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### Visual Properties of the Obong Ritual of the Kalang Community of Kendal Regency: Between Aesthetics and Ethnic Beliefs

Abdul Aziz<sup>1✉</sup>, Eko Sugiarto<sup>2</sup>, Muh Fakhrihun Naam<sup>3</sup>

<sup>1</sup> SMA Negeri 1 Sayung, Demak, Jawa Tengah, [abdulaziz160592@students.unnes.ac.id](mailto:abdulaziz160592@students.unnes.ac.id)

<sup>2</sup> Universitas Negeri Semarang, Jawa Tengah, Indonesia, [ekosugiarto@mail.unnes.ac.id](mailto:ekosugiarto@mail.unnes.ac.id)

<sup>3</sup> Universitas Negeri Semarang, Jawa Tengah, Indonesia, [fakhri.artworker@mail.unnes.ac.id](mailto:fakhri.artworker@mail.unnes.ac.id)

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#### Abstrack

The obong ritual is a death ritual carried out by the kalang community as a means of respecting the spirits of deceased ancestors. This ritual is a local wisdom in Kendal Regency. However, many people of kalang descent have abandoned obong rituals, so there is a need for cultural socialization media so that these rituals are not eroded by the times. This research aims to analyze the aesthetic form, symbolic meaning, and role of the obong ritual as a medium for cultural socialization. The research method used is a qualitative approach. Data was taken using in-depth interviews, documentation and observation. The research was conducted in Tratemulyo Village, Weleri District, Kendal Regency. The uniqueness of this research location is that the majority of the kalang people in Tratemulyo Village are actually Muslim, but still practice and carry out ceremonies of respect for ancestral spirits in the form of obong rituals. The research results show that the aesthetic form of the visual properties used in the obong ritual contains deep symbolism. It is not just decoration, but also summarizes the values and traditions that have been passed down from generation to generation. The symbolic meaning of offerings in the obong ritual never experiences a shift in meaning, because the meaning is passed down from generation to generation by the kalang shaman.

**Keywords:** Visual Properties, Obong Rituals, Kalang

## INTRODUCTION

Basically, every ethnic group in Indonesia has its own unique cultural value system which is of course different from one another. This cultural value system becomes a sign and strengthens their tribal identity when faced with the identity symbols of other ethnic groups. They hold their cultural values as an embodiment of a sense of pride, a sense of belonging, and the need for recognition in order to be able to go through the times with all the changes that influence them.

The real reflection in the human life cycle is to seek justification for their behavior by using religion as one of the foundations with the consequence of attachment to ideology and the implementation of both behavior and the results of behavior in everyday life (Darmawanto, 2015). As part of religion, the role of rituals or rites cannot simply be separated and put aside. Rites even become an identifying characteristic of the belief pattern of a community of adherents of a particular belief (Muslichin 2011b).

Certain societies and subethnic groups have systems of rites or worship that are caused by different religious preferences. Rites contain rules that are presented explicitly and implicitly. Rules that are directly visible can be interpreted easily by the group community, while rules that are not visible are wrapped in a symbolic world that requires efforts to understand and interpret deeply what is meant by offerings in rituals that exist in unique communities.

The symbols that appear in offerings have a number of meanings related to the cultural philosophy of the community in question. When people understand and carry out these rites well, it means that they are trying to translate the values that came from their ancestors well into a series of norms that are adaptive to local desires and conditions. The implementation of the rite is still ongoing in tribal groups, one of which is in the Kendal Regency area.

Kendal, as one of the districts in Central Java, has cultural diversity which is still preserved today. The diversity of society in Kendal also of course results in diversity in the views of life held by its people as well. Apart from that, in this modern era, it is estimated that there are only some people who still maintain the tradition of using offerings like Javanese, such as the descendants of the Kalang people. The distribution point of the Kalang people in Kendal district is in Weleri, Rowosari and Gemuh sub-districts, each of which is spread into several villages (Hapsari, 2020).

An interesting ritual to study in this research is a ritual carried out by the Kalang community in Kendal Regency. According to Bryne (1951) kalang is a group of people whose profession is as woodcutters and transporters in every development project carried out by the Majapahit royal government. According to Roorda (1847), kalang is considered a group of humans who live and die in Surakarta, where Javanese people have a superstitious opinion that kalang is the child of a marriage between a woman and a dog. Kalang can be interpreted as *kejaba*, namely something that is placed outside, or something that is separated from the others.

Wong kalang or orang kalang is a Javanese sub-ethnicity which is thought to have existed since the 8th century (Kholiq 2013). This refers to the writing in several inscriptions found, including the Harinjing Inscription (804 AD) which was found in the Sukabumi plantation in Siman village, Kepung District, Kediri, East Java. This inscription was successfully interpreted by MM Soekarto Kartamodjo, and found the term Tuha Kalang in the inscription which was translated as the leader of the kalang group (perhaps carpenters or builders) named Daman Wanua (Djulianto 2017). The Kalang community is spread across Central Java and East Java, including Bojonegoro, Blora, Kendal, and other locations around the Kendeng mountains.

Tratemulyo is one of the villages whose area is still occupied by the kalang people. The people of Tratemulyo village can be said to live in high heterogeneity, this can be seen from the diversity of the community, the Kalang community with its Kalang customs and ordinary people with beliefs held in accordance with religious and social rules. Currently, the majority of the kalang people in Tratemulyo Village are followers of the Islamic religion and still carry out the kalang tradition which of course is not contained in Islamic teachings.

Traditions that are still carried out by the Kalang community include offerings, ewuh, and obong rituals (Setiohastorahmanto, 2018). In connection with the ethics of the Kalang community mentioned in research (Muslichin 2011a), hard work and the will to collect materials are centered on the ritual system of the Kalang community, which inevitably requires having sufficient materials. This ritual, which costs a lot of money and is mandatory for the common people, creates enthusiasm and motivation to pursue as much wealth as possible. The Kalang community is required to carry out the obong ritual many times when it involves the death of parents, grandparents, relatives or relatives they have.

The culture carried out by the Kalang people is the traditional ceremony of commemorating the dead which is still preserved today, namely commemoration of 3 days, 7 days, 40 days, 100 days, mendhak and finally 1000 days. One of the traditional ceremonies of the kalang people, when a kalang dies is called surtanah and some of the deceased's clothes are burned, the items they loved are also buried, the three-day salvation is called druna, followed by the seven-day salvation, forty days, one hundred days, *mendhak pisan*, *mendhak pindho* and the last thousand days of salvation called *entas-entas* (Hoery 2010).

The obong ritual is a death ritual carried out by the kalang community as a means of respecting the spirits of deceased ancestors. The obong rituals of the Kalang community

that are the focus of this research study are death rituals that are carried out routinely such as mitungdino and mendhak. The obong mitungdino ritual is carried out on the seventh day of death, while the obong sependhak or mendhak ritual is carried out to commemorate the first anniversary of death. The procession in the obong mitungdino and mendhak rituals is the same, only there is a distinctive feature in the obong mendhak ritual, namely the presence of a puspa doll as the physical embodiment of the deceased or the deceased.

Visual properties play a very important role in the obong ritual procession. Each element used in this ritual has deep meaning and symbols, connecting humans with the spirit world of the ancestors of the Kalang people. In traditional belief systems, art is an inseparable part of traditional rituals and ceremonies. The visual properties in the obong ritual procession are concrete evidence of how society treats art as a medium for communicating with the supernatural. For example, the puspa doll used in ritual processions symbolizes the physical image of the deceased. Then there are ritual properties such as the kajang house which is described as a temporary shelter for the deceased when they return to the village, as well as other properties which are unique in conveying stories and oral knowledge which are the forerunners of the cultural identity of the kalang community.

More than just the aesthetic aspect, the visual properties in the obong ritual procession are an important bridge that connects the past with the present. The fine arts and architecture used in this ritual are cultural heritage that must be maintained so that they do not become extinct. The younger generation is involved in the process of creating and maintaining this visual property, making it a learning vehicle that is deeply rooted in local identity and wisdom (Sugiarto, 2017). Thus, the obong ritual procession is not only a religious celebration, but also a form of preserving and extending cultural heritage from one generation to the next.

Overall, visual properties such as puspa dolls, omah kajang, pancaka, and other offerings which are the main components in the obong ritual procession are silent witnesses to the importance of art in traditional belief systems. Through its form and meaning, this property revives the spiritual values and philosophy of ancestors, strengthens cultural identity, and preserves ancestral knowledge so that it remains relevant in the dynamics of the times. The existence of this visual property unites the community in spiritual bonds and togetherness, making the obong ritual an unforgettable sacred event in the history of the life of the kalang community.

Based on the background above, the aim of this research is to identify and analyze the aesthetic form of the visual properties of the obong ritual of the kalang community in Tratemulyo Village, Weleri District, Kendal Regency.

## METHODS

The approach in this research uses a qualitative approach, namely an approach to exploring problems and developing a detailed understanding of central phenomena (Creswell 2015). The research design in this study includes subject, time and research location. The research subject is the phenomenon or event of the obong ritual of the kalang community in Tratemulyo Village, Weleri District, Kendal Regency. The research implementation time was carried out in stages, namely in June 2022 and April 2023, taking the research location in Tratemulyo Village, Weleri District, Kendal Regency.

The focus of this research is the aesthetic form of visual properties in the obong ritual. This research uses three data sources, namely (1) informants, (2) documents, and (3) observed phenomena or events. The number of informants in this research was 10 people, with details of 1 person as a kalang shaman, 8 people with kalang descendants, and 1 person as a community figure. The documents in this research are monographs or conditions of

Tratemulyo Village, the number of community members in Tratemulyo Village, and documentation of the obong ritual procession. The phenomenon or event observed in this research is the obong ritual procession carried out by the kalang community.

Data collection techniques in this research include in-depth interviews, documentation, and observation. The informant selection technique in this research used a purposive sampling technique. Purposive sampling referred to in this research is to select informants based on representativeness. Based on mapping in the field, informant representation is based on gender and education level.

The data validity technique in this research uses data source triangulation techniques. Triangulation of data sources in this research was carried out by comparing the results of in-depth interviews from several predetermined informants. The data analysis technique in this research uses an interactive model which includes data collection, data reduction, data presentation, and drawing conclusions.

## RESULTS AND DISCUSSION

### Aesthetic Forms of Visual Properties in the Obong Ritual of the Kalang Community

#### Visual Properties of Puspa Dolls



**Figure 1.** Puspa doll

Source: Personal Documentation, 2024

This puspa doll has special dimensions, made of teak wood with dimensions of 30 cm

high, 15 cm wide and 3 cm thick. Making these dolls is not just a hand skill, but is also carried out with full respect and belief in the spiritual values contained therein. The puspa doll, as the embodiment of the soul, is considered to have a very important role in the obong procession, a traditional funeral ceremony which is considered very sacred by the kalang community.

Many people view puspa dolls as a substitute for bodies that have been buried. In this perspective, the presence of the puspa indicates that the obong procession does not just move the body to its final resting place, but also honors and celebrates the soul or spirit of the deceased. If the cremation ceremony still uses a corpse, for the Kalang community, this indicates a lower level of spirituality. On the other hand, the presence of the puspa doll suggests a higher view of the spiritual dimension, where the soul is considered to be of higher value than the burned wadag.

Below is a sketch or outline of the front view of the Puspa doll along with descriptions of its parts.



**Figure 2.** Sketch of the Puspa Doll  
Source: Personal Documentation, 2024

**Analysis of the Visual Properties of Puspa Dolls**

The following is an explanation of the elemental analysis of the visual properties of the puspa doll in the obong ritual. The first element is the point. The dot element is not present in the Puspa doll, because this doll is

made of teak wood which forms a doll statue. The second element is the line. The line elements used in Puspa dolls are curved lines. This line gives a soft impression and depicts the softness and elegance of the doll statue. Curved lines give beauty to the shape of the statue and create a flow that is attractive to the observer's eye. These lines also contribute to the emphasis on certain elements in the doll.

The third element is field. The plane elements contained in Puspa dolls are included in the organic plane. Organic fields tend to have natural, soft and flowing shapes, in keeping with the characteristics of dolls that represent humans or living creatures. The fourth element is form. The form elements contained in Puspa dolls are plastic forms. This form can be seen clearly, felt, and has elements of value. The plastic shape of the doll gives dimension and depth to the three-dimensional work of art.

The fifth element is space. The space elements in Puspa dolls are included in real space. This means that the space in the doll can be proven by the sense of touch. The use of real space provides clarity and certainty regarding the dimensions of the doll. The sixth element is color. The color palette of the Puspa doll includes brown on the veil, white on the strings, black and white on the eyes, light brown on the wood, and black and brown on the fingers. This color palette provides contrast and beauty to the doll, creating aesthetic harmony.

The seventh element is texture. The texture elements used in Puspa dolls are real textures. For example, using a veil on a doll, the texture will feel soft and smooth. The use of real textures adds diversity to the sensory experience in observing works of art.

The following is an explanation of the principle analysis of the visual properties of puspa dolls in the obong ritual. The first principle is unity. Puspa doll properties have a strong unity in composing the overall shape. From top to bottom, there are parts of the human form that make up the whole property

in harmony. The second principle is balance. Puspa dolls show asymmetrical balance. Even though it doesn't have the same symmetry on the right-left-top-bottom side, this property still creates an interesting visual balance. The third principle is rhythm. There is a similar eye shape in the Puspa doll properties, which provides a consistent visual rhythm and blends with the overall design. The fourth principle is composition. The composition of the puspa dolls is arranged in an orderly and harmonious manner. Each element is arranged proportionally to create pleasant visual harmony.

The fifth principle is proportion. Even though they do not have hands and feet, the proportions of the head and body of the puspa doll follow general human proportions. This gives a realistic impression even with simplified elements. The sixth principle is harmony. Puspa dolls show conformity, similarity and harmony in works of art. Each element supports the whole without conflicting with each other.

The seventh principle is gradation. There is a color gradation from the dark side (brownish black) to the light side (yellowish brown), especially visible on the veil towards the Puspa doll's face. These color gradations provide an interesting visual dimension and depth to the property. The eighth principle is emphasis. The colors on the puspa dolls are emphasized well, giving a more attractive final result. This emphasis helps in highlighting important elements and creates a clear focus in the design.

### Omah Kajang Visual Properties



**Figure 3.** Omah Kajang

Source: Personal Documentation, 2024

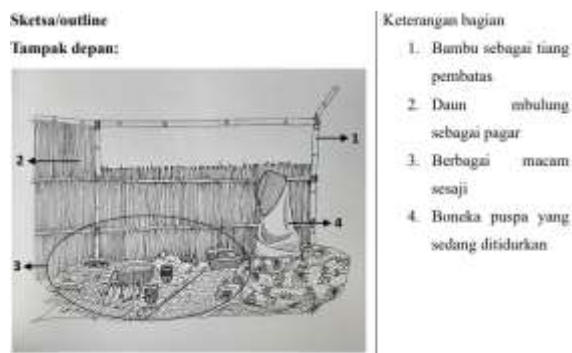
The kajang house is the center of activity, a place where gentlemen gather to recite tahlil and listen to kyai give *makhidoh khasanah*. An atmosphere of silence and solemnity fills the living room, while in the awning house, the shaman is pensive and alert, looking after all the equipment and offerings that have been prepared for the next day. *Makhidoh khasanah*, which includes prayers and spiritual advice, is considered a form of prayer and hope that the deceased will find a good place in the afterlife.

On the first day, the atmosphere around the awning house was full of religious and spiritual nuances. The rituals performed reflect respect and prayer together for the deceased. The guests present took part in this procession, feeling the emotion and solemnity that was manifested in every word of prayer and tahlil that was said. The second day, known as entas or nglepas, is the peak of the sependhak procession. At this time, all the preparations and offerings that have been prepared on the first day will be used to continue the ritual ceremony.

In the entas procession, the shaman plays a central role, providing directions and prayers to facilitate the transfer of the deceased's spirit to the afterlife. Meanwhile, the families and relatives who were present watched this procession with emotion and a sense of sacredness. The transfer of the body, which is embodied in a puspa doll, is a

moment full of emotion, as a form of physical farewell to the deceased. Through two days of sependhak processions, the local community not only honors the deceased, but also celebrates his life and prays for his spirit to rest in peace in the afterlife. This ritual is clear evidence of how tradition and spirituality play a very important role in the daily lives of the Kalang people, creating a strong bond between the real and spiritual worlds.

Below is a sketch or outline of the front view of the Omah Kajang along with descriptions of its parts.



**Figure 4.** Sketch of Omah Kajang  
Source: Personal Documentation, 2024

**Analysis of the Visual Properties of Omah Kajang**

The following is an explanation of the elemental analysis of the visual properties of omah kajang in the obong ritual. The first element is the point. Point elements appear at the meeting or intersection of bamboos which form straight lines or corners in the omah awning structure. The second element is the line. The straight lines formed from bamboo are an important element in the design of the omah awning. These lines form the rooms inside the house, creating an orderly and symmetrical division of space. The use of straight lines shows simplicity in design and strengthens the geometric impression.

The third element is field. Geometric planes are present in the omah kajang design, both as bamboo walls that form the room and as roofs consisting of green leaves. The existence of geometric planes provides a clear

and orderly order to the overall structure. The fourth element is form. Geometric shapes are dominant in omah awnings, with firm, straight and regular angular lines. This shows a consistent approach to design based on geometric principles.

The fifth element is space. The space inside the omah kajang can be felt in real terms, showing the existence of a concrete and shaped space. This allows Omah Kajang residents to really feel and use the space according to their needs. The sixth element is color. The green color of the leaves covering the roof of the Omah Kajang gives a natural impression and blends with the surrounding environment. The brown wood color of the bamboo adds a warm and natural feel to the overall look. The use of colors inspired by nature adds authenticity and beauty to the omah kajang.

The seventh element is texture. The real texture of natural materials such as bamboo and green leaves provides a rich sensory experience in using omah awnings. By combining textures that are seen and touched, Omah Kajang presents an authentic and natural impression that blends with its environment.

The following is an explanation of the principle analysis of the visual properties of omah kajang in the obong ritual. The first principle is unity. The Omah Kajang as a whole has a strong unity in shape, resembling a room. The elements are arranged in such a way as to create the impression of a unified whole. The second principle is balance. The property of Omah Kajang is included in the symmetrical balance category, which means it has balanced symmetry on every side or corner. This gives a harmonious and balanced aesthetic impression.

The third principle is rhythm. There are similarities in every corner and covering that covers the house awning. This creates a consistent visual rhythm that blends with the overall design. The fourth principle is composition. Omah awnings have an orderly and harmonious composition because they are

square or rectangular in shape. This arrangement provides a clear and easy to understand order, creating a neat and organized visual impression.

The fifth principle is proportion. The proportions of an omah kajang resemble a bedroom with a cot, mattress and overall closed room. This proportion gives an impression that is in accordance with its function as a room for resting. The sixth principle is harmony. Omah kajang shows suitability, similarity and harmony in works of art. Each element supports the whole without any conflicting elements.

The seventh principle is gradation. There is a color gradation from the dark side to the light side, especially on mbulung leaves. This gradient provides an interesting visual dimension and adds depth to the omah awning design. The eighth principle is emphasis. Emphasizing the color of the mbulung leaves that cover the room in the omah kajang provides more attractive results. This emphasis can draw attention and create focus on a particular part of the property.

### Pancaka Visual Properties



**Figure 5.** Pancaka

Source: Personal Documentation, 2024

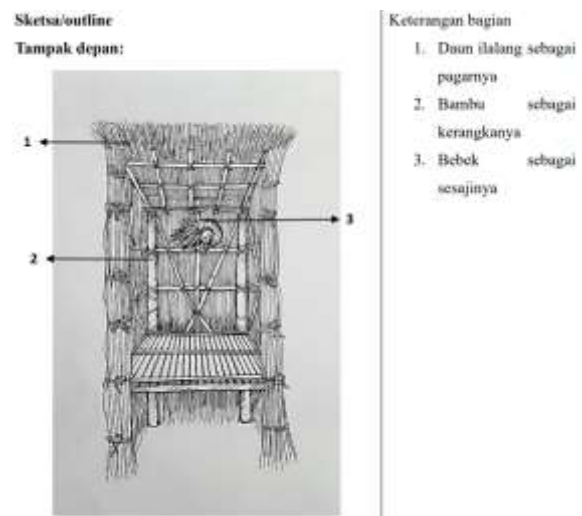
Pancaka are houses that are the center of the sependhak ceremony, having a typical structure made of dry reeds or blarak, with bamboo legs. The dimensions of this pancaka reach a height of around 1.5 meters, a length of 1 meter and a width of 0.75 meters. The entire structure is supported by bamboo poles

placed in a certain arrangement. On each pole there are offerings that are carefully arranged and installed in a hanging position.

The offerings that decorate the pancaka poles have an important symbolic role. On the left, there is duck blood contained in a hanging bamboo tube. Meanwhile on the right, the duck meat is also positioned hanging. Several other pillars are equipped with tubes containing grains or spices, creating a harmonious whole that reflects the spiritual richness and symbolism in the sependhak tradition.

In the middle of the pancaka, there is a platform designed to accommodate all the offerings, equipment and clothes that have been prepared to be burned. Puspa, as an embodiment of the soul of the deceased, is placed last after all the offerings are placed in the pancaka.

Below is a sketch or outline of the front view of the pancaka along with descriptions of its parts.



**Figure 6.** Sketch of Pancaka

Source: Personal Documentation, 2024

### Analysis of the Visual Properties of Pancaka

The following is an explanation of the elemental analysis of the visual properties of pancaka in the obong ritual. The first element is the point. Points in the context of pancaka are important parts found in certain parts that are the focus or meeting points in the



structure. The second element is the line. The straight lines that form the corners of the room are an important element in the pancaka structure. These lines determine the formation of space and provide order to the building. Straight lines create a sense of stability and order in the design.

The third element is field. Geometric planes are present in pancaka, forming walls or surfaces that divide space. These planes provide a clear and orderly structure to the entire building. The fourth element is form. Geometric shapes are dominant in pancaka, with firm, straight and regular angular lines. This shows a design approach that is consistent with geometric principles.

The fifth element is space. The space inside the pancaka can be felt in real terms, showing the existence of a concrete and shaped space. The existence of space that can be proven by the sense of touch indicates the real functionality of the building. The sixth element is color. The light brown color found in dried mbulung leaves and bamboo shaped like mini houses gives a natural and warm impression to the pancaka. The use of natural colors reflects the use of local and traditional materials in pancaka. The seventh element is texture. The realistic textures of natural materials such as dried mbulung leaves and bamboo provide a rich sensory experience in the use of pancaka. By matching what is seen and felt, pancaka gives an authentic and natural impression.

The following is an explanation of the principle analysis of the visual properties of pancaka in the obong ritual. The first principle is unity. Pancaka has elements that form a unity, resembling a place to put things, such as clothes and Puspa dolls that will be burned. These elements are interconnected and form a unified whole in function and form. The second principle is balance. Panchaka properties fall into the category of asymmetric balance. Even though it doesn't have the same symmetry on the right-left-top-bottom side, this property creates an interesting visual balance and isn't too heavy on one side.

The third principle is rhythm. There is a similarity in every corner of the pancaka, creating a consistent visual rhythm that blends with the overall design. This gives the property a harmonious and orderly feel. The fourth principle is composition. Pancaka has an orderly and harmonious composition because it is rectangular in shape and has four legs. This arrangement provides a clear and easy to understand order, creating a neat and organized visual impression.

The fifth principle is proportion. The proportions of the pancaka resemble a place to place something, as intended. This creates a functional impression and suits its purpose as a container for items to be burned. The sixth principle is harmony. Panchaka properties show suitability, similarity and harmony in works of art. Each element supports the whole without any conflicting elements, both in terms of function and aesthetics.

The seventh principle is gradation. There is a gradation of color from the dark side to the light side, especially in the dry mbulung leaves that cover the pancaka. This gradient provides an interesting visual dimension and adds depth to the pancaka design. The eighth principle is emphasis. Emphasizing the color of the dried mbulung leaves that cover the pancaka provides more attractive results. This emphasis creates focus on a particular part of the property and adds visual interest.

### **Symbolic Meaning of Visual Properties and Beliefs of the Kalang Community in Obong Rituals**

#### **Symbolic Meaning of Obong Ritual Visual Properties**

Tribal cultural value systems are generally manifested in the form of community religion. Basically, humans as social creatures need religion as part of their spiritual, spiritual and social needs. According to Koentjaraningrat (2010), religion contains four important parts which constitute its distinctive style and character, these styles are religious emotions, the belief system of the

people or community, the ritual or worship system, and ritual and ceremonial equipment. The Kalang community is a subethnic group that has a ritual or worship system that is caused by different religious choices.

The implementation of the obong ritual contains rules that are presented explicitly and implicitly. The rules that are directly visible can be interpreted easily, while the rules that are not visible are wrapped in a symbolic world that requires in-depth understanding and interpretation of what is meant in the ritual offerings. The symbols that appear in obong ritual offerings have a number of meanings related to the cultural philosophy of the kalang people.

This research uses semiotic theory from Roland Barthes, namely denotation and connotation which are usually used to describe a language. In simple terms, denotation means the true meaning of a word or language, while connotation is a different meaning depending on a person's feelings and views regarding it (Na'am 2019). The following is an explanation of the cultural meaning of the offerings used in the obong ritual ceremony of the kalang community in Tratemulyo Village, Weleri District, Kendal Regency, which is studied using Roland Barthes' semiotic theory.

**Table 1.** Symbolic Meaning of Visual Properties used in the Obong Ritual

No	Name of Offering	Denotation	Connotation
1	Boneka Pুষpa	a doll statue made of teak wood that is made to resemble a human but does not have hands and feet.	a replica of the deceased that will be torched or burned.
2	Omah Kajang	a room similar to a room in which there is a couch and	a replica of a temporary shelter that will be lived

		offerings for rituals.	in when the deceased returns to earth
3	Pancaka	houses made of bamboo and roofed with thatch leaves.	as a place to burn puspa dolls along with offerings and other clothes.

Source: Aziz, 2024

### Kalang People's Belief in Obong Rituals

The existence of the kalang people with their sacred traditions triggers various points of view in the community, especially those living in Tratemulyo Village. The majority of people do not have a problem with the traditions of the kalang people. According to Selo Sumardjan (in Wulandari 2016) that society is a group of people who live together and produce culture. Based on this opinion, it is the same as what the kalang people in Tratemulyo Village do, since ancient times before the village was formed they have lived in groups and built their beliefs based on the experiences and beliefs of their ancestors. The community realizes that these differences in traditions actually make Tratemulyo Village have different characteristics from other villages, so that an attitude of tolerance has been embedded in each community.

The viewpoint of the local people towards the implementation of the obong ritual varies. People of the Kalang descent who are still loyal and obedient in carrying out the obong ritual believe that the obong ritual is held as a ritual that must be carried out to perfect the spirits of deceased ancestors so that all sins can be forgiven while living on earth and placed in heaven. If the family does not hold the obong ritual, the spirit of the deceased will always haunt and visit the family left behind by the spirit, this will then cause a feeling of discomfort. People often believe that there is life after death.

For the Kalang people who have started to abandon or even no longer carry out the

ritual, they have a contradictory perspective on the implementation of the obong ritual. Some local people who do not carry out the obong ritual see it as a legitimate act. The decision to no longer carry out the ritual was based on personal reasons, namely a change in belief in the ritual.

Apart from personal reasons, there are also those who say that groups no longer carry out the obong ritual because there has been a change in their view of the ritual. The group calls itself part of a cultural evolution, assuming that modern life, changing values, or outside influences have influenced its views on the obong ritual (Arafah, Atmaja, and Arsal 2023)

So it can be concluded that the Kalang people who still carry out the obong ritual consider this ritual to be a cultural heritage or ancestral tradition that must be carried out and must be preserved and respected. For some of the descendants of the Kalang who have abandoned or even no longer carry out the obong ritual, views vary and depend on the individual's background, beliefs and values. These factors include modernization, globalization, and changes in values that can influence views on the obong ritual tradition.

## CONCLUSION

Based on the results and discussion above, the conclusion in this research is that the visual properties used in the obong ritual contain deep symbolism. Puspa dolls, omah kajang, pancaka and other offerings are not just decorations, but also summarize the values and traditions that have been passed down from generation to generation. Each visual property in this ritual creates a scene depicting the close relationship between humans and ancestral spirits. The obong ritual is not only a celebration of life, but also a respect for ancestral heritage which is considered sacred and priceless. As time goes by, this ritual remains a spiritual and cultural milestone for the Kalang people in Kendal Regency.

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