

PHYSICAL IDENTIFICATION OF *LISUNG*: ATTEMPTS TO INTERPRET WOMEN'S LEGACIES IN KASEPUHAN CIPTAGELAR

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ABSTRACT

The purpose of this research article is to identify lisung based on object dimensions. The research is in the field of art and design, so the physical aspect as the dimension content of the object serves as the foundation for the identification process. Lisung is a relic from the past. However, research is necessary because it concerns the characteristics and heritage of cultural treasures in the archipelago. The Kasepuhan Ciptagelar indigenous people are one of the Sundanese traditional groups that incorporate ancestral values into their modern lives. They have a strong belief in the rice entity. This has implications for maintaining farming customs and the use of non-mechanized rice processing tools. Lisung is an agricultural tool that they use to pound rice into rice in order to meet their daily food requirements. Physical identification is linked to how they perceive, comprehend, and respond to their surroundings. Physical identification should be done based on the residents of Kampung Gede Ciptagelar's experience. As a result, the ethnographic tracking method was used in the research. According to the research findings, lisung cannot be replaced by any tools for the indigenous society of Kasepuhan Ciptagelar. Based on the dimensions of the object, it was discovered that lisung is a story about the idealism of Sundanese women, women who have the inner attitude of a wife who serves her partner and family.

Keywords: *Kasepuhan Ciptagelar, Lisung, Physical Identification, Sundanese Women.*

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Received: 2022-09-30

Accepted: 2023-01-31

A. INTRODUCTION

Physical identification of an artifact is an attempt to reveal the meaning behind its physical elements in the field of art and design. Physical identification of artifacts is important in the context of culture because it relates to a society's effort to represent an intangible idea or concept into something tangible. Attempts to demonstrate an idea or concept must be limited in order for the physical elements of the artifact to be symbolic. This is understandable because transferring an idea or concept containing philosophically ordered cultural values into physical elements in a formalist practical setting requires an effort with cultural interpretation dimensions. Cultural interpretation entails a reasoning process.

Kasepuhan Ciptagelar is a traditional village area located in the Mount Halimun Salak National Park, West Java. The people live their lives according to customary order, a way of life passed down from their forefathers. They referred to this way of life as *tatali paranti karuhun*. The

results of a life based on customary order, form a mindset, one of which is the division of rights and obligations between men and women. This mindset's manifestation reflects the balance in all aspects of life.

The division of roles between men and women in Kasepuhan Ciptagelar is related to their source of income, which is rice farming. They believe that working in rice fields is the best way to live. Rice field activities have become part of the people's spiritual practice rather than just worldly activities. This relates to their faith in the rice entity. Rice, according to their beliefs, is more than just a plant; it has a soul, just like humans. The rice plant symbolizes the concept of fertility and well-being, which is embodied in the figure of Nyi Pohaci. As a result, trading rice is prohibited; selling rice is the equivalent of taking human lives.

Life in the fields involves men working in the fields while women help to provide food. The cycle of rice fields of the Kasepuhan Ciptagelar indigenous people reflects their custom-based life cycle. This fact has an impact on the ritual's implementation as a form of appreciation and respect for the rice entity that has provided them with survival. His daily life is dominated by ritual implementation. They perform approximately 32 rituals during the annual cycle of rice field culture.

The above-mentioned sustainability of the Kasepuhan Ciptagelar indigenous people's life is a genuine effort to empower the teachings of the past in the present for the future. Karuhun's mandate on how to live in the best way possible in the world is a legacy of the past that will be passed on to the next generation to carry out in the future. The issue of Kasepuhan Ciptagelar indigenous community beliefs and life concepts is important to discuss, especially in the context of cultural heritage. It is the researcher's moral responsibility to ensure that this legacy lives on in the future. It is hoped that by conducting research on one of the artifacts that aid in their survival.

Lisung is a tool for women's rights in Kasepuhan Ciptagelar. The lisung is used by the women to pound rice into rice or rice flour. Women, in their view of life, serve as guardians of life's continuity. They ensure the availability of everyday family foods such as rice to be cooked into rice or rice flour as a basic ingredient in the preparation of other snacks. There are at least four rituals associated with the annual cycle of rice field culture in Kasepuhan Ciptagelar. This explains the lisung's role as a device with a symbolic meaning for the community in addition to its practical function. This is consistent with Saidi's (2020) assertion that cultural products are more than just artistic forms, functions, and appearances; they also narrate certain beliefs, rituals, and values in their owners' lives.

The physical identification of lisung in this article is an attempt to reveal the symbolic meaning that goes with its physical form. The hope is that the visual logic, particularly that which

represents women in Kasepuhan Ciptagelar, will become knowledge with real-world applications now and in the future.

B. METHOD

When delivering the webinar *Reading Artifacts Through Structuralism*, Piliang (2021)) stated that one of the dimensions contained in an artifact is the dimension of an object. The dimension of the user and the creator of an artifact that is relevant to the aspects of use, form, and aesthetics is known as the object dimension. Two stages were carried out in order to achieve the research objectives: (1) the observational research phase and (2) the in-depth interview research phase. The first stage involves gathering comprehensive data on the use and form aspects (material elements). The second stage is carried out to ensure the meaning's integrity (anti-matter elements). The interaction of material and anti-matter elements is expected to provide holistic solutions to research problems.

The first stage seeks to identify the physical *lisung* in Kasepuhan, moving away from the material aspect, namely the physical form of *lisung*. The concept of direct physical form is based on the material representation theory of Zuo, Jones, and Hope (2001). Material, according to this theory, is an element that influences the overall appearance of an artifact. Both from a physical standpoint and from an aesthetic and perceptual standpoint. In the material representation matrix, Zuo, Jones, and Hope mapped an artifact's sensory perception as the center of four aspects, namely sensory properties, material categories, environmental context, and subject groups. The four together produce a sense of beauty. An artifact's existence is first perceived as sensory in the form of shape, color, texture, sound, and aroma. The aroma element was not discussed as a problem in the study because the aroma was not a sensory element in the *lisung*.

The identity of the physical body has a personal connotation that relates to the indigenous Kasepuhan Ciptagelar people's worldview. Because of this, the critic just offers their version and pays regard to the opinions of the artist and the community that supports them. This is consistent with Tuner's assertion in Ahimsa-Putra (2000) that an interpretation or meaning must be determined from the viewpoint of the symbol's owner or originator. Direct observation in Kampung Gede Kasepuhan Ciptagelar was used to identify the components of *lisung* material. To validate information on anti-matter elements, such as belief systems and rituals related to *lisung* artifacts in Kasepuhan Ciptagelar, in-depth interviews were conducted with internal parties, including Aki Karma as the head of Rorokan Jero and external parties, including Sundanese researchers and cultural observers.

A chart illustrating the stages and procedures is provided in Figure 1 below.

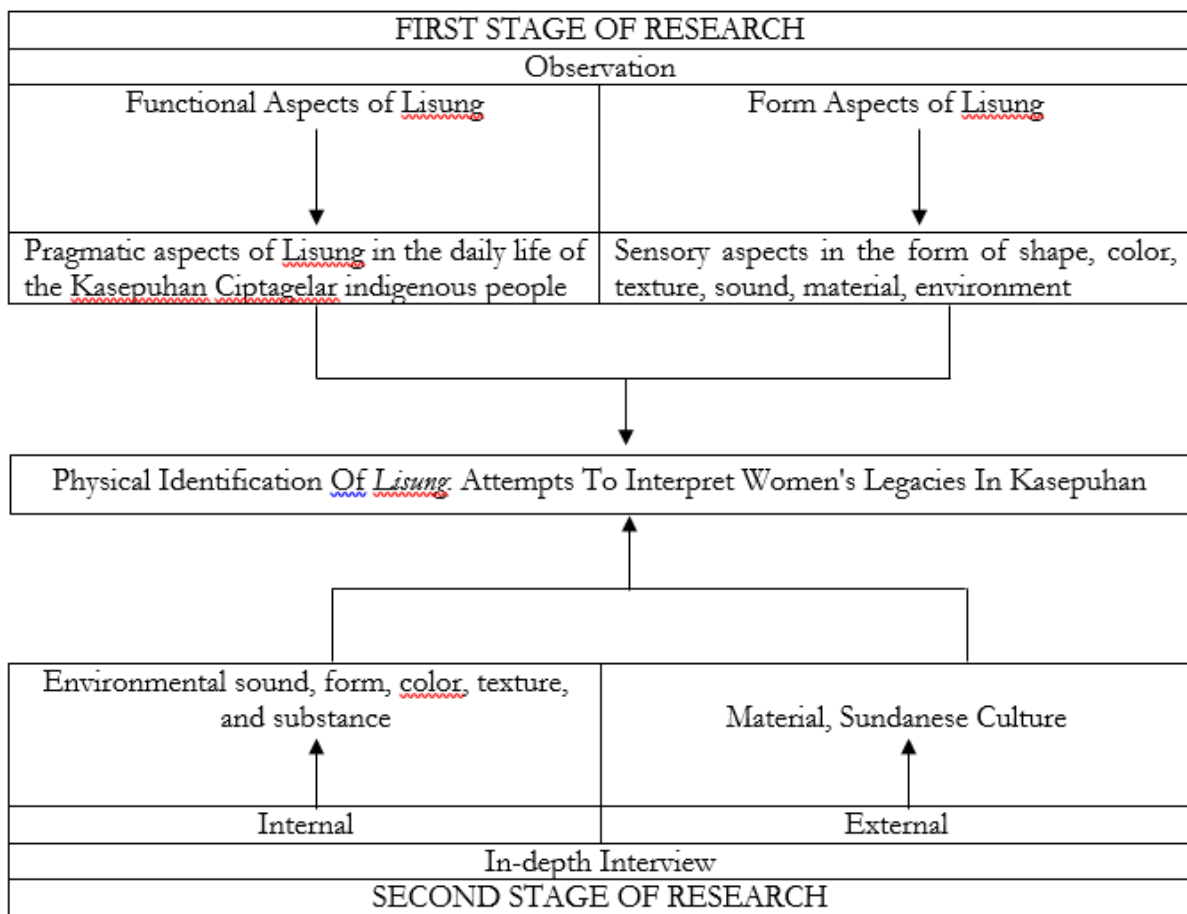


Figure 1. Research Stages and Operations

C. RESULT AND DISCUSSION

The lisung is situated in an open structure known as a saung lisung in the Kampung Gede Kasepuhan Ciptagelar neighborhood. The Kampung Gede Kasepuhan Ciptagelar region contained nine saung lisung, according to the findings of firsthand observations. Depending on the size of each lisung hut, two to five lisung are placed within. The usage of a specific name or the name of the place where Saung Lisung is located, such as Saung Lisung Aki Dai, Saung Lisung Workshop, or Saung Lisung Inpres, serves to identify ownership or existence of Saung Lisung. There are two different kinds of saung lisung: the saung lisung inhabitants and the saung lisung rurukan (major), which is owned by the girang senior, Abah Ugi. Although the saung lisung is open to the public, everyone living in the neighborhood has the same right to use it, including in the saung lisung rurukan. The dimensions of the area of the saung lisung rurukan, which is the largest among the eight other saung lisung warga and can fit five lisung in it, show the difference between the saung lisung rurukan and the saung lisung rurukan. During the pare rite, Saung lisung rurukan is also the hub of action.

Both factors of use and features of form interact with one another. The aspect of form is visual information about how to utilize it, and the functional aspects influence the form made and vice versa. The findings of the first stage of the study's observations provided information about the so-called. The lisung is a long, boat-like mashing implement with a curved front section known as the upstream lisung. There are two burrow-like apertures in the extended section. Both stand on either side of a pangamburan-style rectangle. Rasamella wood, puspa, or jeray are the materials used to make lisung. The texture of the mortar's entire surface is medium-rough. Figure 2 below shows how the lisung in Kasepuhan Ciptagelar can be identified by its shape, proportions, material, and use:

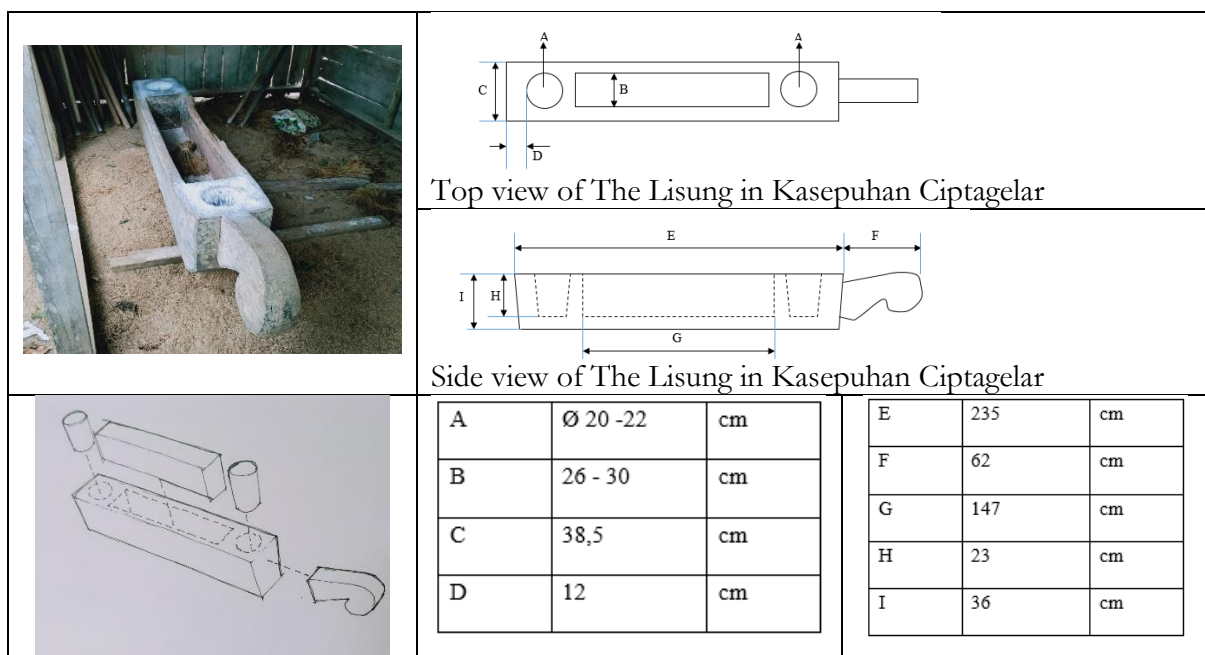


Figure 2. Identification of elements of lisung material in Kampung Gede Kasepuhan Ciptagelar

The lisung body and the upstream lisung make up the two components of the lisung's shape as previously mentioned. Both components have a use. The front of the lisung, known as the hulu lisung, is used to indicate whether it is facing north or south. The rectangular-shaped portion of the elongated lisung body is flanked by two holes. The rectangular shape is referred to as a liang pasagi or pangamburan, but the shape of the hole is called a liang or liangan. In Saung Lisung, the process of pounding rice is known as nutu. Early morning to late afternoon is when nutu activity is most intense. The typical person will crush five to ten poong bitter melon in a single day. Since 1 pocong pare is equal to 3.5 kilos of rice, pounding 5-7 pocong pare in a single day would yield 17.5 to 24.5 kilograms of rice. The first task in nutu is to take pocong pare from leuit. Pocong pare is then taken to be pounded in the saung lisung after being preserved in a boboko. Pocong pare is positioned in the pangamburan after reaching the saung lisung.

According to the findings of the observation, women in Kasepuhan Ciptagelar executed nutu in the sequence listed below: (1) The abortion stage, which involves removing the unhulled pare from the stalk. At this stage, the rice (pocong pare) is pounded in the pangamburan (liang pasagi) until it becomes rice grains, some of which have been separated from the rice husks but are still mixed with the rice husks (grain), and (2) The ngabebek stage, which is the process of remashing the rice grains, some of which have been separated from the bran but have not yet been separated in the liangan. In the ngasakan stage, which is the process of pounding the rice grains that have been separated from the rice bran until they are completely clean and separated from the rice bran, some of the rice grains that have not been separated from the rice bran until they are in the ngabebek stage transform into rice grains that have been separated from the rice bran and husk, epidermis. Completed in the liangan. Rice grains that have been removed from the husk but still include residue in the form of detached epidermis develop from rice grains that have been removed from the husk but are still covered in a thin membrane (epidermis). At the each stage, which occurs between stages (1), (2), and (3), involves moving the nyiru containing the aborted rice grains in order to remove dirt in the form of rice husks. With the nyiru in both hands, the movement is up and down. The rice grains that have been freed from the husk but are still intermingled with the leftover material in the form of the released epidermis are cleaned and ready for processing after being crushed. The clean rice is then swept by hand first so that it enters the open boboko, and then the nyiru is tilted so that it tilts towards the top of the boboko before being slightly shook so that the leftover rice accumulates at the end. This is the mindahkeun stage, which is the final step. And the nyiru is slightly shifted higher until all of the remaining rice in the nyiru is placed in the boboko.

The association between the form aspect and the aspect of direct usage is described based on the description of the nutu phases given above. The first stage, the abort, is performed in an extended pangamburan. This has to do with how crucial cooperation is to finish this phase. The extended shape is a visualization that tells the shape that it can support multiple persons carrying out tasks at once. The second stage, known as the ngabebek stage, takes place inside a liangan. The hole behind the lisung's body is where the women typically perform this stage. The circular structure of the liangan and the fact that it has a centered form of information are consistent with the activity of pounding in the hole, which can be done by two to three individuals but is always done in the center. The lisung's shape indicates that the nutu's activity starts in the middle (in the pangamburan), progresses to the liangan in front of or behind the lisung's body, and ends there. Figure 3 below illustrates how the use of lisung and its various features work in harmony.

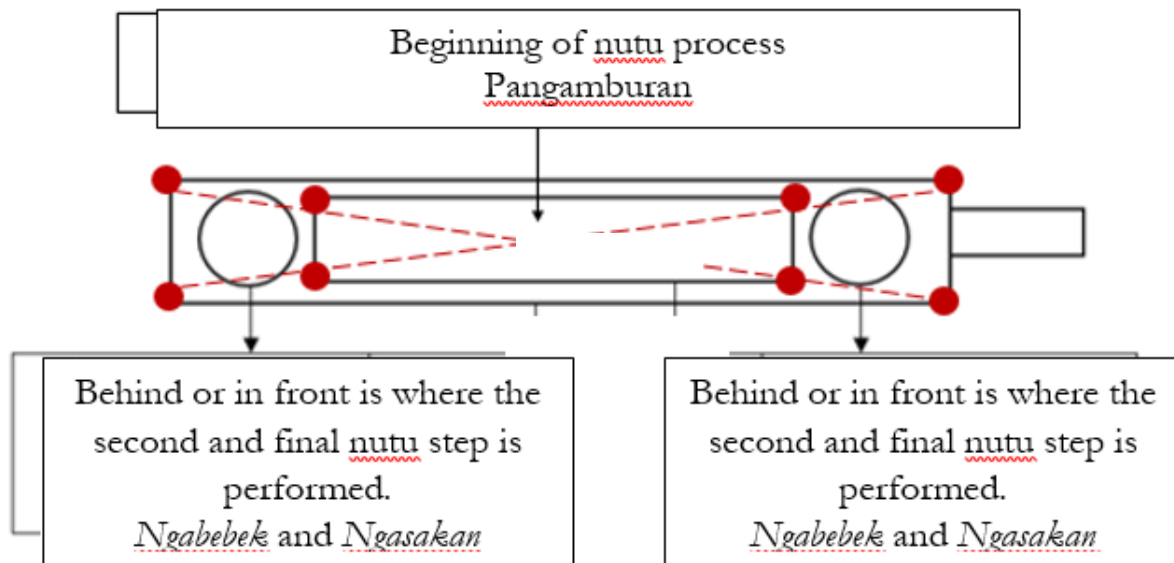


Figure 3. Synergy of the form aspect to the aspect of direct use in Kasepuhan Ciptagelar

After identifying the direct material components, the second phase of the investigation was conducted. In order to uncover the meaning buried in the characteristics of form, substance, and use at this point, the researcher conducted in-depth interviews. There are rules that apply at Kasepuhan Ciptagelar regarding the use of materials for lisung and saung lisung. They make their mortar out of wood. The fourth material may be wood, and it must originate from the indung tree. Susilo Kusdiwanggo confirmed in an interview held on February 8, 2020 that the lisung was manufactured from the wood of the indung tree species and that the indung tree and the father tree species were the determining factors of material use in Kasepuhan Ciptagelar. Indung wood refers to wood that typically derives from jackfruit or other hanging fruit plants.

The shape of Pangamburan, which is rectangular, is not one that can be found in nature. A rectangular shape is known to the inhabitants of Kasepuhan Ciptagelar as a parako. The term "parako" is used to relate to the idea of panca opat. Opat and panca both denote the number five. The idea of panca opat is the same as sadulur opat kalima pancer, which has a profound philosophical significance regarding the existence of four ethereal elements that always accompany human life in the world, with one element at the center, which is pancer or main, and means salvation, holiness, oneness, and representation of divinity. On June 20, 2021, Aki Karma was interviewed and described the idea of panca opat, which is the Ciptagelar conventional order that there is a south, a west, a north, and an east. Fifth, humans are the foundation, focal point, and content. Referred to as kalima pancer or opat kalima papat. The south is like asking the mother for something, the west is like asking the father for something, the north is like asking the powerful for something, and the east is like asking for a light. A place of light is the east. Each of them, or

parako, faces either the south or the north. In order for humans to fill the four points or corners of this globe, they must exist. Everybody will always have four points and four opposing directions, or opat kalima pancer.

D. CONCLUSION

The meaning of the usage obtained is what is meant by the function or use, but the understanding might go well beyond the meaning. An object's purpose can have the ability to influence people to lead better lives. The natives of Kasepuhan Ciptagelar represent the union of two distinct entities to create a new one. Odd numbers are associated with life and represent the oneness of an entity with multiple personalities and the creation of a new entity as a result of their union. A unit that is a part of the visual component of lisung is called parako and liangan. Rice is created when the two are combined. Pangamburan in the parako form, situated between two liangan. The lisung body wangun, which is similarly in the shape of a parako, is identical to the pangamburan parako. It has to do with the abortion that takes place at the pangamburan, which marks the start of the pounding process. The ultimate representation of aging, masculinity, and life (kakeupeul deui material). Thus, it can be said that the parako lisung represents the primary, odd, first, male, and central part of the jelema breath. Whereas liangan has a feminine connotation. The word "lisung" means "indung, perlindungan" and refers to both the material and the direction that it faces. Figure 4 provides the meaning of lisung based on physical identification.

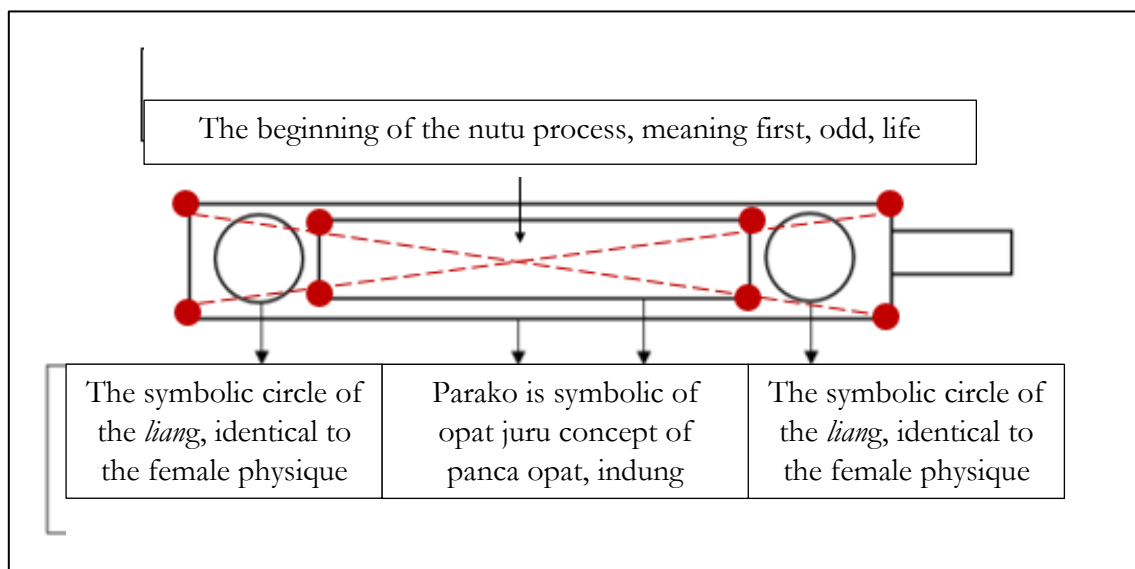


Figure 4. The meaning of lisung based on physical identification

E. ACKNOWLEDGEMENT

We would like to thank LPDP and UNIKOM for their assistance in funding this study. The deepest gratitude and respect are sent to Abah Ugi, the head of the Kasepuhan Ciptagelar Traditional Village, Mamah Alit, Nini Cucu, Teh Suwar, Aki Karma, Aki Dai, Yoyo Yogasmana, as well as Susilo Kusdiwanggo, the community's academic representative. individuals who cannot

be named individually for their cooperation and support as the author conducted ethnographic research in the Kasepuhan Ciptagelar Traditional Village, Kidul Banten.

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