

MYTHS AT THE WUKU TAUN TRADITIONAL CEREMONY OF THE CIKONDANG INDIGENOUS PEOPLE IN THE SOCIETY 5.0 ERA

Eka Kurnia Firmansyah, Nani Sunarni, and Lia Maulia

Universitas Padjadjaran, Sumedang

eka.kurnia@unpad.ac.id; nani.sunarni@unpad.ac.id; lia.maulia@unpad.ac.id

Abstract: This research was conducted based on problems that occurred in Sundanese traditional villages where cultural values and traditions have begun to be eroded by the currents of globalization and modernization, especially entering the era of society 5.0. In this threat, the indigenous people of Cikondang Lamajang Village, Bandung Regency, are still trying to consistently maintain their culture and traditions. This study focuses on revealing cultural values and myths in the Wuku Taun traditional ceremony as a cultural maintainer. The method used is a descriptive method with a qualitative approach. Data collection is carried out using observation techniques, interviews, and documentation. The data were analyzed using anthropolinguistic theory according to the views of Duranti (2001). Based on the results of data analysis, it was identified that cultural values and myths in the implementation of the Wuku Taun ceremony of the Cikondang Indigenous People are very diverse and are maintained as social institutions that regulate the order of annual routine traditional ceremonies and provide an important role in social life and become one of the sources of Sundanese cultural values. Keywords: era society 5.0, myth, indigenous people of Cikondang, wuku taun.

Keywords: era society 5.0, myth, indigenous people of Cikondang, wuku taun

INTRODUCTION

Advances in technology and information made by humans in line with time are increasingly advanced and developed. And one of them is Society 5.0, initiated by the Japanese state.

Society exists as a social system that moves dynamically according to the times. The challenges of change spreading in society from the Industrial Era 4.0 to the Society Era 5.0 are impossible to do to be considered simple and easy to pass (Meindl et al., 2021, Nastiti &; Abdu 2020).

The actions of modern humans today are driven by the development of knowledge and transforming it into a knowledge society with social groups, social situations, social interactions, and social roles that depend on science (Ritzer & Smart, 2018)

Humans cannot be separated from culture because people are people who live together for a long period which produces culture. Thus, no society does not have culture, and vice versa there is no culture without society as a supporting platform.

Etymologically culture comes from the Sanskrit word *buddhayah*, which is the plural form of *budhi* meaning mind or reason. Thus, culture can be interpreted as things related to the reason (Koentjaraningrat: 1990)

Koentjaraningrat (1990) suggests that the concept of culture can be interpreted as "The whole of human ideas and works, which must be familiarized with learning, along with the overall results of their minds and works".

Sundanese culture is one of the old ethnic cultures in Indonesia. Even compared to Javanese culture, Sundanese culture is a relatively older culture, at least in terms of

introduction to written culture. In its later development, the glory of Sundanese culture in the past, especially during the Tarumanegara Kingdom and the Sunda Kingdom, was often used as a reference in mapping the so-called Sundanese culture. In its development, Sundanese culture is now losing its spirit, adaptability, mobility ability, ability to grow and develop, and ability to regenerate. The adaptability of Sundanese culture, especially in responding to various challenges that arise, both from within and from outside, can be said to show a less encouraging appearance. Sundanese culture seems to have no vitality when faced with external challenges.

Almost all Sundanese are Muslims. Only a small number are not Muslims, including the Baduy people who live in Banten But there are also Catholics, Christians, Hindus, and Buddhists. Syncretism and mystical practices are still practiced. The entire life of the Sundanese is devoted to maintaining the balance of the universe.

Magical and mythical balance is maintained by traditional ceremonies, while the social balance is maintained by giving to each other (gotong-royong). A myth (Greek: μῦθος—mythos) or mite (Dutch: myth) is part of a folklore that is a story set in the past, contains interpretations of the universe (such as the creation of the world and the existence of beings in it), and is considered to have occurred by the owner of the story or its adherents. The term "mythology" can refer to the study of myths or a collection or collection of myths (Kirk, 1984)

A myth is a set of beliefs that do not have to be supported by scientific facts. The use of the term, which often means pejorative (Howells, 1999), stems from the attitude of belittling myths and beliefs of other religions/cultures as confusion (Elaide, 1967). So the word myth is often used to refer to beliefs that are not based on scientific facts, or stories that are not true (Lexico, 2020)

The indigenous people of Cikondang are known as the Sundanese ethnicity/tribe which is categorized as an indigenous community that is entirely Muslim, this is shown based on the form of Islamic relations with Sundanese culture.

Religion and Culture are two things that can be found in the existence of their functions in society. Therefore, when talking about religion and culture, it can be seen through the application of its function in the form of a cultural system and also in the form of ritual traditions or religious ceremonies that contain religious and cultural values simultaneously (Miharja, 2013: 66).

Miharja also stated that the study of local wisdom in indigenous peoples is inseparable from religious and cultural problems that exist in the community. Religion in its position as a cultural system is part of culture because culture has three forms, namely cultural systems, social systems, and physical culture (artifacts).

In studying language, culture, and other aspects of human life, the main focus of attention or attention of anthropolinguistics (Duranti, 2001) is emphasized on three important topics, namely performance, indexicality, and participation. Through the concept of performance, language is understood in the process of communicative activities, actions, and performances, which require creativity. Language as a lingual element that stores cultural sources cannot be understood in isolation from the performance or activity of the language. The concept of indexicality comes from the thought of American philosopher Charles Sanders Pierce who distinguishes signs into three types, namely index, symbol, and icon. An index is a sign that indicates that there is a natural and existential relationship between the marked and the marked. The concept of the index (indexicality) is applied to linguistic expressions such as demonstrative pronouns, personal pronouns, temporal expressions, and spatial expressions. The concept of participation views language as a social activity that involves speakers and listeners as social actors. According to this concept, the study of social activity is more important in the study of the text itself. (Sibarani, 2015:3)

Cultural values and norms formulated from the relationship of text structure, text, and the context in an event or performance indicate that the values and cultural norms of oral tradition as a reflection of social reality. Local wisdom as a cultural practice is a reflection of reality (Duranti, 1997: 25) and (Folley, 1997: 16)

Cultural context refers to
Cultural goals that use a
oral tradition. Questions asked
About the context of this culture, there is-
It is for cultural purposes what the oral tradition is.
used or performed. The purpose of bu-
The power referred to here is persisted-
WA culture involves tradition
oral. The purpose of the cultural concerns
life cycle (life cycle) and cycle
Livelihood. Maybe a tradition
oral is used for birth ceremonies,
marriage or death as a cycle
life or perhaps the oral tradition
used for planting period, evading-
ola or harvesting as an eye cycle pen-
caharian

Cultural context refers to cultural goals that use an oral tradition. The question posed about this cultural context is for what cultural purpose the oral tradition was used or performed. The cultural objectives referred to here are cultural events involving oral traditions. The purpose of such culture concerns the life cycle (life cycle) and the livelihood cycle. Perhaps an oral tradition is used for birth, marriage, or death ceremonies as a life cycle, or perhaps an oral tradition is used for planting, managing, or harvesting as a livelihood cycle (Sibarani, 2015: 13)

If religion has become part of the culture then it is socially a context of meaning that is understood together, consisting of an established structure of meaning, where people do such things as obvious conspiracies to join in, feel humiliation together and answer it together (Geertz, 2001: 409)

Two assumptions make Islam easily part of Sundanese life. First, Islam which came and was accepted by the Sundanese people is a form of teaching that is easily digested and understood as simple as the cultural character of the Sundanese people themselves. The two cultures that enclose Islamic teachings are cultures that easily synergize with Sundanese culture. Therefore, when the process of Islamization in Sundanese Tatar Islam spread easily, Islam indirectly formed the Sundanese identity of Sundanese people integrated naturally into daily behavior as well as becoming a permanent identity of Sundanese people (Kahmad, 2006: 322).

The relationship between Islam and Sundanese culture can take several forms, subject to the law of change. First, there may be a conflict between Islam and Sundanese culture, both latent and manifest, which originates from different cultural cores. Second, the possibility of coexistence or adhesion between Islam and Sundanese culture without mutual intervention and interference. Third, there may be integration or cohesion, either in the form of the permeation of Islam into the Sundanese culture, or the adaptation of Sundanese culture to Islam, both symbolically and sustainably (Bisri, 2005: 264).

The threat of modernization that continues to erode the values of regional traditions, customs, and culture has an impact on the existence and actualization of traditional villages. Java Island, which is the center of economic, governmental, and entertainment activities, has a significant impact on shifting customs and traditions so that cultural shifts can be very fast.

Customary villages in the West Java region have the same problem, namely the flow of modernization that continues to erode tradition. Cikondang traditional village is no exception, located in Pangalengan District, Bandung Regency. In increasingly sophisticated modernization, the people of Cikondang traditional village try to maintain the traditional values and traditions they have and believe in.

Cikondang Traditional Village is administratively located within the Lamajang Village area, Pangalengan District, Bandung Regency. Cikondang Village is bordered by Cikalong Village and Cipinang Village (Cimaung District) to the north, with Pulosari Village to the south, with Tribakti Mulya Village to the east, and to the west bordering Sukamaju village.

According to one of the elders of Cikondang Village, Ilin Dasyah, it is said that initially in this area there was a seke (spring) overgrown with a large tree called Kondang. Therefore, hereinafter this place is called Cikondang or Cikondang Village. The name is a combination of water sources and Kondang trees; "Ci" comes from the abbreviation of the word "cai" meaning water (water source), while "kondang" is the name of the tree.

Initially, the building in Cikondang Lamajang Village was a settlement with traditional architectural patterns as used in Bumi Adat buildings. But in 1942 there were approximately sixty houses. In 1942 there was a huge fire that burned all houses except Bumi Adat. This huge fire was caused by the negligence of a resident. At that time a resident was burning garbage near his house. Somehow suddenly the fire on the garbage burn grew until it burned down all residential areas in Cikondang Village.

In 1957 Cikondang Traditional Village was divided into two, namely 1. Cikondang Luar with the characteristic shape of a house on stilts but the roof is tile, 2. Cikondang Dalam with the characteristics of Cikondang's ancestral sacred earth and the existence of 3 hectares of sacred land, rice fields, crops, and customary forest land bounded by fences made of bamboo and supervised by the phrase "pamali".

METHODS

This study seeks to examine how the actualization of the traditional wuku tradition in the midst of modernization. This research was carried out on the indigenous people of Cikondang, Lamajang Village, Pangalengan District, Bandung Regency. The research method used is a descriptive qualitative method. Nazir (2005) says that "the descriptive method is a method of examining the status of a human group, an object, a set of conditions, a system of thought, or a class of events in the present". Nazir added that literally the descriptive method is a research method to make a picture of a situation or event, so this method intends to accumulate data.

Furthermore, J. Moleong (2005) revealed that "qualitative research aims to explore and understand various phenomena such as motivation, perception, behavior, action using description in the form of words and language. Therefore, this research was carried out in great detail related to matters related to community efforts in maintaining cultural values and customs, especially through the wuku taun tradition found in the traditional village of Cikondang. The data collection techniques are carried out through observation, interviews, and documentation. Observations are made to assess the truth of cases that occur in the field. At the observation stage, researchers dig up as much data as possible, especially during the preparation period for traditional ceremonies, the days of traditional ceremonies, and after the completion of traditional ceremonies.

At this stage, researchers focus on how the culture of the community and the response of the people of the Cikondang traditional village in preparing and carrying out traditional wuku taun ceremonies. The second stage is digging into research data using interview techniques. This is done to key informants, namely several people who can provide relevant data such as

Mr. Juhana (anom) as a traditional leader, Mr. Ilin as a community leader as well as traditional leaders, local Rw fathers, and cadet reef leaders. In descriptive research, the researcher acts as an instrument. After the data is collected and considered sufficient, the next stage of data is analyzed. There are three stages in qualitative data analysis; namely data reduction, data presentation, and conclusion-making or verification (J. Moleong, 2005). Data reduction is done to group data that is considered homogeneous, while data presentation is done in a descriptive way or description that will then be concluded or provided, the aim is to answer research questions

FINDINGS AND DISCUSSION

The development of modernization that encourages humans to live more modern is a threat to maintaining traditional values and traditions. The ease of life presented in the current era of digitalization will attract humans to live more modern and leave the original culture. The problems faced by traditional villages in Indonesia are caused by the same factors, namely modernization, and globalization, it is natural because who does not want to live more advanced? Who doesn't want his life to be easier? Such a view sometimes traps people to live more modern lives and abandon customs and culture. Humans tend to compare their lives with others, not infrequently the reference in their lives are people who come from abroad who have far different customs and customs so that there is a shift in customary values and norms in society.

There have been many studies related to the weakening of traditional values, customs, or fading culture in Indonesia, especially in recent decades caused by the current modernization that touches various lines of people's lives. Although the above studies have the same theme related to traditional villages and the fading of culture and customs, what distinguishes this research from other studies lies in the studies and cases that are the core of the research.

The problem of cultural fading occurs throughout Indonesia. As is well known, Indonesia is rich in ethnic groups and cultures, so the government has made breakthroughs to protect the value of traditions and customs by protecting and preserving the traditional villages that still exist.

One of the most prominent forms of preservation of ancestral traditions in Cikondang Village is the implementation of the Wuku Taun traditional ceremony. This traditional ceremony is carried out as a form of gratitude for the grace of the Almighty for providing products that support them throughout the year. In addition to a form of gratitude, Wuku Taun is also intended as a ritual to welcome the new year with prayers and hopes that the next year will be given safety and protection.

The Wuku Taun tradition always falls on 15 Muharram based on customary calculations (using the Submission calculation tool). But since the 1st of Muharam, the bustle of citizens has been seen here and there. They worked together to pound rice which would later be used as an ingredient in rice tumpeng. The rice that was previously stored in the granary was harvested last year from traditional rice fields which became the wealth of the Cikondang traditional village.

According to Kuncen Adat Anom Juhana Wuku Taun Tradition, it is one of the traditional ceremonies of the indigenous people of Cikondang. Wuku taun, meaning close the year and turn over a new leaf. Wuku Taun is a traditional ceremony performed at the beginning of the Hijri year. This traditional ceremony is an expression of gratitude to the Almighty, for passing one year safely. The multi-day event also aims to appeal for safety in the following year.

Wuku Taun as a Social Institution of Cikondang Indigenous People's Life

Wuku taun is a tradition that is a means of showing a form of gratitude to God Almighty for the life that has been carried out. The results of observations show that the wuku taun tradition is a custom, or special procedure in a social structure or more briefly referred to as social institutions. Koentjaraningrat (1990)+ asserts that social institutions are a system of special norms that organize a series of steady-patterned actions to meet a special need in people's lives. Therefore, the wuku taun tradition is called an institution because of the distinctiveness of the tradition that indirectly regulates the Cikondang community so that it becomes a system that distinguishes it from the community's traditions.

In practice, the community is very enthusiastic, both from the start of preparation to the end of the event, they work hand in hand and work together. Not only that, it is not uncommon for residents who are working far away in their cities to take the time to take part in the traditional ceremony. This shows that public awareness has been formed and indirectly the Wuku taun traditional ceremony has become part of the pattern of people's lives. Norms are guidelines composed of rules made by the community to carry out life in society which certainly requires supervision as a way of social control of the community. Therefore a tradition becomes an institution if there are rules and supervision. From the above understanding, it can be concluded that customary tradition is a special rule that regulates the structure of the community in which the community lives. Thus, the traditional tradition that develops in Cikondang Village, Pangalengan District, Bandung Regency is one of the patterns of community life that must be implemented.

1. Family Gathering

Wuku Taun is usually followed by all indigenous residents of Cikondang Village. Families who already live outside the traditional village are also invited. The total number of families participating in the Wuku Taun ceremony can reach 1000 families. Because it is followed by many families, this ceremony is used as a tool for family gatherings and always maintains their friendship.

This is by the Islamic religious instructions that profess that we must always maintain a friendship, be it our relationship with God, the relationship between humans, and human relations with the environment.

Among the virtues of friendship is being able to extend life and strengthen brotherhood between others. We can apply the practice of friendship starting from greeting each other when meeting, visiting each other, visiting when someone is hit by disaster or illness, being friendly, and so on.

2. Maintaining Mutual Aid

Before holding this event, the residents will donate to each other. Some contribute rice, tofu, tempeh, and other foodstuffs. All the foodstuffs were collected in the traditional house. The mothers in the village will work together to cook it. After that, the food will be eaten together. Where the essence and blessings of this event are indirect mutual assistance of residents is very well maintained.

In religious commandments, we must all always maintain cohesiveness in mutual aid or the religious term is ta'awun. The wisdom of helping (Ta'awun) includes, namely, Creating a peaceful and harmonious life and also fostering a sense of cooperation between others.

Myths and Actualization of Wuku Taun Tradition in the Middle of Society 5.0 Era

Modernization that has touched any line has not made the Wuku Taun tradition which is a Sundanese custom carried out in the traditional village of Cikondang disappear. Although some people have lived more modernly, the tradition still survives today. Apart from public awareness of the importance of the tradition, there is local government intervention in preserving the tradition so that its existence is still visible and will continue to run as it should.

There is a pattern that makes the traditional village of Cikondang able to maintain the tradition to this day. One of them is in terms of the appointment of elders or traditional leaders where it cannot be arbitrary that people can become traditional leaders but must be people who are descendants of previous leaders.

This becomes a distinctive culture by Emile Durkhem's theory of determinism reiterated by Hafsah & Awan (2006) that "culture has distinctive characteristics: 1). external, meaning culture that is not subject to individual will, but instead that culture determines the existence of individuals and society; 2). Coercion means that culture is a social control (rule) and has no sanctions. Thus, that culture has rules that are coercive towards society, and society must submit to the values stated in the culture 3). general, meaning that culture has rules that are binding on society as supporters of the culture concerned".

The community believes that the tradition carried out is an important thing and the community tends to follow existing patterns it can be the reason why the people of Cikondang still carry out traditional traditions. A strong drive in society makes a culture last as long as the community has a sense of dependence on the culture. (Hafsah & Awan, 2006) said "*As a supporter of a culture has created that culture because of the encouragement and demands of various needs which include: 1). physical needs consisting of oxygen, drink, food, and clothing; 2) social needs, which include communication with other human beings, cooperation with others, etc.; 3) psychological needs, consisting of, order, honor, pride, etc.*".

The above view strengthens the statement that humans will follow existing patterns that are considered by the human body and soul itself so that in practice the wuku taun tradition still survives today as one of the identities of the traditional village of Cikondang, Pangalengan District, Bandung Regency.

The scope of the myths we studied is myths in the lives of indigenous Sundanese people, especially the indigenous people of Cikondang. Both the lower, middle, and upper classes of society. Both adolescents and adults and the elderly. Myth, it has been known to the people of Indonesia for a long time. Myths have also been part of the lives of Indonesian people since ancient times.

Traditions will usually be more alive in traditional communities that still maintain their traditions as well as in traditional villages. In West Java, there are various traditional villages with the same pattern but have different characteristics, in the sense that even though they come from the same tribe, each traditional village has its peculiarities. Like traditional villages in general, the people there still uphold customs and traditions as values and norms that apply to the community itself (Sutisna, et.al, 2020)

1. Calculation of one year and eight months

The calculation used according to Anom Juhana is to use a tool called the "submission" function to calculate "Taun Dalapan" or called "Sawindu Dalapan Taun" which begins the year "Alif-He-Jim-Je-Dal-Be-Wau-Jim Akhir", with the calculation of the same month as the naming of the Hijri month, namely: Muharram, Safar, Mulud, Silih Mulud, Early Jumadil, Final Jumadil, Rajab, Rewah, Puasa, Shawwal, Hapit and Rayagung. The eight years philosophical house is 8 meters wide by 12 meters long, so building a house is not arbitrary.



Figure 1. "Tunduk"

2. Special Meals

The special food usually served in the *Wuku Taun* ceremony is tumpeng. In addition, there are also dishes in the form of white, black, and gray chicken meat. Philosophically according to Abah Anom Juhana (interview 2-3-2023) that: White chicken is advised so that we have a pure white feeling. Black chickens are advised, so that we are responsive and always do our best. The gray chicken symbolizes a greedy attitude that should be shunned.

The food served at the *wuku taun* ritual is very diverse. Anom Juhana also explained that in the traditional ceremony, three types of tumpeng were presented which were full of meaning, including sticky rice and white chicken, white rice and black chicken, and brown rice and *hawuk* chicken (ash feathers).

In the implementation of the traditional ceremony, the tumpeng was closed using a white cloth which was held in the living room of the traditional house. There is something unique in making tumpeng, every type of tumpeng is made by a female indigenous citizen, and the requirement is too fast.

"The three types of tumpeng contain meaning and are full of meaning. White means you have to clean your heart, black must be hideung (independent / initiative) in doing work, and hawuk (gray feathers) do hawek (must not be greedy) want it in matters of inheritance or seeking knowledge," he said.

In eating the food served. We are presented with a glass of rujak si honey made from a mixture of brown sugar, coconut, banana mas, pisan ambon, and pineapple. To eat tumpeng and vegetable chicken there is a separate adab that must be done for anyone who eats it. We will be served two zinc plates containing native chicken vegetables and three-flavored tumpeng.

What must be done is we should not mix the chicken vegetables into a plate containing rice overlap. How to eat it by scooping rice into chicken vegetable soup.

There is nothing wrong with eating like that. This method is done if the rice is not eaten and can be stored again, different if it has been mixed with vegetable sauce, the rice cannot be eaten anymore, so it is not wasteful.

At the *Wuku Taun* traditional ceremony, *Cikondang Traditional Village* made 1000 traditional food *konca* and 220 three-flavored tumpeng *konca* which will be distributed to residents living around the traditional village who participate in the *Wuku Taun* event. Other ingredients used as complements also come from rice. In addition to tumpeng, there are 12 types of accompanying snacks, such as peuyeum, dodol, wajit, angleng, upuntir, ampeyang, borondong, lontong, opak merah and opak putih. The only non-rice accompaniments are sugar cane and bananas.



Figure 2. 12 Variety of food distributed to residents



Figure 3. Rujak "Si Madu"

Implementation of the Wuku Taun ritual

Night 1 Muharram begins the ritual of "Nyawen" or offerings to karuhun at the mouth of the Cilaki River, west of the Cisangkuy River, to be given salvation at the Wuku Taun event. Here's the order:

1. On the 1st of Muharam, mothers began "Nutu" pounding rice
2. On the 2nd of Muharam, traditional elders began soaking the rice for opak kolontong food overnight
3. On the 3rd of Muharam, made colontong food made from glutinous rice.
4. On the 4th of Muharam, mothers began to dry opak kolontong, wajit dodol material etc.
5. On the 5th of Muharam the mothers started cooking opak by roasting
6. On the 6th Muharam began making borondong and ampeang
7. On the 7th Muharram made wajit, flour and dodol
8. On the 8th Muharram made angling
9. On the 9th Muharram cooked salty fritters, kasreng, and goring oncom
10. On the 10th Muharram began to make side dishes
11. On the 11th Muharram made a place to cook food ingredients and wrap black sticky rice
12. On the 12th Muharram began to provide a place to eat and drink
13. On the 13th, Muharam ended the morning nutu activities of mothers who had finished their periods, wearing traditional clothes while carrying halu to lisung
14. On the 14th of Muharam the fathers made konca (food containers made of Pisang leaves) and the mothers made susudi and takir (food containers made of coconut leaves)
15. On the night of the 15th, Bada Magrib performed the nyawen ritual around the sacred grounds, and in the early hours of the morning at 24.00 the traditional leader / kuncen led the ritual of reading prayers and washing heirlooms (carried out on a limited basis).

At the peak of the Wuku Taun ritual of the elders led by the Kuncen/Traditional Chairman (Anom Juhana), the local government and guests were also present sitting cross-legged in the traditional house in a circular formation, in the middle there were three kinds of tumpeng and other foods, covered using a white cloth. The clothes used are white shirts, black pants, and wearing an iket on the head.



Figure 4. The Ritual Atmosphere of "Wuku Taun"

The ritual starts at around 13.00 noon until it is finished (implementation for about an hour) along with the stages of the ritual:

The first stage of the opening (*ijab qobul*) by the master of ceremonies of traditional elders in this case was delivered by the oldest elder in Cikondang custom, conveying thanks, apologies, and introduction of traditional elders

The second stage was remarks from representatives of the extended families of indigenous people, which in this case were delivered by family representatives, namely Mr. Kaman Suwitno who became the Head of KUA in Ibun District, Bandung Regency, expressing his gratitude for participating in the implementation of Wuku Taun activities and apologies for all mistakes, further explaining that this activity was a *Tasyakur bi Ni'mah* activity by the Grace of God to the residents of Cikondang.

The third stage of prayer reading led by the local ustadz, begins with reading: Istighfar, Shahada, Shalawat, Talhiyyah, and Basmalah then Tawasulan ends with prayer and closing remarks followed by eating together.

CONCLUSIONS

Based on the description of the wuku taun tradition, it can be concluded, as follows:

First, the *Wuku tradition* is a form of culture resulting from the integration of Islam with Sundanese culture created and implemented by the indigenous people of Cikondang in welcoming every coming of the month of Muharram. The meaning contained in the tradition, in essence, is a medium of expression of gratitude to Allah SWT who has bestowed all His gifts.

Second, the *Wuku Taun traditional ceremony* is a social institution that becomes a pattern in community life to work hand in hand, cooperation, and family gathering activities as a form of friendship between fellow indigenous peoples.

Third, the variety of myths in the implementation of *Wuku Taun* is the basis for cultural preservation as well as in the presentation of diverse foods while maintaining food cleanliness from the process of making, and serving to distribute food.

Fourth, although sociologically people's lives have been modernized, their people's awareness of functions and customs has become a strong foundation so that the implementation of the Wuku Taun ceremony is still carried out today.

The findings that can be described in this study are that in today's sophisticated and modern society 5.0 era, *Wuku Taun* traditional ceremony activities have a function in the socio-cultural life of indigenous people in Cikondang Village, Pangalengan District, Bandung Regency. They believe that with the implementation of *Wuku Taun traditional ceremonies*, their lives are more peaceful, peaceful, and wise in behaving towards the environment, always maintaining the preservation of nature physically and socially.

REFERENCES

- Bisri, dkk. (ed.) Pergumulan Islam dengan Kebudayaan Lokal di Tatar Sunda. Bandung: Kaki Langit.
- Bisri, Cik Hasan et al. (eds.). (2005). Pergumulan Islam Dengan Kebudayaan Lokal di Tatar Sunda. Cetakan ke-1. Bandung: Kaki Langit
- Dasyah, Ilin. 2013. Sekelumit tentang Keberadaan Rumah Adat Cikondang. Kumpulan tulisan berupa Makalah. Cikondang.
- Duranti, Alessandro (ed.). 2001. Linguistic Anthropology. Massachusetts: Blackwell.
- Eliade, Myths, Dreams and Mysteries, 1967, pp. 23, 162.
- Geertz, Clifford. 2001. "Agama sebagai Sistem Budaya", dalam Daniel L. Pals, Seven Theories of Religion. Terjemahan oleh Ali Noer Zaman. Yogyakarta: Qalam.
- Hafsah, S., & Awan, M. (2006). Study Masyarakat Indonesia. Bandung: Andromeda.
- Harsojo, "Kebudayaan Sunda" dalam Koentjaraningrat, Manusia dan Kebudayaan di Indonesia. Cetakan XX, Jakarta: Djambatan, 2004
- Honig, A.G. 1988. Ilmu Agama. Jakarta: BPK Gunung Mulia.
- Howells, Richard (1999). The Myth of the Titanic. Macmillan
- J. Moleong, L. (2005). Metode Penelitian Kualitatif. Bandung: PT Remaja Rosdakarya
- Kahmad, Dadang. Metode Penelitian Agama Persepektif Ilmu Perbandingan Agama, Bandung: Pustaka Setia. 2000.
- Kahmad, Dadang. "Agama Islam dalam Perkembangan Budaya Sunda", dalam Cik Hasan Bisri, dkk. (ed.) Pergumulan Islam dengan Kebudayaan Lokal di Tatar Sunda. Bandung: Kaki Langit, 2005.
- Kirk, G.S. (1984), "On Defining Myths", dalam Alan Dundes, Sacred Narrative: Readings in the Theory of Myth, Berkeley: University of California Press, him. 53–61
- Koentjaraningrat (1990) Pengantar Ilmu Antropologi. Jakarta: Rineka Cipta
- Miharja, Deni. "Integrasi Islam dengan Budaya Sunda." Disertasi, Bandung, 2013.
- "Myth Diarsipkan 2020-11-12 di Wayback Machine.." Lexico. Oxford: Oxford University Press. 2020.
- Nazir, M. (2005). Metode Penelitian. Bogor: Ghallia Indonesia.
- Ritzer G & Smart B (2018) Handbook Teori Sosial. Jakarta: Penerbit Nusa Media
- Sibarani. 2015. Pendekatan Antropolongistik Terhadap Kajian Tradisi Lisan. Retorika Jurnal Ilmu Bahasa. <https://www.ejournal.warmadewa.ac.id/index.php/jret/article/view/9>. 1-17
- Sibarani. 2015. Pendekatan Antropolongistik Terhadap Kajian Tradisi Lisan. Retorika Jurnal Ilmu Bahasa.
- S. Ekadjati, Edi. Kebudayaan Sunda Zaman Pajajaran, Jilid 2, Cet. II, Jakarta: Pustaka Jaya. 2009.
- Sutisna, Deni et al. 2020. Actualization of Wuku Taun Tradition in The Midst of Modernization (a case study of the peoples of Cikondang Traditional Village in Pangalengan, Bandung). Civic Culture : Jurnal Ilmu Pendidikan PKn dan Sosial Budaya. https://www.researchgate.net/publication/283804993_Tradisi_Wuku-Taun_sebagai_B_entuk_Integrasi_Agama_Islam_dengan_Budaya_Sunda_pada_Masyarakat_Adat_Cikondang 350-367.

- Suryani, Elis. Ragam Pesona Budaya Sunda, Bandung: Ghalia Indonesia. 2010.
- Suryani, Elis. Pandangan Hidup Orang Sunda tentang Hubungan antara Manusia dengan Lingkungan Masyarakatnya, Bandung: Fakultas Pascasarjana Unpad. 1988.
- Meindl B, Ayala NF, Mendonça J, & Frank AG (2021) The four smarts of industry 4.0: Evolution of ten years of research and future perspectives. *Technological Forecasting and Social Change* 168. <https://doi.org/10.1016/J.TECHFORE.2021.120784>
- <https://id.wikipedia.org/wiki/Mitos>