

## Dynamics of the Nadran Tradition in Gunung Jati District Cirebon Regency 1999-2019

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### Abstrak

Sepanjang tahun 1999-2019 Tradisi Nadran di Kecamatan Gunung Jati, Kabupaten Cirebon, mengalami berbagai perubahan. Tradisi Nadran merupakan tradisi yang memiliki tiga prosesi, yaitu Sedekah Laut, Sedekah Bumi, dan Arak-arakan. Tujuan dari penelitian ini yaitu untuk menggali makna Tradisi Nadran terhadap masyarakat kecamatan Gunung Jati dan perkembangannya dari tahun 1999-2019. Metode yang digunakan pada penelitian ini adalah metode sejarah, yaitu menggunakan sumber primer dan sekunder. Penelitian ini juga menggunakan langkah-langkah metode sejarah yaitu heuristik, kritik, interpretasi, dan historiografi. Dalam penelitian ini telah ditemukan masalah bahwa adanya tantangan yang menghambat pelaksanaan tradisi Nadran. Tantangan tersebut berupa keributan antar peserta, kurangnya keamanan, dan adanya keterbatasan dana. Meskipun demikian, tradisi Nadran tetap dilaksanakan oleh masyarakat sebagai bentuk pelestarian budaya dan ungkapan rasa syukur.

**Kata kunci:** prosesi, nadran, gunung jati.

### Abstract

*During the period of 1999-2019, the Nadran tradition in the Gunung Jati sub-district, Cirebon Regency, underwent various changes. This tradition, which comprises three processions Sedekah Laut, Sedekah Bumi, and Arak-arakan was the focus of a historical study aimed at understanding its meaning for the local community and its development over time. The research, which utilized primary and secondary sources along with historical methodology (heuristics, criticism, interpretation, and historiography), found that the tradition faced several challenges, including disputes among participants, a lack of security, and limited funding. Despite these difficulties, the community continued to hold the Nadran tradition as a means of cultural preservation and an expression of gratitude.*

**Keywords:** *procession, nadran, gunung jati.*

### INTRODUCTION

Indonesia is an archipelagic nation renowned for its incredibly rich cultural diversity. One manifestation of this cultural wealth lies in its local traditions, which have been passed down through generations. These traditions encompass various aspects of life, including art, customs, language, and religious rituals. Their existence not only represents local identity and wisdom but also reflects the noble values held dear by the local

communities. Each region in Indonesia possesses its own unique traditions, ranging from customary ceremonies, dances, and music to distinctive attire. These traditions are inherited with the aim of maintaining balance and harmony among humans, nature, and the Creator. However, in practice, this cultural richness not infrequently becomes a source of conflict between groups attempting to exploit it for personal or sectarian interests (Fauzi, 2022).

One of the islands in Indonesia where the residents still preserve ancestral traditions is Java. In the past, most Javanese people adhered to animism and dynamism. From a historical perspective, Javanese culture has undergone a process of acculturation, resulting in a highly diverse culture in the region. This diversity is influenced by the cultures, traditions, and customs that developed in each area on Java. Every tradition holds its own value and meaning for its successors. Culture also reflects the unique characteristics of each group's life, forming a unity in space and time. One area on Java that strongly maintains its cultural traditions is Cirebon, West Jawa (Fattah, 2023).

Cirebon is a region located on the northern coast of the eastern part of West Java Province. This area has various important aspects, one of which is the sea. The sea is a primary source of livelihood for fishermen and sailors. Marine products like fish and *petis* (fish paste), as well as processed seafood such as *terasi* (shrimp paste), are high-economic value commodities. In fact, the name Cirebon itself comes from the word *rebon*, meaning small shrimp, leading to the area being known as the "Shrimp City." Furthermore, the sea has long served as a connecting route between Cirebon and other regions in the Nusantara archipelago, as well as with countries like

China, India, and various areas in Asia (Muhaimin, 2002).

Cirebon, a region on Java's northern coast, boasts a rich tapestry of traditions and culture that strengthen the cultural identity of its people. Among these, the *Panjang Jimat* tradition stands out, observed annually during the *Maulid* month at the *Kasepuhan* Palace. This tradition involves the cleansing of various heirlooms, such as *keris* (daggers), plates, and water vessels. The process includes a procession led by *abdi dalem* (palace servants) to the mosque or other places of worship. Throughout the event, the *Berzanji* book is recited, and *Sholawat Nabi* (praises to the Prophet) are chanted as a form of reverence and prayer. The *Panjang Jimat* tradition is a highly valuable historical legacy and a vital local cultural asset that must be preserved. Understanding and introducing this tradition are crucial steps in safeguarding ancestral heritage and nurturing the cultural roots of Cirebon's community (Afriansyah, 2024).

Besides the *Panjang Jimat* tradition, another prominent tradition in Cirebon is the *Nadran* tradition. The *Nadran* tradition is a form of expression of gratitude from coastal communities to the Creator for the health, strength, and blessings they have received. Additionally, the *Nadran* tradition also serves as a moment to strengthen brotherhood among the community and preserve ancestral

culture inherited from generation to generation (Hadid & Surtikanti, 2024). Through the series of *Nadran* activities, coastal communities not only express their gratitude but also strengthen their communal identity as a maritime society living in harmony with the sea.

The *Nadran* tradition is found in several districts in Cirebon, including Gunung Jati District. The *Nadran* tradition in Gunung Jati District encompasses several ceremonies, such as sea alms (*sedekah laut*), earth alms (*sedekah bumi*), wayang performances, and processions (*arak-arakan*). The *Nadran* tradition also consistently features the *Topeng* Dance, performed by both male and female members of the Cirebon community (Anspek, 1997). Women are central to the art of dance, making their role incredibly important in the preservation of Mask Dance, especially the *Slangit* style (Alfarisi, 2022).

In addition to calling it *Arak-arakan*, the people of Cirebon also refer to it as *ider-ideran*. As noted in relevant research, such as Titin's 2011 study titled "Nadranan Ritual: Cultural Values of the Agricultural and Fishermen Communities in Cirebon, West Java, Indonesia," *ider-ideran* is an *ogoh-ogoh* carnival. This event provides an opportunity for the community to express their creative talents, as they parade various artistic creations including *ogoh-ogoh* in the shape

of animals and humans, as well as theatrical performances along the streets.

The history of the *Nadran* tradition in Gunung Jati District currently lacks clarity, with several differing perceptions. According to research by Drs. Rafan Syafari Hasyim, M.Fil, based on accounts from local community figures, the *Nadran* ceremony was first initiated by Ki Ageng Tapa or Ki Jumajan Jati, a harbor master of Muara Jati. This tradition is an expression of gratitude for his daughter's successful completion of her education at a pesantren in Karawang (Subarman, 2014). According to Hamid, a source and the Head of Religious Affairs at the Dog Jumeneng Gunung Jati Great Mosque, based on an ancestral tradition passed down through generations, the *Nadran* tradition is a ceremony to welcome the arrival of Syarifah Mudaim, also known as Nyai Rara Santang, from Egypt.

Field observations indicate that many people no longer believe in myths, leading them to view the *Nadran* tradition primarily as entertainment. Consequently, the procession within the *Nadran* tradition is no longer referred to as "sea alms" (*sedekah laut*) but rather as a "sea party" (*Pesta Laut*). Furthermore, during the procession, the community is less frequently creating *ogoh-ogoh* (giant effigies) with themes related to the *Nadran* tradition. They prefer to make *ogoh-ogoh* with entertainment themes that are considered more appealing. This

raises the question: Is this change a shift in the meaning of the *Nadran* tradition or merely a form of societal adaptation to contemporary developments? Is the meaning of the *Nadran* tradition beginning to be eroded by elements of entertainment, or does the community simply wish to introduce a new atmosphere without losing the essence of the tradition itself?

Based on the introduction above, the author decided to conduct this research with the aim of examining in more detail the origins and meaning contained within the *Nadran* ceremonial tradition. This research is expected to contribute to preserving local traditions while enriching insights into the cultural wisdom that forms the identity of the people of Gunung Jati District. Additionally, the research findings are also hoped to provide a deeper understanding of the historical values of the *Nadran* tradition.

## **METHODS**

History is a factual event. Therefore, accurate evidence and appropriate methods are required when conducting historical research. As this is historical research, the method used is the historical method. The historical method provides guidance and technical instructions concerning historical materials, criticism, interpretation, and presentation (Kuntowijoyo, 2003). The steps in the

historical method include heuristics, criticism, interpretation, and historiography (Herlina, 2020). This article uses the cultural history approach. According to Prof. Kuntowijoyo in his book *Metodologi Sejarah* (Historical Methodology), the cultural history approach emphasizes patterns of life, such as mythology, mysticism, and ceremonies within life cycles. This is relevant to the article, which discusses the *Nadran* Gunung Jati tradition, an integral part of the local community's cultural life.

The historical method serves as a guide for obtaining data from primary and secondary sources, including for unearthing information about the development of the *Nadran* tradition in Gunung Jati District, Cirebon Regency, between 1999 and 2019. Primary sources used in this historical research include a collection of newspapers from the National Press Monument, as well as oral sources in the form of interviews with individuals involved in the *Nadran* tradition in Gunung Jati District. The interviews involved only four informants: three were *Nadran* tradition committee members or caretakers of the Sunan Gunung Jati Tomb, and one was the Penghulu (religious official) of the Dog Jumeneng Gunung Jati Grand Mosque. In addition to primary sources, this research also utilized secondary sources, including books and journals.

## RESULTS AND DISCUSSION

### History of the Nadran Tradition of Gunung Jati

Nadran is a tradition in Cirebon whose origins are still unclear to this day, requiring further research. The *Nadran* tradition involves several ceremonies, including a procession (*Arak-arakan*), sea alms (*Sedekah Laut*), and earth alms (*Sedekah Bumi*). Regarding the sea alms, according to Mr. Hamid, based on stories passed down through generations from his ancestors, the *Nadran* sea alms tradition is a welcoming ceremony for the arrival of Syarifah Mudaim or Nyai Rara Santang from Egypt. This welcoming ceremony was held on the coast, specifically at Pancer Condong. The welcome was performed while standing, which is why the *Nadran* sea alms procession is still conducted by praying at Pancer Condong in a standing position to this day (Hamid, 2025).

Drs. Rafan Syafari Hasyim, M.Fil., as quoted in Subarman's research, revealed that local community figures believe the pioneer of the *Arak-arakan* (procession) ceremony was Ki Ageng Tapa, also known as Ki Jumajan Jati, a harbor master in Muara Jati. The ceremony was held as an expression of gratitude for his daughter's successful completion of her pesantren education in Karawang. The procession began from the Pasambangan Jati Islamic boarding school, led by Syekh Nurjati, heading towards Singapura Palace, carrying an *ogoh-ogoh* (giant

effigy) in the shape of a dragon. This procession also served as a means of Islamic proselytization to the people of Cirebon, most of whom had not yet embraced Islam at that time (Subarman, 2014).

Even during the time of Prince Walangsungsang (also known as Tumenggung Sri Mangana) as the Tumenggung of Cirebon, the tradition of the Singapura Palace procession was preserved. Prince Cakrabuana made no changes whatsoever to the form of this procession. Despite the passing of Ki Ageng Tapa and Ratna Subang Kranjang (Prince Cakrabuana's mother), this did not affect the procession's final destination: the Singapura Palace, which has now become a frequently visited and respected site. During Prince Cakrabuana's rule as the Tumenggung of Cirebon, this ceremony was led directly by him (Subarman, 2014)

During Prince Cakrabuana's era, the *Arak-arakan* (procession) tradition not only included dragon parades but was also supported by a parade formed by Prince Cakrabuana himself: a troop parade. These types of troops included the Badak Troops (consisting of *sikep* owners), Suratoni Troops (volunteers from among farmers), and Baksa Troops (*Babak Yasa*). In 1482 AD, Prince Cakrabuana decided to resign from his position as Tumenggung Cirebon. He then handed over the position to his nephew and son-in-law, Syekh

Syarif Hidayatullah, known as Sunan Gunung Jati (Subarman, 2014)

During the reign of Sunan Gunung Jati, the traditional parades of the Singapura Palace, the sea alms tradition (*Sedekah Laut*), and the earth alms tradition (*Sedekah Bumi*) continued to be observed. These traditions later became known as the *Nadran* Gunung Jati tradition. During this period, *Nadran* also became the largest tradition after the Muludan Gunung Jati tradition. Sunan Gunung Jati utilized the *Nadran* tradition to teach gratitude to Allah Subhanahu Wa Ta'ala for the blessings of sustenance, both from the earth and the sea. The people of Cirebon expressed their gratitude by offering agricultural produce, such as rice, and marine products, such as fish, shrimp, and crabs (Subarman, 2014)

Meanwhile, according to an interview with Mr. Nasir, the procession or "*Ider-ideran*" (parade/procession) began after the death of Sunan Gunung Jati's son, Pangeran Seda Ing Lautan. Initially, this event wasn't called "*Ider-ideran*" or a parade; it was actually a burial procession. Over time, this custom or ritual developed into a tradition, as it is now carried out by the caretakers of Sunan Gunung Jati's Tomb. This tradition is performed without involving other elements, except as part of the "*Sedekah Bumi*" (earth alms/thanksgiving) event or a procession that has become a routine agenda and a hereditary tradition

preserved by the caretakers of Sunan Gunung Jati's Tomb (Nasir, 2025).

### The Nadran Ceremony in Gunung Jati

The *Nadran* tradition in Gunung Jati District consists of several processions, including sea offerings (*Sedekah Laut*), earth offerings (*Sedekah Bumi*), and a ceremonial parade. For the sea offering procession, the event begins with a prayer held at the seashore, specifically at Pancer Condong. This procession is carried out by accompanying the Jeneng or the chief caretaker (*juru kunci*) of the Sunan Gunung Jati Tomb, as an expression of gratitude from the fishermen. The procession starts in the morning from the Sunan Gunung Jati Tomb complex and proceeds to the banks of the Condong River. Upon reaching the riverbank, the congregation escorts the chief caretaker to the Pancer Laut Condong using boats, where they perform a collective prayer while standing and facing the sea (Hamid, 2025).



Figure 1. Communal Prayer at Pancer Laut Condong (Source: Documentation by Mr. Jaen, 2015)

In the sea offering (*Sedekah Laut*) procession in Gunung Jati District, there are differences in its implementation. In the Astana Gunung Jati area, there is no larungan procession or the tradition of casting a buffalo or cow head into the sea. However, in the Bondet area, which is also part of Gunung Jati District, the larungan of a buffalo head is still practiced. In Astana Gunung Jati, the sacred event that characterizes the sea offering is a communal prayer at the seashore. After the sea procession is completed, the community returns to the sacred site, specifically at Paseban Ringgit, to carry out the earth offering (*Sedekah Bumi*). This activity is held in the form of communal prayer or tahlil as an expression of gratitude and respect for the ancestors (Jaen, 2024).

The *Sedekah Bumi* (earth offering) procession is held after returning from the *Sedekah Laut* (sea offering) ceremony. The *Sedekah Bumi* is similar to the sea offering, as it also involves communal prayer. However, the earth offering takes place at the Paseban area within the Sunan Gunung Jati Tomb complex, as an expression of gratitude from the farmers for the harvest they have received. This tradition is carried out after observing the results of the local farmers' harvest. Once the farmers bring their crops to the *Abdi dalem* (caretakers) of the Sunan Gunung Jati Tomb, the caretakers then determine

the time for the communal prayer to be held (Jaen, 2024).



Figure 2. Communal Prayer at Paseban Gunung Jati (Source: Gunung Jati Cirebon Facebook Documentation, 2019)

Meanwhile, the procession at Gunung Jati is not held spontaneously but is planned six months in advance. Before the procession takes place, the royal servants (*Abdi dalem*) of Sunan Gunung Jati's tomb hold a preparatory meeting. The process begins with sending notification letters to villages across the district. These letters include attachments detailing the creation of *ogoh-ogoh*, outlining the types, themes, and rules for their construction. This allows the community ample time to prepare the *ogoh-ogoh* (Jaen, 2024).

The northern procession begins after the Zuhr prayer, starting from the Gunung Jati Square and heading toward the Celancang area, where all carnival participants stop at a designated point to perform the Asr prayer. After completing the Asr prayer, the participants turn around and return to the starting point. Meanwhile, the southern procession also

begins after the Zuhr prayer, starting from Gunung Jati Square and heading toward Taman Kerucuk. Along the way to Taman Kerucuk, the procession is temporarily halted to perform the Asr prayer before continuing. Upon arriving at Taman Kerucuk, participants circle the Kerucuk Roundabout, then return to the starting point. Once they arrive back at the starting point, all participants gather to await the announcement of the carnival's best entry (Nasir, 2024).

Figure 3. Event Schedule of the *Nadran* Tradition at Gunung Jati (Source: Documentation by Mr. Jaen, 2016)

The *Nadran* tradition also features the Cirebon Mask Dance (*Topeng Cirebon*) as part of the ritual series performed by the community to express gratitude for the sea's bounty and to pray for safety. In this tradition, the mask performance serves both as entertainment and as a spiritual medium, deeply intertwined with local cultural values. In addition to communal ceremonies like *Nadran*,

the Cirebon Mask Dance is often performed at private events, upon direct invitation from community members holding celebrations or family gatherings. The diversity of performance contexts reflects the flexibility and profound cultural significance of the Cirebon Mask Dance in the lives of the people. Anspek (1997:10) states, "The Cirebon Mask Dance is usually performed during individual ceremonial celebrations upon invitation from community members, or at communal events held by groups such as fishing communities, for example during a ritual known as *Nadran*."



Figure 4. Mask Dance Performance (Source: Gunung Jati Cirebon Facebook Documentation, 2018)

### The Development of the *Nadran* Tradition from 1999 to 2019

The *Nadran* tradition is essentially an expression of gratitude by the community particularly fishermen and farmers for the sustenance they receive from the sea and the land. The word "nadran" itself is derived from "nadzar", meaning a vow or

promise that is fulfilled through ritual. Over time, this tradition has been visualized through various forms of offerings, such as *Sedekah Laut* (sea offerings) and *Sedekah Bumi* (earth offerings). The implementation of this tradition is facilitated by the royal caretakers (*Abdi dalem*) of the Sunan Gunung Jati Tomb, who play a key role in uniting the community's expressions of gratitude into a series of organized events. This demonstrates that *Nadran* is not merely a customary ritual, but also a medium that connects spiritual, cultural, and social values that continue to evolve within the coastal communities of Gunung Jati District (Nasir, 2024).

However, between 1999 and 2019, the *Nadran* tradition in the Gunung Jati District underwent several changes in terms of implementation, meaning, and community participation. One notable change during this period was the adjustment of the procession route, which is a key part of the event series. In the past, the procession route led northward, but in 1999, the northward procession was discontinued. This was due to conflicts that had arisen between villages (Mashur, 2024).

During the suspension of the northward procession, the *Nadran* tradition continued to take place, as it consists of two types of activities with different characteristics: ceremonial activities and fixed/core activities. Ceremonial

activities, such as the procession, are flexible and can be adjusted according to social conditions or annual agendas. Meanwhile, fixed activities, such as *Sedekah Laut* (sea offering) and *Sedekah Bumi* (earth offering), are the core elements of the tradition with set schedules that cannot be changed. It is this flexibility in the ceremonial aspects that allows for adjustments, including the temporary suspension of the procession (Nasir, 2024).

In 2005, the *Nadran* procession was held again, but with a different route. Starting that year, the procession route was redirected to the south. This change was made after various considerations. One of the main considerations by the *Nadran* organizing committee was security. From the northern side, conditions were no longer conducive for participants to pass through. For instance, if the event were to begin at the Sunan Gunung Jati Tomb or the town square (Alun-Alun) and proceed northward, there would be no suitable gathering point for participants or the general public. The second consideration was the social conditions in the northern area. High levels of juvenile delinquency and frequent inter-village conflicts led the committee to feel the need to change the direction of the procession route. Therefore, in order to ensure a smooth event and create a safe and orderly atmosphere, the organizing committee

decided to shift the route of the procession from the north to the south (Nasir, 2024).

In addition, the committee's purpose in reinstating the procession with a different route was also a form of cultural commodification utilizing elements of tradition to attract domestic tourists and encourage them to stay longer. Normally, without events like the procession, visitors would leave immediately after visiting the Sunan Gunung Jati tomb site. However, with the procession taking place, they are inclined to wait and watch the event. Presenting the tradition as a tourism performance also serves as an economic attraction, contributing to the improvement of the local economy. For example, tourists who spend one or two hours watching the procession will likely need food or drinks. Even if it's just a snack, they will still buy something thus creating economic circulation (Mashur, 2024).

Between 2010 and 2012, there was a shift in the terminology used to refer to the *Nadran* tradition in Gunung Jati, where the term "*Sedekah Laut*" (sea offering) was temporarily replaced by "*Pesta Laut*" (sea festival). However, the use of "*Pesta Laut*" raised concerns among the community, as it was considered inappropriate and too vulgar. The word "pesta" is often associated with festivities or mere entertainment, which contradicts the deeper, sacred essence of the *Nadran*

tradition namely, an expression of gratitude to God for the abundance of blessings, particularly the bounty of the sea. Realizing the potential misinterpretation caused by this terminology, the people of Gunung Jati gradually returned to using the term "*Sedekah Laut*." This was done in order to preserve the meaning and spiritual values embedded in the *Nadran* tradition (Jaen, 2024). Unlike the people of Cirebon, the community in Subang has long used the term "*Pesta Laut*" (sea festival). As quoted in (Berita Yudha, 1982)

"Nadran, for the fishermen along the northern coast of the Java Sea, particularly in the West Java region, is the largest sea festival and has become an annual tradition."

From 2013 to 2019, the entire organizing structure for the *Nadran* tradition was fully taken over and coordinated by the management of the Sacred Site of Sunan Gunung Jati's Tomb. During this period, many participants in the procession began to display ogoh-ogoh creations that were no longer relevant to the main theme of the *Nadran* tradition. Instead, they presented various ogoh-ogoh figures featuring animals or elements of popular entertainment, which essentially had no direct connection to the traditional values or spiritual meanings intended to be conveyed through the *Nadran* celebration (Jaen, 2024). This indicates a shift in community involvement, which has begun to lean toward artistic exploration

and entertainment, but carries the potential to obscure the original essence of the *Nadran* tradition.



Figure 5. *Nadran Gunung Jati Parade Procession* (Source: Gunung Jati Cirebon Facebook Documentation, 2018)



Figure 6. *Nadran Gunung Jati Parade Procession* (Source: Gunung Jati Cirebon Facebook Documentation, 2018)



Figure 7. *Nadran Gunung Jati Parade Procession* (Source: Gunung Jati Cirebon Facebook Documentation, 2018)

During this period, the *Nadran* organizing committee took preventive measures to avoid conflicts. These measures included confiscating alcoholic beverages from nearby stalls before the event began. In addition, thorough inspections of *ogoh-ogoh* were carried out to ensure that no one was carrying sharp weapons, including checking specific parts suspected of being used to hide dangerous objects. The committee also coordinated with the police, including presenting the event plan to the local police department (Polres) and assigning security personnel, with each village and alley guarded by designated officers. However, despite these efforts, disturbances still occurred (Jaen, 2024).

In 2019, prior to the COVID-19 pandemic, the *Nadran* tradition was once again discontinued due to a rise in violent incidents during the event, including cases where several participants were injured, such as in a stabbing incident. It was reported that around three to four individuals were wounded, prompting the organizing committee to cancel the event for the following year an action later followed by restrictions due to the pandemic. Another factor that increased the potential for conflict was the difference in route design. While in other villages or districts the route passed through residential areas, in this region the procession took place on a main road spanning 3 kilometers and used in a back-

and-forth pattern, providing a wide space that made clashes more likely (Jaen, 2024).

In addition to the issue of public disturbances, the *Arak-arakan* (procession) tradition was also discontinued due to economic factors, considering the substantial costs required to organize the entire series of events. When calculated in total, the cost of holding the *Nadran* tradition could reach approximately 150 million rupiah, with around 50 million allocated for traditional ceremonies and about 100 million for organizing the procession (Jaen, 2024). Support from government agencies, such as the Tourism Office of Gunung Jati District—particularly in the Astana Complex area—remains limited. Although the *Nadran* event is a lively annual cultural celebration, the Tourism Office does not generate significant revenue from it, either from market activity or parking. The financial contributions received by the organizing committee are relatively small, with the highest amount reaching around 25 million rupiah. This assistance typically comes in the form of stage setup, food and beverages such as snacks, and other technical needs. The funds are then managed by the committee, including being used to purchase goats as prizes awarded to the ten best *Arak-arakan* participants, as a form of appreciation and recognition for their role in enlivening the *Nadran* tradition (Nasir, 2024).

The funding for ogoh-ogoh comes entirely from community self-support. Active participation is led by the youth in each neighborhood unit (RT) or block, where they collect contributions from house to house. These funds are then used to create the visual elements of the procession as a form of devotion to Sunan Gunung Jati. This activity does not involve government agencies or major donors, except for one or two voluntary contributors. Each RT supports the creation of its own ogoh-ogoh, while the caretakers of the Sunan Gunung Jati Tomb act solely as recipients of the finished works, which are then gathered at a central point to be sent off together (Nasir, 2024).

## CONCLUSION

The *Nadran* tradition in Gunung Jati District is a cultural heritage rich in spiritual, historical, and social values, passed down through generations via three main processions: *Sedekah Laut* (sea offering), *Sedekah Bumi* (earth offering), and *Arak-arakan* (procession), all serving as expressions of the community's gratitude for the blessings from the sea and agriculture. Although its exact origins remain unclear, the tradition is closely linked to important historical figures such as Nyai Rara Santang, Ki Ageng Tapa, Prince Cakrabuana, and Sunan Gunung Jati. Over time, the *Nadran* tradition has undergone various changes in both its

implementation and interpretation, such as the alteration of procession routes and the emergence of entertainment elements that are viewed as diminishing its spiritual essence. Challenges including conflicts among participants, security issues, and limited funding have led to the temporary suspension of the tradition and raised concerns about a shift in its meaning among younger generations. Nevertheless, the active involvement of the community and the ongoing role of the *Abdi dalem* (royal caretakers) of the Sunan Gunung Jati Tomb remain the central pillars in preserving the *Nadran* tradition as a symbol of gratitude, a medium for Islamic preaching, and a cultural identity of the coastal communities of Cirebon.

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