshmi, Sri Widawati, and Dewi Sri Lokati. In the universe of puppetry is often known by the name Dewi Sri Triwati who became the wife of Vishnu. Another story says that the presence of Vishnu and Dewi Sri as guards world peace and wisdom, while the earth goddess Dewi Sri who is maintain fertility and life in the world. Three people angel embodiment of the so-called Dewi Sri was often beside call Triwati also known as Srigati. Srigati goddess also known as Dewi Sri is also within the Goddess incarnate princess Draupadi Cempala King Drupada. The goddess Draupadi became the fifth husbands that is polyandry with the Pandavas. The background story begins polyandry in *Kadewatan* life related to previous times (Held, 1933: 148). The story begins Goddess Srigati that fasted in

order to mate according to his choice. Dewi months has Srigati do penance, until finally Batara Guru Sangkara envoy came to the goddess to give grace. The goddess said that his wife want become the main knight loving by the gods and become a champion of the gods in keep of world peace. His remarks were not immediately answered by Batara Sangkara, even repeated again up to five times, after that Batara Sangkara say that one day when the Goddess Srigati dripping in the world will be married five main knight like wanted it. That is why the goddess is not also married, but when it's dripping on Druapdi Dewi, the Goddess Srigati once had five husbands knight known as the Pandavas (EWI, 1999: 1246-1247).

#### **D. Draupadi In the Puppets**

Full name is Dewi Wara Draupadi, in Javanese culture in general and the puppet universe has its own meaning identical name with a hope or character inherent in a private owner. Dewi is the name for a woman, Wara means they were elected or Draupadi while the main interpreted as Drupada child, so that means complete, it will have the meaning of her child she Drupada primary and was elected. There are other characters although the name does not refer to a female character, for example Resi Wara Bhisma Bhisma means is he the main prayer. Draupadi has another name of the goddess Krishna means black women, compared with the name of King Sri Krishna or Krishna, the black color did not stop at the skin alone but bones and blood was black, so Krishna is interpreted as andheng-andhenging sotyaning jagad universe 'earth 'central light of the world in universe'. That is why if there is a region hit by a catastrophic illness or danger of death from disaster weird people like the Goddess Draupadi and Krishna can as starting reinforcements expulsion of bad influences that swept over, so that the place in question free from the curse of the evil. *Wara* Goddess Draupadi is a name associated with a particular event experienced by both parents, who then at his birth into a hope for a wish. Tale or story character concerned will bear puppet plays all anchored in an era called the era Kaliyoga (Sri Mulyono, 1978: 25). Goddess Wara Draupadi figures despite not classified as a major role in the events Bharatayuda, but its presence is important for victory ranks Pandhawa parties, so that this figure can be compared with the other central figure. To learn more about the characters Wara Goddess Draupadi in Javanese wayang universe can be seen in the Nativity play Draupadi, *Sayambara Draupadi*, *Draupadi Lahir*, and *Ubaya Draupadi*.

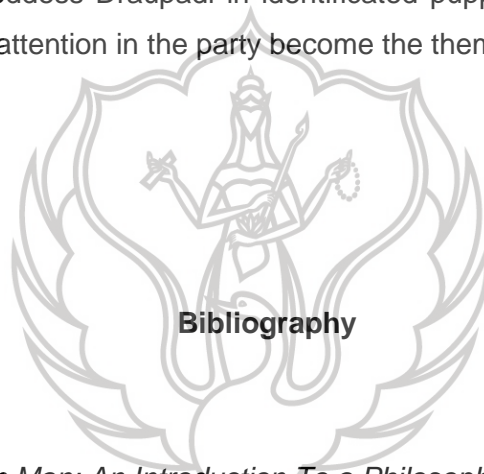


## E. Conclusions

Departing from the above description can be concluded some interesting things to note, and continued in subsequent research activities for next.

Rite rice to known with the term *wiwit* as an expression of thanks and prayer to God for the blessings expectation of success bountiful harvest, with the hope of life in the future will be even better.

Position do goddess Dewi Sri Rice that is the purpose of the ceremony performed by rural farmers in Java, Sunda, Bali and so on, which is referred to as *mboyong Dewi Sri*. A series of ceremonies continued with a party of farmers called clean village, or *merti* village. The Opportunity like this is shown as wayang performance art, dance Nini Thowok, ronggeng and so on. The existence of the Goddess Draupadi in identified puppet performance as Dewi Sri, thus becoming the center of attention in the party become the theme of the story is stage puppet play.



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