

Socio-Cultural Aspects of Traditional Arts: Performing Related to “Bersih Desa” Ceremony and It’s Effect on the Development of Cultural Tourism Assets at Gantiwarno Sub-District, Klaten Regency

Samsi Haryanto

Postgraduate Program University of Sarjanawiyata Tamansiswa (UST), Yogyakarta Indonesia

Abstract

The qualitative research taken place in some villages in Gantiwarno Sub-district was conducted to understand: 1) How the traditional art performance connected with “Bersih Desa” tradition was conducted, 2) What sociological and cultural aspects could be known from the traditional event of “Bersih Desa”, 3) What was the unique of the “Bersih Desa” cultural event connected with the development of cultural tourism asset. By applying depth interview, observation, and document analysis, data were collected from three kinds of data resources. The results of the research showed that: 1) The traditional art performance connected with “bersih desa” tradition was conducted differently among the communities of some villages. In the community of “irigasi teknis” agricultural area, “wayang kulit” art performance was conducted. But in the community of “tadhah hujan” agricultural area, the “tayub” dance was conducted in connection with “bersih desa” traditional ceremony, 2) The socio-cultural aspects of the “bersih desa” tradition and of the art performance of it varied, i.g. social stratification, social mobility, cultural pattern of mystic faith, and symbolic identity, 3) In accordance with the development of cultural tourism asset, the cultural event of “nyadran Sendang Banyu Urip could be recommended to develop. The event of nyadran Sendang Banyu Urip had some uniques, such as: jathilan art was always performed in this event, the nature of sendang location was proper to be created as a natural and cultural object of tourism.

Keywords: tradition, socio-cultural aspect, “bersih desa”, puppet show, tayub dance.

1. Background of Problem

In post-industrial society, effort on recreation bisnis aspect is very appropriate and significant towards economic cost totally. John Naisbitt wrote that tourism as a part of recreation bisnis aspect is the main economic contribution in the world and it creates large field of work (John Naisbitt, 1994: 109-110). Among the very kind of tourism asset, art tourism is the most interesting for the tourists visit to South-East Asia (John Naisbitt, 1996 : 78), including Indonesia.

In Indonesia there are many kind of cultural art, most of them potential to be developed to become art tourisms assets because it’s each uniques. In Javanese society, performing traditional art has it’s unique related to local custom ceremony. This research result paper presents discussion and description one of the unique traditional art performing related to Socio-Cultural aspect. That is traditional art performing related to “Bersih Desa” ceremony.

2. The Problem Formulation

- 1) How is the traditional art performing conducted in connection with “Bersih Desa” (village cleaning) tradition?
- 2) How can the traditional event of “Bersih Desa” (village cleaning) be described and explained from Socio-Cultural aspects?
- 3) What is the unique of the “Bersih Desa” cultural events connected with the development of cultural tourism asset?

3. Research Methods

The research applied qualitative approach, and took the location at a few villages in Gantiwarno sub-district, Klaten, such as : Mlese Village and Ngandong Village. The two villages were chosen because all of them conducted “Bersih Desa” ceremony in every year. But the location of Mlese Village and Ngandong Village, each of them is situated in the different type of agricultural area. Mlese Village is situated in the area of technical irrigation agriculture, and Ngandong Village is situated in the area of “Tadhah Hujan” (Rain Water) irrigation agriculture.

With sources of information from indigenous actors, community leaders, culture actors, and their activities of the custom implementation, and also written documents available in the villages, data were collected through in depth interviews, focus group discussions, observation, and analyze the contents of document. The technique of triangulation was applied to test the credibility of data. To analyze data is conducted by applying qualitative analysis such as : categorization, comparison, and assessment based on causality theory.

4. The Finding, Discussion, and Conclusion

1) Implementation of The Traditional Arts Performing Related to “bersih desa” ceremony.

“Bersih Desa” tradition is a tradition relating to salvation farmland cultivation and harvesting rice. The ceremony is a ceremony related to the expression of gratitude harvest has learned. Therefore, it is typical of traditional agrarian society; then things related to land tenure and water resources are very important.

In the study, “bersih desa” tradition, "Merti Desa", or apostolic in implementation is associated or combined with traditional ancestor worship genuine belief of that society. His form is integrated into Ruwah Rasul Custom or Rasulan and its ceremony held at the local ancestral graves. Custom of ancestor worship themselves is reflected in the customary "nyadran". “Bersih Desa “ tradition always starts with nyadran activities.

“Bersih Desa” ceremonial functions presumably equivalent to the other traditional ceremonies in the Javanese community that is a function of social integration, which functions is to maintain and strengthen the unity of the village, although it is also reflecting the implementation of the social stratification. This is by Laksono called that in Javanese society often has paradoxical mindset (Laksono, 2009:92). Cooperativeness efforts through social integration functions are necessary for the agricultural community, by the nature of agricultural work that requires cooperation and joint.

In connection with the implementation of the apostolic tradition, and even more so with his art performances, it turns out that the condition and potential agricultural environment is very influential. Technical irrigation in agricultural environments, the certainty of their more successful harvest can be expected than in the agrarian “tadhah-hujan”. Therefore, judging from their agrarian economic capability, the technical irrigation is relatively higher than the “tadhah hujan”. In psychological aspect, the thought of technical irrigation community leads to things that are more ideal life according to the teachings of Javanese philosophy. While the “tadhah hujan” public thought still fixed on the hope of the coming success of their harvest. In effect, the technical irrigation community thinks more rational (flexible in the implementation of “bersih desa” tradition) and choose puppet show performances containing philosophical teachings as Javanese life dream. “Wayang” is a model for the kings and rulers of Java to realize the power (Laksono, 2009:23), and the puppet is "civility ordinance depot and the life" (Stutterheim, in Burger, 1984:93). Additionally puppet stage cost is relatively expensive, and it is more accessible to the public of the technical irrigation.

Meanwhile, in the “tadhah hujan” community the implementation of custom is more stringent and complicated, and people seemed more obedient to follow, because of social custom is a vehicle that is considered more Legitimate. In terms of the arts, community choose the type of folk art “tayub” and” jathilan” that further highlight the expression of the atmosphere of excitement. The excitement and gratitude for the success of their crop.

2) Sociological aspects

Therefore ceremonial functions including the apostolic tradition is social integration, then through the ceremony sense of solidarity and mutual support society is increasingly cultivated. The principle of mutual cooperation, more egalitarian are found in agrarian society, not diferensiatif in a harmonious system.

However, reflecting the sociological aspects of social stratification is also seen clearly in “bersih desa” custom and its traditional art performances. Social stratification as an agrarian society is clearly looked at the underlying patterns of land ownership. (“kuli kenceng”, “coolies half”, “indung” associated with this type of equipment offerings “nyadran”, and the determination of the amount of funds to cost in the performing arts).

The existence of social mobility for a particular stratum to increase is too apparent in the “bersih desa” custom implementation. For technical irrigation areas the social mobility patterns is more flexible and easy to do without having to be formally asked to customary approvals. While in the tadhah-hujan patterns of social mobility must be formally made through customary approvals (ask permission or notification to the caretaker of the tomb) in order to be legitimate (legitimate).

Another sociological aspect reflected in the art scene related apostolic ceremony is a social critique that can occur when a person "ngomyang" caused by drunk when tayub are following stage. In the pre-reform social criticism of this model is considered very effective, because the objective is achieved without negative impacts arise for the critics. After reform, because the channel of critique is more opened, the social criticism through tayub drunk stage is being abandoned. In the shadow puppet performances, social criticism is made by puppeteers through clown figures.

3) Cultural aspects

Culturally formation of the village at first is based on the bond “kerochanian” / bond of trust. To maintain and strengthen the bond of trust is done through various traditional ceremonies such as

“bersih desa”. Because of the nature of the Javanese beliefs (religion of Java) (Geertz, 1983: xii) then there is adaptive cultural sincretism net ceremonial village (combination of ancestor worship, Islamic elements, and elements of Hinduism).

Related to the cultural aspect of this, among people from technical irrigation and tadhah-hujan there are differences of their cultural orientation. Technically more rational in irrigation communities is conducted in addressing the implementation of tradition so that the more flexible and practical. While in the tadhah-hujan community, the irrational things are still strong trust, such as: the existence of the "rayahan" offerings, taboo taste food prepared for offering “nyadran”, “danyang dusun” became patron and the pleading desire. This is done related to the atmosphere psychological concerns whether harvesting their rice crops. Therefore, harvest success depends more on nature (climate), it is more irrational way to overcome (believe in the myth).

The myth, by Peursen is defined as a story characterizes the guidelines and specific direction to the group of people ... serve as the awakening supernatural forces. (Peursen, 1976: 37-38). Barthes emphasized that the myth is a type of speech, he is a message (Barthes, 2011: 151).

The growing appreciation of the religious affiliation of their respective adherents, then associated with the implementation of the ceremony including traditional art performances along the bersih desa tradition, the study found in part a rejection efforts of the community. Groups that resists to traditional ceremony is generally based on the teachings of their religion. They want the purification of their religion, apart from customs.

Seeing the group apparently culturally resistant, there is a group of people who strive to perform customary in total, and there are some groups that are adaptive integrative society that blends traditional or religious tradition. Thus, the Java community is going polarization presumably addressing the three groups associated with traditional religion. One group is resistant to the tradition (termed puratif group or to purify religion), the second group is a traditive group (maintaining custom in total), and the third group is the adaptive-integrative (implement custom flexible so as not to conflict with religion, and if it may be a vehicle custom / facilities appreciation and development of religion).

4) The specificity of the Event-Rasulan Custom

As cultural tourism asset, cultural events such as the implementation of bersih desa tradition and their artistic performances it is not impossible to develop. Based on data and information from the field, there are not all communities and local stakeholders have led to the development of the idea of cultural tourism assets.

The only village that has ideas of it, is the village of Ngandong with Ngorehan and Banyuurip sub village. Various efforts have been pursued as documenting events and culture and writing of local history of Ngorehan. The results concluded by local stakeholders and tourism department is apparently inadequate because of the lack of flexibility when implementing custom.

To perform a custom implementation puppet related “bersih desa” custom, because the time of perform in several dusun done simultaneously so to develop as cultural tourism assets is also inadequate, and distinctness less visible.

The only possibility of the development of the cultural tourism asset is the event – “nyadran sendang” Banyuurip as the beginning of the apostolic tradition and “tayub” stage in Banyuurip sub village. As the initial information it, has been obtained the data that the stakeholders of the Gedangsari sub district has shown serious concern. In addition, during the “nyadran” can be developed through the optimization of the “jathilan” group participation and can be developed integratively with the nature surrounding hills “sendang” locations. This is presumably a serious thought to follow up the advanced stage of research, the development of natural and cultural tourism assets of “Sadranan Sendang” Banyuurip.

5. Policy Implications And Suggestions

Based on the above results, the policy implications and suggestions can be submitted as follows:

- 1) Due to resistance from some members of the community on the implementation / preservation include “bersih desa” and their traditional art performances, it would require a formal policy of the leadership of the village as well as informal community leaders to approach and deliberation optimally. The goal is that a custom implementation can be achieved without causing public unrest. It can be done through a variety approaches and deliberation villages / hamlets.
- 2) To further leads to the formulation and planning program, it is necessary to further research efforts focusing on the assessment and development of cultural attractions such as “Nyadran Sendang” Banyuurip as an asset of cultural and natural tourism.

Glossary :

Merti desa : bersih desa : a local language (javanise language), means : clean the village

Tadhah hujan : rain water, the rice field is watered by the rain
Tayub dance : a javanese traditional dance, played by one or two woman as main dancers accompanied by some men
Wayang : puppet show
Jathilan : one of traditional folk dances, which was done by some men with "toys"
Kuli kenceng : full cooly (owner of garden and field land)
Kuli setengah : half cooly (owner of garden land only)
Indung : landless person
Nyadran : a traditional ancestor worship ceremony held at the local ancestral goves
Rayahan : so grab the food
Ngomyang : spoken language of a drunken man

REFERENCES

- Barthes, Roland, *Mithology*, Kreasi Wacana Bantul, 2011.
- Burger, D.H., *Sociology And Economy History of Indonesia Until 19th Century*, Terj. Prayudi Atmosudirjo, PT. Pradnya Paramita, Jakarta, 1984.
- Geertz, Clifford, *Culture And Religion*, Published Kanisius, Yogyakarta, 1992.
- Koentjaraningrat, ed., *Mankind and Culture in Indonesia* .Published Djambatan, Jakarta, 2010.
- Laksono, P.M. *Tradition in Kingdom and Village Javanese Community Structure, The Change of Javanese Thought Model*, Kepel Press, Yogyakarta, 2009.
- Naisbitt, John, *Global Paradox*, alih bahasa : Budijanto, Binarupa Aksara, Jakarta, 1994.
- _____, *Megatrends Asia, Eight Asia Megatrends Change The World*, PT. Gramedia Pustaka Utama, Jakarta, 1996.
- Peursen, Van, Prof. Dr., C.A., *Strategy of Culture*, terj. Dick Hartoko, Published Kanisius, Yogyakarta, 1976.
- Purwadi, *Javanese Traditional Ceremony.To Explore Local Wisdom*, Pustaka Pelajar, Yogyakarta, 2005.
- Ranjabar, Jacobus, *Socio-Cultural System of Indonesia*, Galia Indonesia, Bogor, 2006.
- Woro Aryandini S., *Puppet and Sorounding*, Published: U.I., Jakarta, 2002.