



Building characters using local wisdom in *ngaras* and *siraman* traditions of Sundanese weddings

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ABSTRACT

Nowadays, many people are attracted to almost extinct traditions, such as Ngaras and Siraman, in Sundanese weddings. Prominent figures, celebrities, actresses/actors, and ordinary people have re-implemented these traditions, but only a few know the content and local wisdom of the practices. This study aimed to examine Ngaras and Siraman and explore the local wisdom values of the traditions used to build students' character through education. The research method used was descriptive-qualitative analysis. Data were collected through literature and documentation review. The analysis revealed that *Ngaras* and *Siraman* are rituals done before *akad nikah* (marriage covenant). There are values of Sundanese local wisdom presented by the traditions when viewed from the practice, meaning, and function. First, the values are *Trisilas* (Three Bases), *Catur Jati Diri Insani* (Superior Human), and *Gapura Pancawaluya* (the Gate of Five Pillars of Completeness). Second, these values serve as good moral practices related to someone's relationships with God, himself, other human beings, nature, and time. Third, such values form moral functions to pursue further implementation of ethno-pedagogy in school.

Keywords: character building, *ngaras*, *siraman*, Sundanese wedding

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INTRODUCTION

Culture and traditional arts in society are inseparable. Kastolani & Yusof (2016) state that tradition is part of community culture. Meanwhile, Mangunjaya et al. (2020) point out that culture and tradition are interrelated because culture is a knowledge system that facilitates society in fighting environmental barriers (social, natural, and cultural environments). In addition, culture is defined as a symbol of spiritual and intellectual capacity (Idris et al., 2016). Awaliah & Wibawa (2022) state that culture is an expression of creativity formed by traditions inherited through generations.

The connection between culture and tradition is presented in Indonesia, a country with ethnic and cultural diversity. Culture and traditional arts have become part of life with no boundaries of distance and time. Many ethnic groups show the diversity of cultures and traditions in Indonesia. Koswara & Hermawan (2021) argue Indonesia has many different ethnic groups, such as Javanese, Sundanese, Malay, Batak, Madurese, Betawi, Makassarese, Minangkabau, Dayak, Bugis, and Balinese. Diversity or multiethnicity is the basis of culture and tradition development (Hidayat et al., 2021).

Indonesia is a cultural country because culture and traditions live within its society. Widodo (2018), in *Jokowi Anti Mager Indonesia Maju*, states that art and culture are in the DNA of Indonesian society. Therefore, it is expected that a diversity of cultures and traditions exists in Indonesia. In addition, Indonesia was formed by 714 tribes that have their cultural and artistic

characteristics, customs, and traditions. Therefore, Indonesia has 714 sources of energy and inspiration to advance in the areas of cultural arts, visual arts, performing arts, design, traditional arts, etc. One of the traditional arts that still exist and are well known is contained in the Sundanese wedding ceremony.

In Indonesian weddings, there is an acculturation of Islam and regional custom. Traditional wedding traditions have their characteristics. Samad & Munawwarah (2020) state that one form of cultural entity initiated by the acculturation of Islam and local customs is a wedding ceremony. The traditions did not come from a cultural vacuum but from people or communities' habits that are passed down from generation to generation and are continuously carried out through generations (Awaliah & Wibawa, 2022). A tradition exists because there is an intention to deliver particular messages. Rusyana (2020) states that tradition is a product or result of past events passed down to the next generation. Tradition will undoubtedly benefit society, and so will the Sundanese traditional wedding ceremony full of local cultural wisdom.

The wedding ceremony in the Sundanese tradition is not only an administrative process but also shows the value of character education. In the *Ngaras* and *Siraman* traditions, the contents of character education values are *Trisilas* or the Three Bases (*silih asih* [mutually helping and taking care], *silih asah* [mutually exchanging thoughts], and *silih asuh* [maintaining relationship and keeping good communication]), *Catur Jati Diri Insani* or Superior Human (*pengkuh agamana* [obedient to religion], *luhung élmuna* [rich knowledge], *jembar budayana* [cultured], and *rancagé gawéna* [skilled]), and *Gapura Pancawaluya* or the gate of five pillars of completeness (*cageur* [healthy], *bageur* [kind], *bener* [right], *pinter* [wise], and *singer* [creative]) (Fauzia et al., 2020; Ningsih et al., 2019; Widodo, 2021). These values relate to character education ideas, such as affection, cognition, and psychomotor (Krathwohl, 2002). This idea is also filled with thoughts about moral knowing, doing, and action (Lickona, 1991)).

This study discusses *Ngaras* and *Siraman* as essential elements of traditional Sundanese weddings and the local wisdom values contained in both traditions as well as examines how to instill those local wisdom values brought by both traditions in education.

Based on the etymology, the term local wisdom is derived from two words, local and wisdom. Terminologically, local wisdom is the wise and good views, ideas, and local values held by society (Widyanti, 2015). Syarif et al. (2018) state that local wisdom results from specific communities' social experiences. The unique experience of each community is not necessarily the same. Putri et al. (2022) argue that local wisdom is a system that exists in the order of life. It can be used in political, social, economic, environmental, or cultural aspects that are integrated with the life of the local community.

On the one hand, Pratiwi et al. (2022) state that local cultural wisdom is a view of life and knowledge about various aspects of life. The thoughts are manifested in community activities that have been carried out for generations from ancient times. Based on these definitions, it can be stated that local wisdom is society's view and knowledge in which the contents can be in the forms of values to hold in daily life.

The values of local cultural wisdom examined in this study are based on the form, function, and meaning of local cultural wisdom values in Sundanese marriage tradition. The objects being discussed are *Ngaras* and *Siraman*. These traditions are the processes of inheriting norms, customs, rules, and property (Peursen, 1988; Yuningtyas et al., 2020). In addition, tradition means developing competence, skills, and solutions to conflicts and disharmony in society. One of the examples of traditions for problem-solving is *pela*. This Maluku tradition can positively develop students' competence in solving disputes at school (Ritaiuw et al., 2017). Besides *pela*, *Ngaras* and *Siraman* can become models for moral learning because both traditions contain important messages before people start the phase of married life.

The messages can be used in character education. Lickona (1991) states that character education must balance moral knowledge, feelings, and actions. In Javanese culture, these traits serve as the harmony of characters, namely feeling, understanding, and acting (Dewantara, 1954).

Therefore, this present study focuses on character building based on those Sundanese traditions so that harmony of traits stated above can be realized.

Many empirical studies on culture and tradition have been carried out. However, studies focusing on the tradition of *Ngaras* and *Siraman* in Sundanese weddings are still limited and rarely done. However, there are still studies relevant to this present study, one of which is entitled *Commodification of Sundanese Ngaras and Ngibakan Traditions in Bandung* conducted by (Sidik et al., 2021). The result of the study shows that there was a commodification of the traditions to make both processions (*Ngaras* and *Ngibakan*) more practical in this modern era. Besides, Tasya's (2019) study entitled *Description of Siraman Procession and Function of Music in Sundanese Weddings in Gaperta Ujung, Medan* shows that Sundanese people migrating to Medan still uphold their traditions. Thus, Sundanese marriage customs are still carried out to preserve their ancestors' cultural traditions. Compared to studies by Sidik et al. (2021) and Tasya (2019), this present study tends to have novelty because it focuses on the values of Sundanese local wisdom and the extent to which Sundanese values are used in character education. Axiologically, this research can be used as a character education model based on local wisdom.

METHOD

This study employed the descriptive-qualitative analysis method. Data were collected through a review of literature and documentation. The instruments to collect the data were a checklist table for the documentation and a table to analyze the local values contained in *Ngaras* and *Siraman* traditions based on their practice, function, and meaning. Some documents (scientific journal articles related to both traditions) and Sundanese Music from Spotify (*Siraman* and *Sawer* processions by LS Genra Langgeng Asih) were the data sources. The collected data include descriptions of *Ngaras* and *Siraman* and the local wisdom values, which were analyzed based on the practice, meaning, and function. The character education parameters used in the analysis refer to the taxonomic concepts of Krathwohl (2002), Lickona (1991), and Dewantara (1954). Moreover, some theories were used as a benchmark to analyze the values of local cultural wisdom. They were the Sundanese ethnopedagogy theory proposed by Alwasilah et al. (2009), Warnaen et al. (1987), Suryalaga (2003), and Sudaryat (2015). The research procedure included (1) preparation, (2) problem identification, (3) formulation of research problems and objectives, (4) research implementation, (5) conclusion drawing, and (6) research article preparation.

FINDING AND DISCUSSION

Findings

Practice, meaning, and function of ngaras tradition

Based on the results of field analysis and historical studies, the *Ngaras* tradition was first created by Rd. Hidayat Suryalaga (Sundanese culturalist) in 1975. *Ngaras* is done by visiting parents to pay respect (Danadibrata, 2015). The word *Ngaras* comes from the word *Raras*. In the Kawi language, it means happy, beautiful, and emotional. In Sundanese, the word *Ngaraas* comes from *raas*, which means crossing the shallow water. *Ngaras* are related to water—however, Rd. Oesman Sadli Sumadilaga has a different opinion regarding the meaning of *Ngaras*. Oesman said that *Ngaras* is a procession of washing the soles of the feet of both parents (Suhendi, 2004). When further analyzed, the procession is done to apologize and ask for blessings for the marriage. The bride and groom also ask for prayers to get into married life.

Ngaras tradition is usually carried out one or two days before the marriage ceremony, the main event of the wedding ceremonies. In terms of its practice and meaning, the *Ngaras* tradition generally consists of three stages, namely Koran recitation, *Ngécagkeun Aisan* (the process of the bride and groom coming out of the room while slinging the side of the sling), and *Ngaras* (asking for permission/apologizing and washing/kissing the feet of both parents). At the recitation procession, prayers are addressed to both families, those dead or alive. This procedure is done for the bride's and groom's health. Then, the following procedure is *Ngécagkeun Aisan*. In this

procession, the bride and groom are carried by the mother while the father holds a candle. This procession symbolizes the mother and father's struggle in raising their children. The candle will eventually be blown to represent that parents no longer have responsibility for their children as they are getting married and are responsible for their husband or wife. At the *Ngécagkeun Aisan* process, the traditional music of the Kacapi flute is played along with Sundanese songs. For instance, *Cacandran* (ancestral speech), *Ayun Ambing* (put the children to bed), *Pangapungan* (space travel), *Budak Ceurik* (crying boy), and *Nimang* (a child in arms or a cradle) (Lerina et al., 2016). *Ayun Ambing* (put the children to bed) song lyric is presented below.

Ari ayun...
Ari ayun, geulis ayun ambing
Ari ayun...
Ari ayun, geulis ayun ambing
Diayun mah...
Diayun-ayun ku samping
Diayun mah...
Diayun-ayun ku samping

Ari ayun...
Ari ayun, geulis ayun bangbrang
Ari ayun...
Ari ayun, geulis ayun bangbrang
Diayun mah
Diayun-ayun ku sinjang
Diayun mah...
Diayun-ayun ku sinjang

Dina danget ieu pisan Ema Bapa rék wawarti
Seja ngécagkeun aisan
Najan batin mah saredih
Takdir teu kénging dipungkir
Kersaning nu Mahaagung
Pan hidep gaduh panutan
Carogé anu sajati
Anu bakal tanggel waler
Dunya rawuh ahératna
Bral anaking geura miang, payunan tuh kahirupan doa sepuh nu salamina nyarengan
(Source: Spotify Original Sundanese Music, 2007)

After the *Ngécagkeun Aisan* ritual, *Ngaras* are carried out to apologize and ask for blessings from the parents. After asking for permission to get married, the bride and groom wash their parents' feet and put some perfume on them before covering the feet with *Munjungan* (come to see). These processions symbolize the bride's and groom's devotion to their parents. Therefore, *Ngaras* is a traditional Sundanese wedding ceremony that projects the respect of the bride and groom to their parents so that the wedding process runs smoothly.

Local wisdom values used in character building are viewed from the procedure, tools, and materials that are analyzed based on practice, meaning, and function. The form of local wisdom in *Ngaras* can be seen in the items used in each procedure. The things are *sinjang tujuh helai* (seven strands of leaves), *samak* (woven carpet), *lawon bodas* (white cloth), *lawon konéng* (yellow cloth), *dawegan kalapa héjo* (young coconut), *paré* (rice), *daun seureuh* (betel nut), lemon grass leaves, bay leaves, *suji* leaves, *mayang jambé* (betel nut), pandan leaves, *paso*, *kendi* (jugs), *coét*, *puring* leaves, *waregu* leaves, *hanjuang beureum*, *payung konéng* (yellow umbrella,

palita anu sumbuna tujuh or a lamp with seven wicks). In general, these items and the stages conducted aim to remind the bride and groom about the meaning of life in the marriage phase and the parents' struggles during their upbringing.

In Sundanese, *sinjang tujuh lembar* represents something loved by parents, especially mothers. Even parents used to use *sinjang* as part of their daily clothes. *Sinjang* symbolizes a child who will marry and *kameumeut* (the loved one). *Samak* (woven carpet) symbolizes a *Namprak* (no power and effort, except by the will of Allah), *Lahaula Walakuata Ilabillah*. *Lawon bodas* (white cloth) symbolize purity. The bride and groom who will marry must have pure intentions. *Lawon konéng* (yellow cloth) represents *silih pikanyaah* (mutual love) and *silih pikaasih* (love one another). In general, advice for the bride and groom implies that they should love each other. If they do so, their life will be meaningful.

Meanwhile, *dawegan kalapa héjo* (young coconut) symbolizes a request to God to be blessed with goodness and good descendants. It also represents *cau Emas* (golden banana) which means good morals and behavior for their children. *Paré* (rice) symbolizes wealth (with the hope that the bride and groom will be provided with sufficient income). *Seureuh* (betel) leaf '*sing still deudeuh saur seureuh*' means that throughout their married life, the bride and groom love, care for, and protect each other. *Séréh* leaf '*sing tép hareuyheuy saur séréh*' means that life is sometimes tricky and good, but they still need to stay together. Bay leaf '*sing salamet saur daun salam*' means hope to obtain salvation in life. *Suji* is derived from the Kawi language. *Su* means good. *Ji* means breathe (to live), so the bride and groom should take a good path. *Mayang jambé* (betel nut) has the prefix [ma-] that means holy, derived from the word Hyang. Those items represent that the bride and groom should follow Koran teachings in life.

Meanwhile, *pandan* leaf means that life is worth living, both externally and internally, both physically and mentally. *Paso*, *kendi*, *coét* things are made of clay. This reminds the bride-to-be and, in general, all those attending the wedding party that humans are made of clay and will eventually return to the earth (*mulih ka jati*, *mulang ka asal*). In Puring leaf, the word *pu* means guru, while the *ring* is confinement. Therefore, it is true that we should not live our lives according to the *kuring* (self) but Allah's regulations. *Waregu* leaf is originally from the word *waruga*. A healthy *waruga* (body) will produce healthy work as well. This means that people have to maintain health and take care of themselves in *Hanjuang beureum*. *Hanjuang* is equal to something sacred or an inscription. It conveys that the bride and groom's life come from the *lalagasan* realm (independent, free) to the *kurenan* realm (family). *Payung konéng* (yellow umbrella) symbolizes God, who has created all of nature. It means that both bride and groom must be close to God. *Palita anu sumbuna tujuh* (a torch with seven axes) is lit by the bride and groom. This symbolizes that there must be something to be lit by the bride and groom from now on. Something that must be ignited in oneself is *Faith* (6), *Islam* (5), *Ihsan* [beautification], *Soleh* [pious], *Ikhlas* [sincere], *shiddiqiyah* [truthfulness], and *Mukarobah* [take care of].

There are some stages for the *Ngaras* tradition. Koran recitation means getting closer to Allah SWT, and it is a reminder that life is only temporary. *Ngécagkeun aisan* means a parent's struggle in caring for and raising their children. This ritual also means that there is no more parents' responsibility in caring for children as they have husbands or wives. *Ngaras* has a significant meaning, advice to a child to always respect and be devoted to both parents. One of the forms of a child's devotion to his parents is shown by *Ngaras*, when the groom and bride wash the soles of both parents' feet, kiss, and give them perfume. Thus, the values of local wisdom are followed in the practice, meaning, and function of the *Ngaras* tradition. *Trisilas* (*silih asah*, *silih asih*, *silih asuh*); *Catur Jatidiri Insani* (*pengkuh agamana*, *luhung élmuna*, *jembar budayana*, and *rancagé gawéna*); *Gapura Pancawaluya* (*cageur*, *bageur*, *bener*, *pinter*, *singer*); and there are moral lessons about God, individual, social life, and caring for the environment. These values can be used for morality formation to instill characters in the educational setting.

Tabel 1. Practice, meaning, and function of *ngaras* tradition

Local Wisdom (<i>Ngaras</i>)	Practice	Meaning	Function
Stage 1: Koran recitation.	Prayers are addressed to both families, those dead or alive. This procedure is done as a hop for the bride's and groom's health.	Getting closer to God and is a reminder that life is only temporary.	Ethnopedagogy: 1. <i>Trisilas</i> or the Three Bases (<i>silih asih</i> [mutually helping and taking care], <i>silih asah</i> [mutually exchanging thoughts], and <i>silih asuh</i> [maintaining relationship and keeping good communication]).
Stage 2: <i>Ngécagkeun Aisan</i> (the process of the bride and groom coming out of the room while slinging the side of the sling).	The mother carries the bride and groom while the father holds a candle.	This procession symbolizes the mother and father's struggle in raising their children.	2. <i>Catur Jati Diri Insani</i> or Superior Human (<i>pengkuh agamana</i> [obedient to religion], <i>luhung élmuna</i> [rich knowledge], <i>jembar budayana</i> [cultured], and <i>rancagé gawéna</i> [skilled]), and
Stage 3: <i>Ngaras</i> (asking for permission/apologizing and washing/kissing the feet of both parents).	They are carried out to apologize and ask for blessings from the parents. After asking for permission to get married, the bride and groom wash their parents' feet and put some perfume on them before covering their feet.	It symbolizes the bride's and groom's devotion to their parents.	3. <i>Gapura Pancawaluya</i> or the gate of five pillars of completeness (<i>cageur</i> [healthy], <i>bageur</i> [kind], <i>bener</i> [right], <i>pinter</i> [wise], and <i>singer</i> [creative]).

Practice, meaning, and function of siraman tradition

This procession is done after *Ngaras*. The parents and family are involved in this procession. According to Agoes (2003), *Siraman* is a form of self-purification before the bride and groom get into married life. In addition, Rosidi et al. (2006) state that *Siraman* or *Ngibakan* is a bathing procession that aims to cleanse the bride's and groom's bodies and souls before the wedding. Although historically, *Siraman* is older than *Ngaras*; this procession is done later. In *Siraman*, water taken from seven sources and seven types of flowers symbolize self-purification before starting married life.

In terms of practice and meaning, *Siraman* begins by mixing water from seven sources or seven wells into a barrel containing seven types of flowers. The parents of the bride and groom usually do this process. Then, the bride or groom is showered with water and flowers. This ceremony begins with the bride and groom coming to the location and then stepping on the *sinjang* (long cloth) that has been prepared. This procession starts with the mother pouring three buckets of water from the head, right and left shoulders, and the body, to the feet. This ritual is continued by the father and the family, whose number must be odd (a maximum of eleven people). When *Ngibakan* takes place, the person carrying out the ritual should have their prayer so that the bride and groom will get blessings and happiness in their marriage. Islam significantly influences this procession because the bride and groom should do wudu (Islamic procedure for cleansing parts of the body) at the end of the *Ngibakan* procession.

Then, after *Ngibakan* is done, the bride and groom's hair is cut, *ngeningan* (removes all the fine hairs on the face), and *parawanten* (the offerings) are done. *Parawanten* is an offering that

is presented in a *nyiru* (a large tray made of bamboo), *boboko* (basket), *cukil* (rice spoon), *hihid* (bamboo fan), *coét* (clay mortar), *mutu*, *aseupan* (steamer), *kacip* (a tool for splitting pinang), a bowl of rice, *lemareun* or ingredients for *menyirih*, *rujakeun* (fruits for making salad), *hahampangan* (pastries such as cassava crackers, kolontong, borondong, etc.), traditional cakes such as *nagasari*, *bugis*, and *apem*, red and white porridge, *congcot peak manik* (rice taken from the top of the steamer), boiled eggs with the skin on top, a comb of pisang emas, a comb of pisang raja, *samara badag* (spice) spices such as galangal, bay leaf, etc.), *kitchen spices* (gandu salt, gandu sugar, one young coconut, one old coconut, one complete or one bunch of banana leaves, three pieces of firewood, *rampé* or a pack of flowers, cigarettes and matches, white and black thread, needle, white kincense, incense, powder, comb, mirror, ylang oil, perfume, seven kinds of fruit, various tubers, sugar, and coffee are all covered by white cloth (Sidik et al., 2021). After *parawanten* is done, *sawer sinjang* (money) and *tumpeng* (cone-shaped rice dish) cutting, and then the ritual of burying hair cut in *ngeningan* procession are carried out.

The local wisdom in the *Siraman* tradition that can be used in character education is found in a series of customs, tools, materials, and all implementation procedures divided based on practice, meaning, and function. The local wisdom in the *Siraman* tradition can be seen in the items used, namely water from seven sources/seven wells, seven kinds of flowers/*setaman* flowers, money, *tumpeng*, barrel, coconut shell dipper, *sinjang* cloth, and *parawanten* (servings stored in *nyiru* (a large bamboo tray), *boboko* (basket), *cukil* (rice spoon), *hihid* (bamboo fan), *coét* (clay mortar), *mutu*, *aseupan* (cone-shaped steamer), *kacip* (a nut splitting tool), a bowl of rice, *lemareun* or ingredients for betel nut, *rujakeun* (fruits for making rujak), *hahampangan* (dry cakes such as *opak*, *kolontong*, *borondong*, etc.), market snacks such as *nagasari*, *bugis*, *apem*, etc.), red and white porridge, *congcot puncak manik* (rice taken from steamed tops), a boiled egg with its skin on it, a golden banana, a king banana, *samara badag* (spices such as galangal, bay leaves, etc.), spices (*gandu* salt, *gandu* sugar, a young coconut, an old coconut, a bundle of banana, three pieces of firewood, *rampé* or a pack of flowers, cigarettes, and matches, white and black thread, needles, white incense, powder, comb, mirror, kenanga oil, perfume, seven kinds of fruit, kinds of tubers, sugar, and coffee covered with white cloth).

Besides, the local wisdom of the *Siraman* tradition can also be seen in various implementations. The water mixes seven sources of water and seven kinds of flowers. The procession of *ngibakan* includes the mother; 3 *siwur* of mixed water → father → family with an odd number, maximum of 11 people, bathing, cutting a little hair/*Ngeningan*, *parawanten*, *sawer sinjang*/money, cutting *tumpeng*, and burial of hair inscribed in the *Ngeningan*. Therefore, the function of the *Siraman* tradition is the self-purification of the bride and groom to be physically and mentally ready to get married.

Each item has the following meaning. Water of seven sources/seven wells: this water is considered a tool to clean dirt. Water means a tool for purification, while seven is a number that is regarded as perfect in Islam, as God created seven layers of heaven, seven levels of heaven, seven levels of hell, seven days, and so on. In addition, seven is an odd number, and odd numbers such as 3, 7, 9, and so on are considered sacred. Furthermore, seven can also be associated with Faith, Islam, compassion, purity, sincerity, truthfulness, and taking care of.

Seven types of flowers/*bunga setaman* symbolize something beautiful. The flowers usually used include red roses (a symbol of human birth), white roses (tranquility), *kantil* (spiritual and inner and outer symbols), jasmine (a sign of fragrance, heart, and peace that always involves the heart in all affairs), *lang* (a chain of successors to the ancestors); tuberose (harmony, tranquility, and stability); *gambir* jasmine (simplicity). In addition, the barrel is usually made of soil, reminding us that humans are also made of soil and will return to earth. The coconut shell dipper symbolizes humility, which teaches that humans must keep thinking so that life can benefit themselves and many people. It is like the coconut tree, in which all its parts benefit humans.

The *sinjang* cloth symbolizes *kameumeut* (something loved by parents). *Parawanten* has a meaning as an expression of gratitude for the bride and groom and their families. This is manifested by sharing *parawanten*. In addition, *parawanten* also symbolizes a hope that the bride

and groom will experience happy life by sharing, having children, and easiness in solving problems in life. Money symbolizes prosperity in married life. Life requires money, and a man must provide a living for his wife. When viewed from its conical shape, *Tumpeng* symbolizes the greatness of God. The color of *Tumpeng* rice is also usually white and yellow. The white color symbolizes purity, while the yellow color represents majesty.

In addition, the meaning of the above stages is described as follows. Mixing seven sources of water and seven kinds of flowers symbolizes purity and blessing. The *Ngibakan* procession (mother; 3 *bucket* → father → family in an odd number, a maximum of 11 people) has the meaning of self-purification, while odd numbers are numbers that are considered sacred, such as the seven layers of heaven, seven levels of heaven and hell, seven days, and so on. Wudu means purification as what is carried out before the prayer; performing ablution is a way to clean oneself from minor *hadass*. Cutting a little hair symbolizes beautifying oneself both physically and mentally. The struggle for *parawanten* means an expression of gratitude for the bride, groom, and their families. This is implemented by sharing offerings (*parawanten*) with guests.

In addition, *parawanten* also symbolizes a hope that the bride and groom will have a good life, have children soon, and always find it easy to deal with problems in the future. *Sawer sinjang*/money is a symbol of expressing gratitude. Cutting the *tumpeng* is an expression of sincerity and gratitude to God. In addition, it also symbolizes the relinquishment of parental responsibilities to their children and teaches independent living. Hair burial from the *ngeningan* means throwing away or burying the bride's past, which is considered unfavorable in the hope that bad habits, behaviors, and events will not happen again in the future. Thus, the value of local wisdom in the *Siraman* tradition is almost the same as in the *Ngaras* tradition, namely *Trisilas*, *Catur Jati Diri Insani*, *Gapura Pancawaluya*, and the five morals as stated by Warnaen et al. (1987), which can be used to instill character in an educational environment.

Table 2. Practice, meaning, and function of *siraman* tradition

Local Wisdom (<i>Siraman</i>)	Practice	Meaning	Function
Stage 1: <i>Ngibakan</i> (a bathing procession that aims to cleanse the bride's and groom's bodies and souls before the wedding).	The water taken from seven sources and seven types of flowers are used as a symbol of self-purification before starting married life.	The <i>Ngibakan</i> procession (mother; 3 <i>buckets</i> → father → family in an odd number, a maximum of 11 people) has the meaning of self-purification, while odd numbers are numbers that are considered sacred, such as the seven layers of heaven, seven levels of heaven and hell, seven days, and so on.	Ethnopedagogy: 1. <i>Trisilas</i> or the Three Bases (<i>silih asih</i> [mutually helping and taking care], <i>silih asah</i> [mutually exchanging thoughts], and <i>silih asuh</i> [maintaining relationship and keeping good communication]).
Stage 2: <i>Ngeningan</i> (removes all the fine hairs on the face).	The ritual of burying hair that has been cut	Self-purification of the bride and groom to be physically and mentally.	2. <i>Catur Jati Diri Insani</i> or Superior Human (<i>pengkuh agamana</i> [obedient to religion], <i>luhung elmuna</i> [rich knowledge], <i>jembar budayana</i> [cultured], and <i>rancagé gawéna</i> [skilled]), and
Stage 3: <i>Parawanten</i> (the offerings).		<i>Parawanten</i> has a meaning as an expression of gratitude for the bride and groom and their families. It symbolizes a hope that the bride and groom will have a good life, has children soon, and always find it easy to deal with problems in the future.	3. <i>Gapura Pancawaluya</i> or the gate of five pillars of completeness (<i>cageur</i> [healthy], <i>bageur</i> [kind], <i>bener</i> [right], <i>pinter</i> [wise], and <i>singer</i> [creative]).

Discussion

Based on the results of the research, *Ngaras* and *Siraman* traditions are a series of traditional arts that are usually carried out before the *akad nikah* (marriage covenant) for Sundanese brides. *Ngaras* tradition is implemented earlier than the *Siraman*. *Ngaras* is a ritual that complements *Siraman*. A humanist, Rd created this tradition. Hidayat Suryalaga in 1975 as advice for the bride and groom. Like other traditions in Indonesia, this tradition also contains the values of local cultural wisdom that can be explored and utilized as a model for character education.

Ngaras and *Siraman* bring good impacts and benefits to teaching character education based on local wisdom. These two traditions are not only carried out by the bride and groom or their families but also are witnessed by the surrounding community. Character education based on local wisdom aligns the development of creative, productive, and religious communities or citizens (Kemendiknas, 2010). The *Ngaras* and *Siraman* traditions in the national context contribute aspirations and inspiration for the nation. The formation of the national character is very significant because, in the current era, intelligence must be balanced with intrapersonal and interpersonal skills (Koswara et al., 2021). Therefore, learning practices that are oriented towards local wisdom are communally able to build a peaceful, safe, and tranquil society (Abertus, 2007). The ethno-pedagogical orientation that needs to be contextualized includes three character components: moral knowing, moral feeling, and moral actions (Lickona, 1991).

The contextualization of *Ngaras* and *Siraman* provides ethical implications for shaping one's personality or character. The subject here means two domains, namely society, and students. The matter of tradition is a person or group who always carries traditions from generation to generation. Meanwhile, formal education students will continue the culture but have an academic responsibility to internalize the value of local wisdom and study it as a form of scholarly discipline. Therefore, as explained by Lickona, characters and morals will build a generation who are morally aware and know the significance of morality, moral reasoning, and moral decisions.

Krathwohl (2002) and Anderson & Krathwohl (2001) show the ethical orientation of character to build the development of cognition, affection, and psychomotor based on Bloom's taxonomy. Such a view is also in line with the conceptions of feeling, understanding, and acting (Dewantara, 1954). The epistemological continuity of this character component reinforces the significance of implementing the local wisdom of *Ngaras* and *Siraman* in Sundanese culture. Khan (2010) explains that character education imitates not only the character of a person considered authoritative but also the society's culture. In other words, the local wisdom in the Sundanese tradition is a treasure of relevant values to be used as a reference for educational practice in Indonesia, especially education based on ethno-pedagogy. In the context of national policy, the implementation of character education is stated in Presidential Regulation (Perpres) No. 87/2017 (Penguatan Pendidikan Karakter, 2017). The presidential mandate is to strengthen the feel (ethics), taste (aesthetics), thinking (literacy), and sports (kinesthetic). The operational form of this policy is mentioned in the National Movement for Mental Revolution.

The local wisdom of the *Ngaras* and *Siraman* traditions contains the values of character education, namely *Trisilas* (*silih asih, silih asah, and silih asuh*), *Catur Jati Diri Insani* (*pengkuh agamana, luhung élmuna, jembar budayana, and rancagé gawéna*), *Gapura Pancawaluya* (*cageur, bageur, bener, pinter, singer*). All of the values contain five morals, human morals in his relationships with God, himself, other people, nature, time, and morals to pursue inner and outer satisfaction. Theoretically, all the values of local wisdom above, which rely on the theories of Suryalaga (2003); Sudaryat (2015); and Warnaen et al. (1987), and be reviewed based on the practice, meaning, and function. These two traditions are also related to religious values, particularly Islam.

The relationship between Sunda and Islam is dialogical because Sundanese wisdom is essentially perennial wisdom, which is shown vertically in Islam (Safei, 2020). This vertical axis is centered on God. Although it is centered on God, incall wisdom is related to social and cultural

aspects. In practice, the interaction between Sundanese and Islam projects the practice of cultural acculturation, which is often not standardized in traditional ceremonies. This is due to the inclusivity of local traditions, which on the one hand, maintain the ancestral heritage and, on the other hand, accommodate possible changes (Mutaqin, 2014). However, this interaction exists in a particular space and time, which has implications for the practice of tradition, which must be historical. Sumardjo (2009) states that the tendency of Sundanese culture to be open to the possibility of change is the result of derivative values such as *sineger tengah*. This term refers to the Sundanese people's tendency to emphasize harmony, peace, and tolerance for foreign cultures.

The relationship between Sundanese and Islam is indicated through the content of local wisdom values such as *pengkuh agamana* (a servant's obedience in worshipping his God). In addition, these two traditions show characteristics of goods, knowledge systems, and a series of traditions. It contains the values of local wisdom *luhung elmuna* (high knowledge), *jembar budayana* (broad culture), and *rancagé gawéna* (skilled in every job). Both traditions are carried out by the bride and groom together with their families and are witnessed by the local community. Therefore, it indirectly contains the values of *Trisila's* local wisdom (*silih asih, silih asah, and silih asuh*) among the bride and groom, their families, and the local community. In other words, it can be explained that the *Trisilas* and *Catur Jati Diri Insani* are developed by humans who are *cageur, bageur, bener, pinter, and singer*. These values also establish five human morals in his relationship with God, himself, people around him, nature, time, and inner and outer satisfaction. This moral value is a source of character that can be instilled in students. The following chart illustrates the relationship between Sundanese local wisdom values and character education.

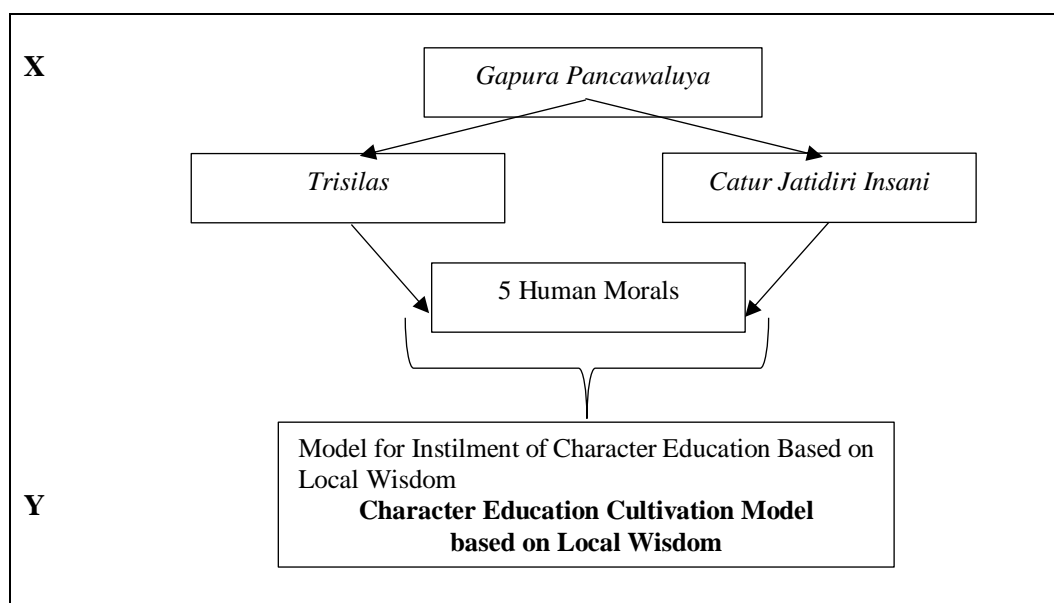


Figure 1. Model for character education based on local wisdom

Note:

X = *Ngaras*

Y = *Siraman* Tradition

The chart above shows that the *Ngaras* and *Siraman* traditions in Sundanese culture have the values of local wisdom formed by the five elements, namely *cageur, bageur, bener, pinter, singer* (*Gapura Pancawaluya*). After humans acquire those elements, they will develop *Trisilas* and *Catur Jati Diri Insani*, producing five moral virtues. Therefore, the projection of this pattern can produce a character education model based on local wisdom, as in the *Pela* tradition, which has been studied by Ritiauw et al. (2017). According to the findings, the values contained by *Pela* can be used as a conflict resolution in schools. In formal education, character-building can be

implemented through local language lessons (Widyastuti et al., 2020). One of them is to use the values of local wisdom in the two Sundanese traditions to enrich learning materials. Students can learn the practice of the two Sundanese traditions and then implement the values in daily life, especially in the relationship between children and parents. In addition, the chart above can also be employed by teachers to regard the *Ngaras* and *Siraman* traditions as a model of character education based on local cultural wisdom during the teaching and learning process.

CONCLUSION

Ngaras and *Siraman* in Sundanese traditions are a series of *preliminary* (preliminary) traditions in weddings that are carried out before the *akad nikah* (marriage covenant). Rd developed this *Ngaras* tradition. Hidayat Suryalaga in 1975, while the *Siraman* tradition had existed long before the *Ngaras* tradition. The *Ngaras* and *Siraman* traditions show values with advice for the bride and groom who are about to get married. In addition, *Ngaras* and *Siraman* traditions contain a symbol of life regarding the devotion of a child to his parents. This also applies to parents. The love of parents for their children is eternal. The local wisdom values of the *Ngaras* and *Siraman* traditions can be seen based on practice, meaning, and function. Both ceremonies have the importance of local wisdom that can be used as a model for character education. The relevant content of values in learning is *Trisilas* or the Three Bases (*silih asih* [mutually helping and taking care], *silih asah* [mutually exchanging thoughts], and *silih asuh* [maintaining relationship and keeping good communication]), *Catur Jati Diri Insani* or Superior Human (*pengkuh agamana* [obedient to religion], *luhung élmuna* [rich knowledge], *jembar budayana* [cultured], and *rancagé gawéna* [skilled]), and *Gapura Pancawaluya* or the gate of five pillars of completeness (*cageur* [healthy], *bageur* [kind], *bener* [right], *pinter* [wise], and *singer* [creative]); and five human morals are related to their relationship with God, themselves, other people, nature, and time physically and mentally.

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