



Analysis of Function, Meaning and Moral Value in Cowong Art Ritual Services

Heni Susanti^(✉) and Dra. Kun Setyaning Astuti

Yogyakarta State University, Yogyakarta, Indonesia
susantiheni555@gmail.com

Abstract. Cowong art is a traditional ritual ceremony originating from the agrarian community of Pagakwungu Hamlet, Buayan, Kebumen Regency. Cowong art is a manifestation of the collective activities of the Pagakwungu community which are based on belief in nature and ancestral spirits who are believed to have magical powers. The author's purpose in carrying out this study is because considering the existence of Cowong art, its existence has begun to be rare, so the author wants to analyze Cowong art in order to maintain and preserve the ritual art. Data collection techniques in this study were carried out by observation, interviews, and documentation. The results of this study were found to be: The form of presentation of the Cowong ritual procession is divided into three stages, namely preparation, implementation, and closing. The functions of the Cowong art ritual: (1) The function of the Cowong art ritual as a ritual to ask for rain during the long dry season, (2) The function of the Cowong art ritual as a treatment for community members who ask for help for healing from their illness, (3) The function of the Cowong art ritual as a slamatan suro month which is carried out once a year. The meaning contained in the art of Cowong is found in the offerings. The moral values of Cowong's art are the relationship between living things, the relationship between living things and nature, the relationship between living things and the environment.

Keywords: Function · Meaning · Moral value

1 Introduction

According to Geertz, culture is the totality of knowledge, beliefs, and values possessed by humans as social beings [2]. Humans as social beings contain models of knowledge or systems of meaning that are thoroughly interwoven in symbols. The symbol used selectively by members of the supporting community to communicate, preserve and connect knowledge, as well as behave and act in dealing with their environment in order to meet various needs.

Culture is an act and the result of the work of humans. According to Klockhohn (via Koentjaraningrat, 2009: 165) culture contains seven elements that are universal. One of the elements in culture that is universal is art. Art is part of culture which is a supporting element that always develops according to the conditions of the culture itself in accordance with the times. Along with the development of the culture of human ideas,

art itself also develops. In this case, art can be categorized into two, namely traditional art and non-traditional art or modern art. Traditional art is an art form which is arranged in an ethnic environment that is hereditary [3]. Meanwhile, non-traditional or modern art is an art form that has experienced a mixture of cultures outside the area where the art is located.

Cowong art in this study is a traditional art in Kebumen Regency. Kebumen Regency is one of the areas in Central Java Province which is rich in various cultures, such as traditional arts and customs. Communities in Kebumen Regency have grown a lot of various forms of traditional arts that they have preserved to this day. As a society that was born and grew up in an area that has a variety of cultural arts, you should be able to understand and understand the functions contained in a work of art that exists in that area.

Cowong art is a traditional art form that grows in Pagakwungu Village, Buayan District, Kebumen Regency. Cowong art which has a background as folk art besides its function as a ceremonial ritual. In this art actually contains many functions contained in it. Many people do not understand and understand the functions, meanings and moral values that exist in the Cowong art. Cowong art is an art form in which many functions, meanings and moral values are contained in the art. A form of art that is born in society, of course, will have the characteristics of the place where the work of art was born. Therefore, Cowong art is a symbol of the cultural form of the society where the art was born. The author raised this study because considering the existence of Cowong art, its existence has begun to be rare, so the author wants to analyze Cowong art in order to maintain and preserve the Cowong ritual art.

The existence of Cowong art in the Kebumen community is an interesting phenomenon, because in the midst of the modernization era, which is all very sophisticated, there is a group of people who are still loyal to preserving Cowong art which is part of their culture. This phenomenon is very interesting to study so it is hoped that the local wisdom of Kebumen culture will get a positive response from all circles and its existence will be maintained. For this reason, research is needed so that the arts do not only live in the community but are also documented academically, can be studied scientifically and can be known by the wider community. This study will discuss the form of presentation, function, meaning and moral values in the ritual of Cowong art carried out by the people of Kebumen.

2 Research Methods

This research is a qualitative descriptive research. Qualitative research is used to reveal problems in the working life of government, private, community, youth, arts and culture organizations so that they can be used as a policy to be implemented for the common good. In this study, researchers must disclose the conditions that occur in the field, not from the mind of the researcher himself [6]. Data collection techniques in this study were carried out by observation, interviews and documentation. The analysis technique in this research is data reduction, data presentation, and inference. The technique of determining the validity or validity of the data used in this study is source triangulation by checking the results of observations, interviews, and documentation.

3 Results and Discussion

Cowong art is an art form that is used as a ritual ceremony. Growing and developing among rural communities makes this art classified as a type of traditional art. The Padukuhan Pagakwungu community believes that this art is a traditional art form that has sacred or magical values. It is proven that before the Cowong performance, it is always preceded by a ritual first and equipped with several offerings that have been prepared as well as prayers and mantras.

3.1 The History of Art of Cowong

Cowong art is an art form that is used as a ritual ceremony. Growing and developing among rural communities makes this art classified as a type of traditional art. The Padukuhan Pagakwungu community believes that this art is a traditional art form that has sacred or magical values. It is proven that before the Cowong performance, it is always preceded by a ritual first and is equipped with several offerings that have been prepared as well as the prayers and mantras he says.

This art began to develop in the era of the Mataram kingdom, no one knows for sure when this art was born. His presence in the community makes Cowong recognized as belonging to the common community, especially the people in Pagakwungu hamlet. Sarjan as the head of the RT in Pagakwungu Hamlet said the existence of Cowong art was originally in the Buayan Tengah area around the 1975s whose members were mostly Pagakwungu community members. When in Buayan Tengah, Cowong art was chaired by Mbah Surawikarta and Cowong was placed at Mbah Kiwud's house until around the 1990s. Then in Buayan Tengah, there was a vacuum for several years because Mbah Surawikarta as the head of the Cowong art group and Mbah Kiwud where Cowong occupied died.

Community members, especially those who are members of the Cowang arts, discuss this. The decision was agreed upon by all community members to continue and preserve the existing Cowong art and the community members agreed to move locations from Buayan Tengah to Pagakwungu hamlet.

In Pagakwungu Hamlet, the Cowong art was chaired by Mbah Santa and the Cowong was placed in Sanmarto's house. Then by mbah Santa was replaced by his son, namely Samijan because mbah Santa was sick and until now Samijan who is the head of Cowong art in Pagakwungu and Cowong hamlets is kept at Sanmarto's house. According to what Samijan knows, it is estimated that at this time the art is already in its fifth generation. Until now, the art of Cowong is still chaired by Samijan as the fifth generation.

3.2 The Form of Presentation of the Cowong Ritual Procession

Preparation Stage

Time and place. Activities in preparation for the procession begin one week before the performance, with the cleaning of the courtyard that will be used for the ritual process. After that, nyekar is carried out at the panembahan place which will later be used as a procession to download Cowong. Nyekar di panembahan has the meaning of cleaning



Fig. 1. Pictures of Event Grounds

the panembahan, spreading flowers on the panembahan and burning incense. Singing practice (nembang) at Sanmarto's house was attended by a dozen women from the young to the old. Cowong is placed in the panembahan for three days to meditate in that place so that it will be "filled". After that Cowong is taken from the panembahan before the ritual will begin in the evening. A feast was held together with the hamlet community members Pagakwungu before starting. The community members prayed together asking for it to be carried out smoothly and get blessings. Furthermore, before the new night the procession is carried out in the order that already exists (Figs. 1, 2 and 3).

Sesajen. In the belief system adopted by the people of Pagakwungu hamlet, who as the majority of adherents of the Islamic religion, they continue to worship as usual, but do not abandon the typical Kejawen Islamic worship. The offerings used are still common like the offerings in Javanese rituals in general.

Sesajen that existed at the time the Cowong art took place, namely: *kopi pait, kopi legi, wedang santen, jembawukan, komoh asem, komoh jeruk, komoh mawar, arang-arang kambang, wedang daun salam, wedang garam, wedang beningan, dawet, rokok sintren, rokok cengkeh, sambetan, asem abang, kinang, kembang kantil, kembang mawar, cengkaruk dan gimbal kepel, jenang abang, jenang putih, gula batu dan badeg, srabi, cabe, telur kampung, bawang merah dan bawang putih, jahe, kunyit, pisang ambon, pisang raja, bakaran gedang ambon, bakaran gedang raja, bakaran budin, puncet sakumplitane, kluban, kembang telon, kaca, jipang beras, jipang kacang dan jajan pasar* (Fig. 4).

Ritual Procession Stage

1. Implementation activities begin with the process of downloading Cowong. The procession of downloading Cowong was carried out by Sanmarto at the Pagakwungu ancestral panembahan, known to the local community as Mbah Gede, whose real name is Ms. Semar Norontoko.
2. The handler is the main actor of the ritual who holds the key to the running of the ritual because he is considered a person who has more ability to recite mantras.



Fig. 2. Cowong doll pictures

While Cowong is a medium for the presence of the spirit. Offerings such as flowers, smoke from burning frankincense are also important to facilitate and support the Cowong ritual and this will make the ritual run smoothly.

3. When the equipment is arranged and ready, the handler brings Cowong to the courtyard of the Sanmarto house to carry out the ritual. The incense begins to be burned and then the handler performs njantur or the process of entering the ancestral indang into Cowong by reciting incantations in front of the burning incense offering.
4. Sing songs by the singers to help the process run during njantur.
5. Cowong moving is a sign that Cowong has been filled or entered by indang which according to local people's belief is the indang from Pagakwungu ancestors.
6. The handler gives Cowong to two people who will hold the Cowong. There is a uniqueness, namely Cowong himself who chooses two people who will hold it. If the one holding it does not comply with the Cowong's request, the Cowong can hit the head who is holding it.
7. During the procession, Cowong moves left and right and up and down accompanied by gamelan beats and Javanese songs. Sometimes Cowong approaches the audience and invites the audience to dance.
8. There was a man who was possessed by an ancestral spirit and danced like a woman. Both in terms of talking swaying just like a woman. The man eats and drinks the prepared offerings such as coffee and cigarettes. Likewise with Cowong eating



Fig. 3. Panembahan Pagakwungu ancestor



Fig. 4. Sesajen

and drinking offerings through the one holding the Cowong. If the one holding Cowong does not follow Cowong's orders to eat and drink offerings according to the Cowong's wishes, then Cowong will hit the head of the person holding it.

9. It was held for 7 consecutive days and during those 7 days, different people entered the doll, namely Nini Roro Ireng, Nini Roro Kuning, and Nini Mrenek.
10. The ritual takes place according to the Cowong's wishes and usually ends late at night around 24.00 WIB or even later. The series of rituals was completed until late at night according to the wishes of the Cowong.



Fig. 5. Incense burning (Kemenyan)



Fig. 6. Process njantur Cowong

11. Then after that Mr. Samijan took out the ancestral spirit and after Mr. Samijan took out the spirit that was in the Cowong doll, the Cowong doll was handed back to Sanmarto to be placed in a special place on the table with offerings. The offerings are placed next to Cowong and every Tuesday Kliwon and Friday Kliwon according to the Javanese calendar.
12. After everything is finished, the members gather to carry out a feast as gratitude that has been given smoothness and asks that the prayers and hopes of the local community can be answered (Figs. 5 and 6).

Functions and Meanings of Cowong's Art Rituals. An art form can be accepted in society if it has a certain function in people's lives. This art form can function in society both in relation to ritual and secular interests. Therefore, an art form is not only seen in terms of its form, but it is necessary to study the function of presenting the art in people's lives.

According to Ismail and Martono [7], states that basically traditional performing arts, one of which is dance generally has four main functions, namely: (1) ritual functions; (2) the function of education as a medium of guidance; (3) function/media of information or social criticism; (4) entertainment or viewing function.

Likewise, Cowong art that grows and develops in Pagakwungu hamlet, Buayan District, Kebumen Regency, also has a function in the community. This art is inseparable from the community that supports it. As one of culture, art is an expression of human creativity with society as a buffer [4].

If folk art has become the property of members of the community, then the existence of that art also depends on the supporting community. This is because a form of folk art will continue to exist or survive, if it has a certain meaning and function in a society. Folk art has an important meaning and function in the community, so it will still exist and be able to develop and maintain its sustainability properly. Likewise with this Cowong art which until now still survives and is preserved.

The ritual function of Cowong art in Pagakwungu Hamlet, Buayan District, Kebumen Regency, when viewed from the form of presentation, this dance has three functions, namely:

As a Ritual of Asking for Rain. Cowong which has a function as a ritual means with the characteristics (1) the selection of the chosen place is considered sacred for the download procession, for example at the Pagakwungu ancestral panembahan, (2) the selection of certain days (3) the selected player, namely the Cowong player who is directly selected by the Cowong, (4) the existence of a set of offerings prepared. (5) a special Javanese song sung when the ritual asks for rain.

The ritual function carried out with the intermediary of the Cowong doll is believed by the local community to be able to ask for rain for the fertility of the crops and the prosperity of the environment. The Cowong ritual has existed since the time of the ancestors and is still being preserved from generation to generation.

Beginning with the manufacture of a cowong doll made of wood selected according to cowong's request, the wood used to make a cowong doll is not always the same wood but depends on cowong's request. Then the wood is given clothes like a kebaya then the stomach is given a stagen so that it forms like a waist and at the bottom using a finger. On the head, using selected coconut shells. The choice of coconut shell that will be used for the face already shows a pattern of expression her face. Decorated with white paint for the face wedge, black paint for the eyebrows and sides of the hair and red paint for the lips. In ancient times, they did not use paint but only used white chalk which was applied to all parts of the face and once exposed to water it would disappear. Hair Cowong uses hair made specifically from green plantain leaves and green plantain leaves are usually Cowong himself who looks for it. When Cowong's hair is dry and damaged, Cowong will ask for a replacement and look for green plantain leaves again. This is all that distinguishes the art of Cowong in Pagakwungu.

Before the ritual begins, a series of processes begin, from bathing the Cowong doll to the process of downloading Cowong and getting ready to start the ritual of asking for rain. The bathing of the Cowong doll is only carried out when a ritual event will be carried out with the aim of cleaning or purification. Mbah Sakiyah was the one who always bathed the Cowong doll and dressed her with the help of her son. After that, the Cowong doll is placed and left in the Pagakwungu ancestral place for 3 days or it can be called the process of downloading Cowong. Downloading Cowong is done so that the Cowong doll will be easily filled when the njantur process is carried out by the handler.

After the process of downloading for 3 days then Cowong was taken in the afternoon before the ritual began by Mr. Sanmarto. Before the ritual began in the courtyard of Mr. Sanmarto's house, offerings, flowers, incense to be burned and a water container that was intentionally filled with water which would later be used during the ritual were ready to be placed under the table.

The event began with the handler burning incense accompanied by Javanese songs that began to be sung. Then the handler takes the Cowong doll to jantur or enter the Pagakwungu ancestral indang. Indang who entered Cowong was known as Nini Roro Ireng, Nini Roro Kuning, and Nini Mrenek. From the three indangs, it is not certain who will enter Cowong during the ritual of asking for rain. When the process of njantur and Cowong which was previously held and enforced by the handler then bows it indicates that the Cowong has been entered by the indang. After the cowong is entered by the Indang, the ritual procession begins to ask for rain.

The ritual of asking for rain begins by taking water by the handler who has been placed under the table to the center of the courtyard. Then the handler and Cowong who were held by the two people circled the water. The handler begins to recite the mantras followed by singing a special song for the ritual of asking for rain by the singers. One song that is specifically sung for the ritual of asking for rain. The meaning of the song sung by the singer also has the function of delivering a message asking for rain to the universe for mutual prosperity. As for one song that was sung as follows:

“kolang kaling mateng Ditutur udan-udan Legregan alogrogan

Nini Cowong njaluk udan Ana udan ntreg-entregan Ana udan ntrog-entrogan.”

(The cowong doll is moved with the intention of asking for rain to come)

The song is expected to be understood by the people who witness this art. Therefore, this art is seen as having a function as a medium of communication to the universe. When the song is sung and the handler recites the incantations, Cowong lowers his head while being held in circles above the water then dips his head in the water and splashes the water several times in all directions. After Cowong splashed water in all directions, then the ritual of asking for rain had been completed. It is believed by the local community that a few days after the ritual it will rain.

As a healing ritual. Cowong is believed by the local community to have the power to cure various diseases. People often ask Cowong for help to cure his illness. The ritual of treatment is carried out when there are residents who come to the courtyard at the time of Cowong. Residents who want to ask Cowong for help must first ask permission from the handler.

There are certain days when *Cowong* does not want to be asked for additional healing, namely every Tuesday night and Saturday night. Therefore, every citizen who wants to ask for help from *Cowong* must ask permission from the handler. After asking for permission, the handler will communicate with *Cowong* and *Cowong* will approach and see the sick resident. *Cowong* will rub the sore part with his head. After that *Cowong* prepared to go looking for medicine to treat his illness.

When *Cowong* was about to leave, there was a special song that was sung before *Cowong* left to look for medicine. The meaning of the song sung by the singer also has a function to deliver *Cowong* and pray for medicine to cure disease. The songs that are sung are as follows:

*“kembang gonda nini Cowong aseng lunga
Lungane nggoleti tamba
Gandrung manis nini Cowong.”*

(*Cowong* goes to look for spice medicine)

After the song was sung, *Cowong* left with the two people holding it. It can't be guessed and it's known where *Cowong* is looking for medicine, it can be in panembahan, grass bushes or even at the forest boundary, it all depends on *Cowong*. After arriving at the place *Cowong* stopped and looked for the medicine himself. Medicines can be in the form of leaves, stones, chilies, pieces of tile and others. After *Cowong* found the medicine, *Cowong* asked him to immediately return to Mr. Sanmarto's courtyard and give him the medicine. The drug is believed to be a healing drug.

There is a special song for *Cowong* to come back after getting the medicine. The meaning of the song sung by the singer also has a function to invite *Cowong* home because he has received medicine to cure the disease. The songs that are sung are as follows:

*“encek-encek agi bali Logrok asem minaloga Lunga-lunga wongalagi Aja
ngambung pipi kiwe Sing kiwe kagungan dewa
Sing tengen kagungan ndalem.”*

(*Cowong* returns home with the spice medicine)

The song is sung when *Cowong* has found the medicine and will return to Sanmarto's court. After arriving back in the courtyard, *Cowong* gave the medicine to the handler. *Cowong* communicates with the handler. After finishing communicating, the handler gives instructions on how to use the drug. The method is different in each use depending on the instructions from *Cowong*.

Cowong gave medicine in the form of a piece of tile and *Cowong* asked that the piece of tile taken from the panembahan be soaked in water in a glass for several days. Then the water used to soak the tile must be drunk until it runs out. A few days after drinking the water soaked in the tile, it is believed by the residents that the sick person is getting better and is recovering.

This belief has been passed down from time immemorial and has been ingrained for local residents that *Cowong* is able to treat people who are sick. Until now, the ritual of asking *Cowong* for help to cure the disease is still being carried out.

As a slametan suro month. Every suro month there is always a slametan by anchoring Cowong regularly once a year as a sign of gratitude and preserving traditional arts from the time of their ancestors from generation to generation. In the slametan month of Suro, it is not arbitrary to take the day. Therefore, certain days are taken, usually Kliwon Friday to start the event.

Preparations made before the event started were nyekar together to the ancestral panembahan and praying together. Working together to clean the yard that will be used for men and women to prepare necessities in the kitchen. Every time the event starts, there is always a kind of joint feast which is attended by Cowong members, both musicians, singers and Cowong holders and hopes that Cowong members and local residents will get blessings and be given smoothness and convenience.

There is no special song that is sung when Cowang is anchored in the month of Suro. In the implementation, the length of time determined by Cowong can be 3 days or 7 days depending on Cowong's request. Slametan suro month by anchoring Cowong has been done since ancient times and is still being preserved.

Don't forget that before going to port, the process of downloading Cowong is still being carried out by Sanmarto at the Pagakwungu ancestral panembahan, known to the local community as Mbah Gede, whose real name is Mbah Semar Norontoko. Cowong is placed and left in the panembahan for three days to meditate in that place so that it will be easily "filled". After that Cowong was taken from the panembahan before the event would start in the evening.

To start the ritual first, Samijan as the handler prepares all the accessories such as flowers and incense that is burned while reciting mantras. When the equipment was arranged, the handler took Cowang to the courtyard of Sanmarto's house to carry out the event.

The handler performs njantur by reciting incantations in front of a burning incense offering. After being hit, the handler then handed Cowang over to two people who would hold him. Cowong started to move and asked for offerings then danced freely right and left accompanied by Javanese songs.

With the anchoring of Cowong every month, Suro has a purpose and purpose as a slametan of gratitude for the residents of the Pagakwungu hamlet so that they continue to get the blessings and prosperity of the community members as well as take care of culture according to the message from Mbah Gede's ancestors to continue to preserve Cowong's art.

During the procession, Cowong dances and moves to the accompaniment of gamelan beats and Javanese songs which are a depiction of joy for the prosperity and blessings that have been obtained so far. Every now and then Cowong approached the audience and invited the audience to dance together.

The series of events ended until late at night according to Cowong's wishes. Then after that, Mr. Samijan took out the ancestral spirit that was in the Cowong doll. After Mr. Samijan took out the spirit that was in the Cowong doll, the Cowong doll was handed back to Sanmarto to be placed in a special place on the table where the offerings and offerings were held every Kliwon Tuesday and Kliwon Friday according to the Javanese calendar. After everything was done, the members gathered together and made a strong

cone as a sign of gratitude for the smooth running of the ritual and asked that the prayers and hopes of the local community be granted.

The meaning that can be seen from the symbols of the offerings that exist at the time the ritual takes place.

1. *Kopi pait dan legi, jembawukan, wedang beningan, wedang santen, dawet abang, wedang garam, komoh mawar, komoh jeruk, komoh asem.* All of this means that no matter how busy a person has a business or problem, one should always be alert and think carefully. Dawet abang the red color means that everyone who has an event behaves like a king who is able to organize and share tasks together. Wedang beningan clear color which means that everyone has problems but must still think logically and clearly. Of all the meanings contained, humans must be able to distinguish between good and bad and should be vigilant.
2. *Kembang kanthil, kembang mawar dan kemenyan.* All of that means that humans can realize their goals beautifully based on good and moral character and behavior. The meaning contained is that humans in achieving their goals must be in the right way to become a human being with weight.
3. *Pisang ambon, pisang raja, bakaran pisang ambon, bakaran pisang raja, bakaran budin, puncet sakumplite. Pisang ambonto* symbolize a beautiful woman. *Pisang rajato* symbolize a responsible man. The meaning contained is that everyone has their own business, whether it is a man or a woman.
4. *Kembang telon* this means that in human life there are three important things that must be passed. Those three things are *celathu* (talk), *tinemu* (deed), *laku* (behavior). That should be fine. The meaning contained is to be a good person, namely the actions and speech are simple, no need for heights.
5. *Kluban* means that in order to realize what is the goal, it must go through several things and all of them are useful for making life better.
6. *Nasi tumpeng kenduri* means that the human body can be likened to a mountain, the body is likened to society. If a society can unite well then their life will be peaceful and harmonious. The meaning contained is that in society one must unite and always establish good cooperation under any conditions.

Thus, it can be concluded from the meaning contained in the offerings that are used for ritual ceremonies in cowong art.

Moral Values contained in the Art of Cowong. According to Steeman, value is giving meaning to life, which gives meaning to this life its starting point, content, and purpose. Value is something that is held in high esteem that colors and animates one's actions. Moral comes from the Latin *mores* which means the rules of morality which include all norms for behavior, good deeds.

In cowong art contains moral values, namely the relationship between living things, the relationship between living things and nature, the relationship between living things and the environment, mutual cooperation, mutual strengthening and maintaining friendship and the rules in society or manners. All of this can be seen from the beginning how the local community continues to preserve the existing arts together, working together in implementing and organizing the arts so as to create a sense of mutual respect between

fellow citizens, politeness between residents who can in the art process take place and strengthen the friendship between residents.

4 Conclusion

Kebumen Regency is one of the areas in Central Java Province which is rich in various cultures, such as traditional arts and customs. Communities in Kebumen Regency have grown a lot of various forms of traditional arts that they have preserved until now, one of which is Cowong art. Cowong art is a traditional art form that grows in Pagakwungu Village, Buayan District, Kebumen Regency.

Cowong art began to develop in the era of the Mataram kingdom, the existence of Cowong art in the Buayan Tengah area around the 1975s. The next generation of Cowong until now has entered the fourth generation. Those who have chaired the arts of Cowong include Surawikarta (chairman) and Kiwud (holder of cowong), Santa (chairman) and Sanmarto (holder of cowong), Samijan (chairman) and Sanmarto (holder of cowong), and until now Cowong is still chaired by Samijan, the son descendant of Santa.

The form of presentation of the Cowong ritual procession is divided into three stages, namely preparation, implementation, and closing. The implementation stage starts from preparing everything needed during the ritual event. The implementation stage starts from the handler inserting the indang into the Cowong to carrying out a ritual procession, both a ritual to ask for rain, treatment, and a slametan suro. The closing stage is where the ritual has been completed and the handler takes out the indang that is entered in the Cowong.

Cowong's art in Pagakwungu Hamlet is unique in terms of the shape of the doll which is slim and easy to hold, the body uses selected wood according to Cowong's request, the head uses selected coconut bathok that already shows facial patterns, hair made from specially selected plantain leaves by Cowong, as well as the person who will hold Cowong later chooses himself at the time of the ritual. Cowong art, which has a background as folk art, also has various functions for rituals. The first function is as a ritual to ask for rain, when the long dry season and drought hit the community it is difficult to get water. With the ritual of asking for rain, it is hoped that it will rain soon. The second function is as a treatment, believed by local residents of Cowang to have the power to treat sick people. The medicine given by Cowong is a natural medicine that Cowong is looking for directly. The third function is as a slametan in the month of suro, once a year an event is always held by anchoring Cowong as a sign of gratitude and nguri-uri art that has been passed down since ancient times according to the message from Pagakwungu ancestors to continue to preserve Cowong art.

In cowong art also contains moral values, namely the relationship between living things, the relationship between living things and nature, the relationship between living things and the environment.

References

1. Fathullah. 2007. *Komunikasi, Etika, dan Hubungan Antar Manusia*. Semarang: Duta Nusindo.
2. Geertz, Clifford. 1992. *Tafsir Kebudayaan*. Yogyakarta: Kanisius.

3. Hidayat, Robby. 2005. *Wawasan Seni Tari, Pengetahuan Praktis Bagi Guru SeniTari*. Malang: Universitas Negeri Malang.
4. Kayam, Umar.1981. *Seni, Tradisi, Masyarakat*. Jakarta: Sinar Harapan. Koentjaraningrat. 2009. *Pengantar Ilmu Antropologi*. Jakarta: Rineka Cipta.
5. Sjarkawi. 2008. *Peran Moral, Intelektual, Emosional, Dan Sosial Sebagai Wujud Integrasi Membangun Jati Diri*. Jakarta: Bumi Aksara.
6. Sugiyono, Prof. 2013. *Metode Penelitian Kuantitatif dan Kualitatif dan R&D*. Bandung: Alfabeta.
7. Sujarno dkk.2003. *Seni Pertunjukan tradisional, Nilai Fungsi dan Tantangannya*. Yogyakarta: Kementerian Kebudayaan dan Pariwisata.
8. _____<http://kebumennews.com/2019/09/Cowong-dan-eksistensi-leluhur-ibu-bumi/>
9. <https://www.google.com/amp/s/www.kompasiana.com/amp/saeransamsidi/5a69bb09dcad5b40fe42cf42/ritual-agraris-mengundang-hujan-1-boneka-pengundang-hujan>

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

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

