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Arts Expression of Lima Gunung Communities and Social Ritual in the Perspective of Ethnochoreology

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ABSTRACT

This article is a research result of ethnochoreological perspective applied to the Lima Gunung expression on the ritual social through the arts activities among five mountains communities around Central Java. Five mountain communities in Central Java include the people of Mount Andong, Mount Merapi, Mount Merbabu, and Mount Sumbing. This article is also will strives an specific approach called ethnochoreological perspectives. The ethnochoreological perspective views dance in culture and views dance as an understanding of humanity through the dance. In this sense, many artistic expressions are presented for the purpose of social harmony in society. Art expression exists as an event and is related to social rituals. Data would be observed like qualitative method by using analysis and verification in ethnography project, and it presented from audio visual documents in the field combined by visual photography sources, and descriptive analysis. For this reason this article depicting a whole portraits of mode of expression in the first year research of ethnochoreological perspective of art performance and its contextual field of social integration and harmony belong to five mountains communities.

Keywords: Ethnochoreology, art performance, social harmony, communities, ritual social.

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1. Introduction

This article is the result of research on the expression of the five mountain communities (FMC) in Central Java, namely Mount Andong, Mount Sumbing, Mount Merapi, Mount Merbabu and Mount Menoreh. The reflection of art culture as a result of organizing thoughts that have been agreed collectively is then presented in the form of expression. Expressions are outward manifestations of inner attitudes that reveal a person's thoughts, or a variety of psychological statements in the form of feelings, moods, behavior, and emotions (Ross, 1996: 689). It is through this phenomenon that this article views art events as part of the life force. This can be seen, among others; (1) the expression of FMC art is formed by the strengths of locality, namely through the interpretation of ritual arts in each hamlet. (2) The expression of FMC art becomes a part of mythological expression. This means that FMC celebrates expressions of belief in supernatural beings of local ancestors, (3) community expressions in

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the art form of FMC which it embodies also have an impact on artistic creativity which entirely serves social ritual functions. This article aims to (1) inventory the forms of community activity in Lima Gunung as a potential place for people to have a sense of social integration; and (2) identification of the function of artistic activities as expressions related to the natural, social, and ritual environment.

On this basis, the formulation of the problem is as follows.

1. How can the development of socially expressed art methods be the basis for the revitalization of local culture?

2. How can the implementation of the revitalization model be done creatively and innovatively with the method of sharing and suggestion in a dialogical manner?

The position of ethnocoreology as a perspective is a bridge that puts forward the proportion of art studies, especially dance performances that are presented in a social ritual through the revitalization of local culture. As a perspective it view the dance is not just a static representation of history, not just a repository of meaning, but a producer of meaning each time it is produced—not just a living mirror of a culture, but a shaping part of culture, a power within the culture (<http://en.wikipedia.org/wiki/Ethnochoreology>). In other side it can be viewed as understanding humanity through the dance (<https://educationireland.wordpress.com/.../ethnochoreology-understanding-humanity-through-dance-ul/>). According to Edward Burnett Tylor or more popularly as E.B. Tylor in *Primitive Culture* is defined as culture. In his statement, culture is a complex unit or fabric which includes knowledge, artistic beliefs, morals, law, customs, and other abilities that a person acquires as a member of society (1924: 1). The essence of Taylor's statement contains dynamic aspects that are built from the joint process to the emergence of civilization. Culture is defined as collective programming of thoughts that differentiate the members of one category of people from other categories. In this case, it can also be said that culture is a collective programming that describes a process that binds everyone as soon as we are born in the world. Culture is a sharing system of symbols, beliefs, attitudes, values, expectations, and norms for behavior. The social ritual itself gets different versions. In a specific version, the social rituals associated with the Lima Gunung Community tend to look at social rituals in terms of their range, namely as follows:

- 1) Rituals as technology, such as ceremonies related to agricultural and hunting activities.
- 2) Rituals as therapy, such as ceremonies to treat and prevent unwanted things.
- 3) Ritual as ideological / myth and ritual combined to control social balance.

An article has been written by Pitaloka in the *Journal of Imajinasi* Volume XI Number 01 of 2016. Through his study, it is stated that the significance of an artistic expression is related to the idea of identity and social spirit formed by the owner community (Pialoka, 2016; 62–63). Meanwhile, another article has also been written by Hapsah in the *Journal of Ilmu Komunikasi* at Mulawarman University, Volume IV Number 03 of 2016. It is stated in the article that the nature of traditional art exists. One of the characteristics of traditional art cannot be separated from ritual. Traditional art is an art form that is extracted from folk stories using traditional media. Traditional communication media is often referred to as a form of folklore. The forms of folklore include folk prose stories (myths, legends, fairy tales), folk expressions (proverbs, bywords, proverbs), folk poetry, folk songs, folk theater, gestures (squinting a sign of love), reminders (sending sirih means to propose to marriage), an instrument of sounds (kentongan, gong, drum). This traditional art also still exists today and will continue to be preserved (Hapsah; 2016: 72). This makes a ritual attachment with certain communications between the owner community and other things outside the arts. In the end, an artistic expression in a social group will become a social ritual process in communicating with the ancestors.

2. Method

In this process, it is necessary to describe the methodical aspects that frame a social ritual pattern in the position of ritual as revitalization (strengthening or living). This ritual is the same as the salvation ritual which aims to save but the focus is on the community. The use of ethnocoreology as an approach is due to the consideration of the material domain of this article. In this position, the situation aspect of the material object in the art of dance always places the position of the material object as a multi-dimensional object. The understanding of this multi-dimensional object is so embedded in factual references that dance cannot stand alone. The factual nature of this interdependent position is often overlooked in every presence of dance as a multidimensional object. In the realm of this scope and

problem the assumption that then arises is that the presence of dance is a cultural text of the local community. The value of this local cultural text is the meaning of a dance text which is the cultural text itself (RM Pramutomo, 2001: 12-16).

Up to this assumption, the inter-contextuality in the nature of studies and data always focuses on a perspective and paradigm. On that basis, the nature of dance studies which is the area of study contains both aspects, namely enrichment of the concepts and theories used, as well as the methodological paradigm applied. In this realm the proportion of ethnocoreology as a perspective as well as a paradigm as offered in Heddy Shri Ahimsa-Putra's statement, that ethnocoreology as a perspective and paradigm are both under the auspices of their parents, namely ethnoart and ethnoscience (Ahimsa-Putra in RM Pramutomo, ed. 2007: 101 —114). In a perspective sense, it is because the concepts and theories used are often borrowed and modified from other disciplines. In the sense of paradigm, the methodological application is paradigmatic in accordance with the specifications that cover multidimensional material objects. Therefore, the view of ethnochoreology as an approach to the study of dance becomes multidisciplinary.

If we pay attention, at first, ethnochoreological grounding can actually depart from the initial thesis, that dance is culture, and culture is dance, a dance entity that cannot be separated from the anthropological conception of dance (Royce, 1977: 190). Anya Peterson Royce is one of the figures who influenced the concept of anthropology in the study of dance as a cultural text. [This is actually a cultural anthropology theory developed by Royce based on the thesis of dance text as a cultural text originating from Alan P. Merriam. Previously, Merriam had succeeded in adopting certain ethnic music culture texts as their cultural text in ethnomusicology. In the end, this became the foundation for the discipline of ethnomusicology as a cultural study of non-Western ethnic music based on their cultural texts. Merriam's essay which greatly influenced Royce was entitled "The Anthropology of Dance" in Tamara Comstock ed., *New Dimensions in Dance Research: Anthropology and Dance* (New York: Committee on Research in Dance (CORD), 1974.) Allegra Fuller Snyder is an important and influential figure. His initial thought was very simple, namely how far the investigation of dance was related to culture (Horton-Freleigh and Heinsteins ed., 1999: 257). The contextuality of Snyder's thought has shaped the flow of cultural paradigms in a dance inquiry.

Her view is the main factor that corrects Kurath's conception of seeing dance texts as the cultural text of the owner of the local dance culture. At first a similar view was expressed by Katherine Dunham and Pearl Primus who saw Kurath's 1960 writing entitled *Panorama of Dance Ethnology* as unsatisfactory. In Joan D Frosch's reference it was stated, that "... she was not satisfied with limiting the scope of dance ethnology to" ethnic dance "and suggested that" a culturally complete pictured "should include" all dance "; see also Frosch, in Horton and Henstein ed., 1999, 253.] At first, it seems that there is an impression that is too broad in the contextuality of the cultural model that Snyder references. In fact, behind the breadth of this contextuality, there are aspects of specific regional specifications. In fact, the above specifications constitute an assumption of a cultural paradigm. In art, for example, the study of the concept of 'style' as in the references of Sondra Horton-Freleigh and Penelope Heinsteins can also be representative of the regional specifications of the cultural paradigm or cultural paradigm. Following the opinion of Horton-Freleigh and Heinsteins, the superiority of dance studies as a cultural product is explained as follows.

Dance always has style. Style is the 'how' of dancing, its aesthetic character. It arises in the viewer as a matter of perception and interpretation in relation to the dance event. We can think of style in two senses: the embodied characteristics of the dance, and the dancer's individual qualities as personal signature (Horton-Freleigh dan Heinsteins eds. 1999:8).

3. Result

Local culture as social capital

Various traditional arts which are actually assets of national cultural wealth should not only become tools or slogans of policy holders, especially the government, for the purposes of politics, tourism, and so on. Even though our traditional arts are part of the national cultural treasures that need to be preserved. It is admitted that folk arts currently need government assistance so that it is difficult to avoid government involvement and for these folk artists it is also difficult to make their own decisions to conform to the authenticity desired by these folk arts. Therefore, the government must correctly

position its role as protector protecting the authenticity and aesthetic development of the folk art without having to change and adjust to political policies. Based on that consideration, the culture will remain sustainable if there is high concern from the community. So far, this concern has not been evident. In this article the art expression of the FMC community becomes a system that is engaged in creating the revitalization movement itself.

In the context of cultural sustainability, FMC takes the role as a form of cultural movement. This means that if the younger generation no longer cares about the local culture, the culture will die. However, if the younger generation has the love and desire to participate in preserving the local culture, then that culture will remain in every generation. In essence, efforts to develop culture and local potential are included in the category of compositional actions, namely constitutive actions in the development of local culture and potential, or in a broader context, namely linking them with others for a greater interest. Therefore, this action relies on the act of choosing-rejecting, increasing-decreasing, and combining and separating various cultural ideas and local potentials.

4. Discussion

4.1 Five mountains of communities as multilayered entities

As a starting point for this observation, the understanding that each local ethnicity has its own cultural theme is important. This understanding is not impossible because cultural themes in certain ethnic communities are organized in a pattern that can be understood together. In the context of developing culture and local potential for fulfilling cultural, educational, and ideological functions, FMC chooses the right and accurate strategy among a number of available strategies. There are strategies that can be implemented to increase the resilience of local culture, including efforts to revitalize the identity system in the realm of the Lima Gunung cultural entity. This includes efforts to give respect to cultural and linguistic values, values of social solidarity, kinship and love for the country. National identity as a community identity value must be built solidly by instilling local wisdom values from an early age in the younger generation.

In the Lima Gunung Community (FMC), besides cultural and social assets, it is also known that the potentiality of economic assets is quite strong. This is evidenced after more than twelve years of holding the Five Mountains Festival (FMF) there are implications in the area of economic assets. This implication is indirectly the impact of the creative economy jargon since the last seven years in the post-Reform Government regime. One of the ways to develop a creative economy based on culture is by building culture-preneurship. Of course, there is an important question between the relationship between the two, how culture can develop in line with the application of the creative economy. The increasingly important role of the creative economy in the national economy as well as the characteristics of Indonesia which is known for its socio-cultural diversity spread throughout the archipelago can certainly be a never-ending source of inspiration in developing creative industries. The diversity which is also characterized by local wisdom of the local community in preserving culture has been going on between generations.

FMC's cultural heritage also includes a lot of creative values that emphasize the aspects of art, beauty, social, empathy, ceremonies and ethics. Their artistic expression is formed from various complex elements in it, including religious systems, politics, customs, language, tools / technology, clothing, buildings and other cultural works. Art expression is an inseparable part of every human being, so it is often considered as a genetic inheritance. Thus, the expression of community art is a linkage or inter-contextuality of the elements forming a comprehensive, complex, abstract and broad lifestyle that is polarized in a distinctive image. This compelling image takes on different forms in different cultures. Various efforts to utilize traditional cultural heritage, apart from being able to preserve it, are also the pride of the national identity. Through this article, it is actually a study of the expression of the Lima Gunung (FMC) community having the use of information technology as an equally important supporting factor. The Lima Gunung Community has sporadically built its own awareness in a new layer in the realm of information technology due to its image in the cybernetic universe. The recent rapid development of information technology is an opportunity to synthesize culture. So that the development of the creative economy will become a rooted force because it is

supported by culture and the development of information technology. Cultural preservation with local wisdom (local genius) is one of the main commodities generating local tourism.

4.2 Review of revitalization models

Revitalization is an effort to revitalize an area or part of a city that was once vital / alive, but which has undergone degradation / degradation. Revitalization itself is not something that is oriented only to the completion of physical beauty, but must also be complemented by an increase in the economy of the community and the introduction of existing cultures. To carry out revitalization, community involvement is needed. This involvement is not merely participating in supporting aspects of formality that require community participation, besides that the community involved is not only the community in the environment, but society in a broad sense (Adhisakti, 2002). In the context of cultural revitalization based on community artistic expression, it is necessary to develop a mixed function that can encourage economic and social activities (new vitality). The success of cultural revitalization will be measured if it is able to create an interesting cultural environment (interesting). This means that the cultural revitalization model is not just creating beautiful forms or even exoticism. The purpose of this understanding is that revitalization is the impact of a cultural movement. One of them is that the direct application of these actions must have a positive impact and can improve the dynamics and social life of the community / citizens (public realms). It has become a logical demand that the design and development activities of cultural areas create things like the ones above. In this article, the form of cultural revitalization really depends on the motivation and participation of KLG, which acts as both an initiator and an actor.

4.3 Model of revitalization and ritual performance

The performing arts that are present and staged at FMF show that this performing art has an immediate characteristic. Mudji Sutrisno argues that this performance art is different from other artistic expressions. This is because it is an art show. This performing art is an art that is held, staged so that it immediately has a public character (Sutrisno .. 2005: 92). From the perspective of locality, the performing arts that are held at the annual FMF event are a manifestation of 'community art', Umar Kayam argues that this community art cannot escape the influence of the systems that are present in society (Kayam in Murgiyanto, Rustopo, Santoso and Waridi, 2003: 104). Thus the arts that are staged at the FMF event are also representations of systems that live in the midst of the supporting communities.

The implications of the systems inherent in this folk performing arts eventually give birth to various types of arts that are supported by systems that live in the midst of mountain culture, such as the emergence of ritual performing arts, dance performances or dramas that tell the story of their locality, as well as being able to present the types of musical arts as a component in the performances that are performed at FMF. The description of the various arts that exist at this FMF event is also described in the following sub-chapters.

4.4 Rituals and performance on Lima Gunung festival

The word 'ritual' traditionally refers to rituals in religion. Meanwhile, according to Dillistone, the word "ritual" is defined as an activity that is predominantly religious in nature, directed towards power or transcendent possibilities (Dillistone, trans. A Widyamartana 2002: 115). Meanwhile, the ceremony is a series of actions or actions that are bound to certain rules according to custom or religion. In the ritual expression, 'ceremony' is a sequence of behavior that uses symbols or symbols that intend to commemorate a certain event, person or item, and its task is to strengthen certain life values that are prioritized in culture.

There are various types of ritual ceremonies that live in the midst of the FMF organizing community, and this is also the material that is presented at the FMF. The following are the types of rituals found in each hamlet of FMC members as festival organizers.

1. Ritual Suran

This ritual ceremony is available in Tutup Ngisor sub village, Sumber Village, Dukun District, Magelang. The term suran is taken from the word Suro. This ritual is held regularly once a year to be precise in the month of Suro. The month of Suro is one of the months in the Javanese calendar system. For Javanese people, the month of Suro is considered a sacred month. Most Javanese people adhere to

the 'mystic kejawen' ideology. The Javanese mystique is a manifestation of a practice carried out by a mysticism and belief. Perikasa Suwardi Endraswara, in *Kejawen Mystics, Syncretism, Symbolism and Sufism in Javanese Spiritual Culture*. Yogyakarta (2004: 29.) perform special rituals such as jamasan or siraman heirloom, and meditation at certain places. For the people of Tutup Ngisor sub village, suran is interpreted as the month of slametan, which is manifested in the form of a suran ritual ceremony. This ceremony is usually carried out for three days in the middle of the month of Suro, to be precise on the 13th, 14th, and 15th of the month of Suro on the Javanese calendar or Sasi Suro or the month of Suro.

This ritual ceremony includes prayer and performance. Prayers are manifested in the form of yasinan activities [Yasinan is an activity to read the verses of the Qur'an, by specifying the yassin surah as the main letter in the reading.]. The yasinan is usually carried out at the temple or at the grave of Father Yoso Soedarmo in the late afternoon. Yassinan is the reading of the holy verses of the Qur'an, especially in surah 36 verses 1 to 83. In addition to the yassinan, the uyon-uyon candi are also performed. Generally, at the uyon-uyon of the temple, the pengrawit wears complete Javanese clothes, which was also held at the grave of Father Yoso Soedarmo at night. Between the two events or after reading the Yassin letter, a feast or invitation is held.



Figure 1. Kenduri of Ritual Suran (Foto: Joko Aswoyo, 2015)

Kenduri is a banquet with the aim of asking for blessings. After praying together the food was then distributed to the closest neighbors. The food is varied and the amount is quite varied. Like tumpeng rice, side dishes include a variety of animal meats, vegetables and fruits. Food in the context of the importance of the ritual ceremony is called offerings or offerings.

Sajen functions as a means of food for metaphysical spirits that are presented in the show, but rather on cosmic symbols (Soemardjo. 2002: 93). An offering is a religious or belief ceremony that is carried out in a symbolic way for the purpose of communicating against supernatural powers that are considered higher than humans. The process of communicating to the forces that are beyond human ability is done by giving offerings, for example in the form of food and objects that symbolize the purpose of the communication. These foods are made from rice and served in the form of tumpeng. Tumpeng looks like a cone or a mountain. In the ritual ceremony, there are various types of Suran tumpeng. Among them are tumpeng rasul, tumpeng punar, tumpeng uriping damar, tumpeng robyong, tumpeng wenang, tumpeng golong, red jenang, white jenang, sego liwet, sogo takiran and other foods such as market snacks, roasted ingkung, and 17 kinds of drinks.

Apart from being distributed to the people who were present at the festival, some were also placed in certain places, such as bridges, bathrooms, crossroads, punden forerunners to hamlets, under banyan trees, and spring water. The sajen that is placed in this place is called the discarded offering. Some of the offerings are installed on the stage or performance venue and behind the stage. Several types of offerings installed on the stage include ingkung from rabbits, pigeons (pigeons), chickens, and goat heads and legs. Apart from being meat, which is installed on the stage there are also apem, ketupat (kupas), vegetables and agricultural products such as corn, cassava and rice. Sajen apart from being on stage is also installed in other places, namely behind the stage, graves and gamelan. Sajen around the gamelan or on the gamelan gong instrument are "glundungan coconut, gendis jawi setunggal tangkep, packaged tea, suruh ayu, banana-apem". The sajens that are installed in the corners of the hamlets hanging from the houses of the people are five fresh goat blood poured on bamboo or pecok.

2. Sungkem Tlompak Ritual

This ceremony is located in Gejayan sub village, Banyusidi Village, Pakis District, Magelang. Sungkem Tlompak Ritual [Sungkem is respect; and Tlompak is a source of water], was originally a ritual event for the people of Keditan sub village, Pogalan Village, Pakis District. Keditan sub village is approximately eight kilometers from Gejayan sub village, Banyusidi Village, Pakis District. At the beginning of the Sungkem Tlompak ritual, the people of Dusun Keditan, Pogalan Village were stricken by an accident in the form of an epidemic and crop failure. One of the village elders received a whisper or a whisper from Kyai Singobarong, who is believed to be the guardian of Tlompak in Gejayan sub

village. The Wisik is in the form of advice or advice in order to avoid and release all these calamities, the residents of Keditan sub village are asked to hold ritual ceremonies to Tlompok every year by including dusunya art. The Wisik makes every year the sub village's residents, young, old, and children hold a ritual called Sungkem-Tlompok.

The ritual ceremony started from Dusun Keditan to Dusun Gejayan. The distance between Keditan and Gejayan sub village is about eight kilometers. Before there was a means of transportation, the distance from Dusun Keditan to Dusun Gejayan was reached on foot. There is a means of transportation, now the trip is taken by pick-up car and motorbike. Arriving at the end of Gejayan sub village, residents from Dusun Keditan then lined up and walked to the house of the head of Gejayan sub village.

The trip to the village head's house was accompanied by a troupe of warriors carrying flags and songsong, soldiers with red flags called warriors of lombok brother, and soldiers with green flags called soldiers of lombok ijo. In addition, there are also a pair of tiger masks, giants, barongan, Beri, Rontek, Bugis, Kentes, Papak Pentol, and topeng Pentol.

The journey from the end of the village is accompanied by the accompaniment of bende music, gong kempul, and drum. Arriving at the courtyard of the head of the Gejayan sub village, a welcoming ceremony was held by the the chair of sub village and the Tlompok caretaker. The community and art groups lined up and sat in the courtyard of the hamlet head's house. Then one of the Keditan community leaders expressed the intent and purpose of coming to Gejayan sub village and asked for permission to go on a pilgrimage to Tlompok. Permission to the head of the hamlet is afterwards to travel to Tlompok which is guided by the caretaker of the spring. The journey from the hamlet head's house to Tlompok was followed by other arts from Gejayan sub village itself and the participation of art groups from other sub villages. The journey to Tlompok is through a path and terraces between slopes or cliffs in the village. Arriving at Tlompok, the group sat cross-legged and the caretaker led a prayer together. The end of the prayer together, then the whole community scrambled to take the Tlompok water that had been provided by the caretaker.

The water will be stored and used to treat diseases and watered in the fields, the hope is that the plants will not be attacked by pests and get an excess crop. The water is also used by the community to wash their faces. The next series of rituals are performances as a requirement of the ritual ceremony. Each art group alternates and lasts only a few minutes. Henceforth, the ritual participants returned to the chief of sub village house and held a performance for the community. The Sungkem-Tlompok ritual takes place on the fifth day of the month of Shawwal.

3. The Nyadran Kali ritual

This ritual ceremony can be found in Warangan sub village, Muneng Warangan Village, Pakis District, Magelang. This ceremony is held in the month of Sapar, which is one of the months in the Javanese calendar. Nyadran Kali is held every Thursday wage or pound week in the month of Sapar. The determination of this day depends on the community units appointed as the organizing committee. The Nyadran Kali committee changes every year and rotates every Rukun Tangga.

Nyadran Kali is an annual ritual ceremony as an expression of gratitude and gratitude to Kyai Sunan Aji. This figure is believed to be the guardian of the spring and is also believed to be the protector of the people of Dusun Warangan and is even believed to be able to provide welfare for the local community. Before the Nyadran Kali ceremony took place a week before the community members worked together to repair the path leading to the Puyam river spring; and clean the reservoir at that time.

The source of this spring is the support for the daily needs of the Warangan community, which amounts to 132 households. According to the story of local residents, only hamlets that have the Soreng art have the right to get water from the Puyam river spring. If traced, there are two hamlets that flank the Dusun Warangan. One hamlet is above it; and one other hamlet is below. These two hamlets do not take water from the Puyam river spring but from another spring. It is said that according to a local story, residents of other hamlets who take water from the Puyam river spring usually do not boil it when it is cooked or the waterways become clogged.

This ritual ceremony is led by the village elders by first arranging the offerings in front of a large rock that is partly embedded in the ground. The offerings are laid out on a mat near a rocky alcove. At the same time, rice and side dishes on banana leaves were also held. These rice and side dishes are

intended for people who attend the Nyadran Kali ritual ceremony. A number of offerings include rice cone, *ingkung* (whole chicken), side dishes, and gamelan as prayer accompaniment. After all the preparations for the hamlet ritual were complete, then Muhadi as the hamlet elder gave an introduction to the Nyadran Kali ritual ceremony.

Kepareng bade sumelo matur, minongko minangkani ijab kabulipun bapak bayan, bapak Warno sumrambah masyarakat dusun Warangan mriki. Dinten meniko kerso ngrakit wujudipun tumpeng agung, potong ayam lembaran caos pangabekti dumateng nabi Kidir ingkang kagungan tuk suci ing lepen Puyam, mugi-mugi toyanipun sagedto kagunaaken lan mugi-mugi ingkang ngginaaken toyo lir ing sambikolo cinaketno teguh rahayu. Lan mugi-mugi bapak Bayan sumrambah masyarakat ing dusun Warangan, dinten meniko ngawontenaken pentas seni soreng kangge menghibur ingkang jogo-rumekso lepen puyam ing mriki wiwit mangkat sak wangsulipun wonten ing perjalanan mboten wonten gangguan, teguh rahayu wilujeng. Wilujengo sorengipun wilujengo alat-alatipun ingkang kange mentas wonten ing lepen Puyam mriki.

Translation:

(On this day, the people of Warangan sub village are giving offerings in the form of food to the prophet Kidir, the ruler of the spring in the Puyam river. Hopefully the water will provide welfare and health to the Warangan community. The people of Warangan sub village also present Soreng art to entertain the guardians of the Puyam river spring. Soreng art remains alive in the midst of its people)

Muhadi then burned the incense while saying a wish to the guardian of the spring.

“Dupa gandaning sekar, tumpeng agung potong ayam, sapangabekti ingkang jogo rumeksa ing lepen mriki, utawi kanthi caos pangabekti ingkang kagungan tuk mriki. Kangge Bapak Bayan sak kulawarga, kangge masyarakat ing Warangan, mugi-mugi toya tuk suci sageta lancar kaginaaken masyarakat, sageta kaparingan awet “

Translation:

(Incense smells of flowers, rice cone with chicken, to guard the river, or thank the guardians of the spring here. To Mr. Bayan and the people of Warangan sub village, I hope this holy spring will be smooth and useful for the community and will continue.

After prayer and supplication by the sub village elders, then continue to eat together at that place. This joint meal is served in the form of rice and side dishes served on an elongated banana leaf that has been prepared in advance. All those present surround and eat together. Eating together in one container shows a form of intimacy between the hamlet community members and the participants who attended the Nyadran Kali. This joint meal also shows that there is no difference in status in the event. This kind of familiarity is one of the characteristics of rural society.

4. Tumpeng Jongko ritual

This ritual ceremony is located in Mantran Wetan sub village, Girirejo Village, Ngablak Mountain Andong District. The Saparan Tumpeng Jongko ritual ceremony is held every Pahing Wednesday in Sapar month. The community simply calls it Saparan. This ritual is a form of gratitude to God for the abundant agricultural crops. This series of ritual events begins at night, with the recitation of the holy Qur'an verses. In the morning, each family head of the Mantran Wetan village put up an offering, in the form of a small tumpeng or *inthuk-inthuk*. The *inthuk* is combined with red flowers or roses placed on a stand [Ancak is a loose woven bamboo in a square shape with an area of about 40x40 centimeters supported by bamboo shaped like a camera tripod.]. The combination of small tumpeng with red roses is then placed in front of each house.

In the morning at around six in the morning, each head of the family generally has prepared the requirements for the Saparan Tumpeng Jongko ritual, namely rice, side dishes, and *ingkung* (whole chicken). The Saparan Tumpeng Jongko ritual begins with the beating of the *kenthongan* and information from a loudspeaker from the mosque. After obtaining information through the loudspeaker of the mosque and the sound of a *kentongan* beating, the community then flocked to the



Figure 2. Ritual Nyadran Kali. In front of the watersprings (Foto: Joko Aswoyo, 2015)

front of the house from an elder citizen carrying food in the form of rice with side dishes and *ingkung* (whole chicken that had been prepared). They gathered in front of the house of one of these elders; and in front of the residents 'elders' house a large *tumpeng* has been prepared in the form of a combination of rice and vegetables from the village community.

The *Tumpeng* is decorated with various kinds of vegetables from the village. The big *tumpeng* was paraded together and carried by four people. Before the procession began with a prayer from one of the local religious leaders (*modin*), then continued with a procession around the hamlet with the first order of the big *tumpeng* guides, then the hamlet elders, and finally the people with rice and *ingkung* congratulations. The ritual journey of all residents chanting praises or prayers.

The prayers posted by the residents read "shalallahualamhammad shallahuallawasalim". These praises are recited repeatedly together by going around the sub village until it ends at the hamlet head's house. In this place, the villagers sit on mats around the large *tumpeng* and offerings then continue the series of events. The first event, preceded by a speech from the head of the hamlet and continued with a prayer led by a local *modin*.



Figure 3. Ritual Saparan *Tumpeng Jongko*. In the head of Village's garden of Dusun Mantran Wetan (Foto: Joko Aswoyo, 2015)

The prayer climb afterwards, some people deliver the offerings on the *ancak* to certain places such as the graves of the forerunners of the sub village, *petilasan* adjacent to the river, and some are installed on the roof tiles of the house of the head of the village of Mantran Wetan. Most of the others, returned to their homes carrying their original luggage. At each house, the residents prepare various other types of food for the meals of their relatives or guests. In this *Saparan Tumpeng Jongko*, each family invites guests of relatives from other hamlets. These relatives were specially invited to attend each family's house.

5. Merti-Dusun rituals

This ritual ceremony is located in Krandedegan sub village, Sukomakmur Village, Kajoran District, the slopes of the Sumbing mountain. This ritual ceremony takes place every Friday legi month of Sapar (according to the Javanese calendar) Merti-Dusun is a village ritual ceremony which is intended as a thank you to the Almighty who has given fortune (harvest), welfare, and health of the sub village's community so that the village is safe, serene.

Merti-Dusun begins in the morning when the whole community walks around the village bringing offerings and crops. Then proceed with reading the holy verses of the Qur'an led by religious leaders from the local community at the village head's house. At noon around 14.00 WIB one of the Merti-Dusun events will begin. In that afternoon the *lengger* dance will be held. The venue is in the living room of the local chief. The living room is in the form of a pavilion with four pillars of teachers. In the middle of the *soko guru* which is a square with a size of approximately three times three meters is built a stage with a height of about 50 (fifty) centimeters. In the living room, especially around the stage, it is decorated with colorful cloth and paper. The poles or *soko* are wrapped with brown slope cloth as a marker of the venue.



Figure 4. Stage of *Lengger* Performance on the Ritual Merti-Dusun. (Foto: Joko Aswoyo, 2015)

As a sign that the Merti-Dusun ritual ceremony will start soon, the committee informs it through loudspeakers at the local mosque. The series of Merti Dusun events began with one of the committee members giving the two *lengger* dancers a signal to get closer to the seat of the hamlet head. The hamlet head, accompanied by several elders and the committee, asked the *lengger* dancers to carry out Merti-Dusun activities. This activity was marked by the handing over of a yellow *sampur* from one of the

committee to the two female lengger dancers. Then an agreement or mutual agreement is made between the lengger dancers and the committee.

The essence of the agreement is that if the envelope given by the residents has a sign, it will be put into the jar that is already available on the table beside the stage. But if there is no sign then it is not put in the jar and immediately belongs to the lengger dancer concerned. However, the envelopes that are put in the jar will in turn also belong to the Lengger dancer. The marked envelope is actually a control over community participation in the Merti-Dusun ritual ceremony. The marked envelope is the attendance of the hamlet residents whose number has been carefully calculated by the committee. The absence of residents will appear in the number of envelopes that are inserted in the jar. However, it may be that the sub villagers cannot attend the Merti Dusun ritual ceremony but entrust it to their relatives. The absence of an envelope in the jar will face social sanctions. The envelope contains money, the amount depends on the ability of the community.

After a mutual agreement between the lengger dancers and the Dusun Merti committee then usually continues with dancing together between the two lengger dancers and the chief of sub village. However, because the hamlet head could not dance, he was represented by a substitute. However, the local chief asked to play a piece of Ilir-Ilir's child dolanan. The two lengger dancers returned to the stage and were followed by one of the deputy local heads to dance together.

The gamelan was timidly heard through the loudspeaker throughout the village, the people began to arrive. As scheduled, the afternoon before that afternoon or at the beginning of the Merti-Dusun was attended by mostly parents who had nadar. The parents sat on the mat while enjoying the gamelan and dancing. When one piece is finished the lengger dancer descends closer to the seats of the parents present. Then, one by one the parents approached the lengger dancer giving an envelope filled with money while begging and praying for a better life. Then the lengger dancer returns to the stage and gives a signal to the pengrawit. And so on, every time a piece ends the lengger dancer descends closer to the parents and sequentially the parents present give an envelope while asking or asking for prayers to avoid illness, good harvest, pass exams, get a job and so on. Sometimes parents, especially men, also dance on the stage with the lengger dancers.

The Merti-Dusun event which started at 14.00 WIB that afternoon ended before the evening prayer. Then it was continued again from 20.00 WIB and stopped at the time before the dawn call to prayer. This lengger performance is continued from 09.00 WIB again until it ends at 11.00 WIB the next day. The length of time for the implementation of this Merti-Dusun is because each resident must submit an envelope containing money intended for lengger dancers. Every villager who hands over an envelope, in general, if they don't request (ask) pieces, sometimes they also dance together with the dancers.

5. Conclusion

In turn, this article has revealed a number of social ritual patterns that were activated through the performance of certain performing arts and dances from the Lima Gunung Community (FMC). The purpose of that is actually to give a real picture of the existence of a system of social integration and harmony. The study of the potentiality of performing arts activities in the framework of social rituals has become the language of the mode of expression in the ethnochoreological realm. This contextuality exists in the way of expressing local people's art for the benefit of their own environment. The mode of expression as an ethnocoreological domain reinforces the characteristics of ownership and people's concern for their natural environment in the form of social ritual participation.

Cultural expressions of community art are shown by the five mountain communities as a model of providing social harmony for the entire community. This is another way of providing a perspective on understanding humanity through artistic expression. Therefore it is true that understanding humanities through the dance becomes a model proven by the five mountain communities in Central Java.

The Lima Gunung Community (FMC) is a facilitator as well as a motivator which has direct implications for the patterns of preserving locality that are presented in community artistic expressions. In this opinion, it is known that there is a new awareness of locality harmony. The ritual position for the local community becomes an aesthetic reality which is manifested by the form of shamanism and their participation. This becomes more specific, because several types of performance art and dance expressions that become social ritual materials are able to survive due to community support through

FMC. In the end, this article comes to the opinion that there is a correlation between community artistic expressions and social rituals that have an impact on the revitalization of local culture. On that basis, the study of this research article has explained the inter-contextual relationship in the cultural text of society in the ethnochoreological realm, both between community art expressions, social ritual patterns, and integration and social harmony patterns in the building of local cultural revitalization.

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