

Responding to Social Unrest Through Punjari Kumoro Traditional Ritual in Banyuwangi, East Java, Indonesia

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ABSTRACT

This research aims to raise public awareness of the importance of social life by prioritizing the noble values contained in the principles of local culture. The packaging of this work is more focused on creating an atmosphere by combining several types of music from Banyuwangi. The music mentioned are angklung paglak, music on Gandrung arts, and Kunthulan which are worked on optimally so that they can strengthen the desired atmosphere and create new nuances on the musical side. Kumarajana's musical work also presents elements of the values embodied in the Punjari Kumoro art. The content and meaning of the Punjari Kumoro Ritual itself are implied by the values of life in a social context. These values are religious values as a means to pray and ask God to give guidance. The value of togetherness, in this case the people of Aliyan village mingle and unite their hearts and minds for the same goal. Other values include the value of mutual respect as an effort by the community to respect nature as a source of life for them.

Keywords: Socio-Cultural, Traditional Ritual, Banyuwangi Art, Traditional Music

INTRODUCTION

Banyuwangi is one of the regencies in Java island, Indonesia. Banyuwangi's culture is still practiced by an indigenous community called the *Using* tribe (Hariastuti, Budiarto, and ... 2019). It is also one of the areas that has various types of very distinctive folk arts. Many traditional arts have developed there such as the arts of Kuntulan, Gandrung, Janger, Patrol, Angklung Caruk, Shadow Puppets, Jaranan, Gedhogan Music and also the art of Mocoan Pacul Goang (Gisudana 2016). Besides, there are also rituals that reflect the identity of Banyuwangi's cultural life. Some examples of the rituals are the traditional *Kebo-keboan* rituals; loggers as well as the *Seblang* and *Ider Bumi* customs, and the *Punjari Kumoro* traditional rituals. The *Kebo-keboan* traditional ritual is a form of gratitude from the people of *Aliyan Village, Rogojampi District, Banyuwangi Regency* for an abundant harvest. The repelling ritual, such as the *Seblang* traditional ritual and the *Ider Bumi* traditional ritual, is a village purification ritual in *Kemiren village*. In *Aliyan village* there is also a ritual called *Punjari Kumoro*. This traditional *Punjari Kumoro* ritual aims to ask for the blessing of rain during the long dry season.

The *Punjari Kumoro* rite can be understood as bringing beneficial qualities that help the *Aliyan* village community develop into a very harmonious society with a strong sense of community. Because of this, they own and live by positive values. Sincere faith in God Almighty, which recognizes that society is not solely dependent on visible life, is the positive virtue. Their innate faith in the Almighty and common reason serve as their compass in life. The steps taken to bring him back to life include efforts and prayers. They get along well with one another because they see the benefits of working together to solve challenges in their local area.

The *Punjari Kumoro* rite is brought up by the author as a sort of evolving local art. Through the values embodied in the ritual, it is believed that attempts to promote regional arts through the *Punjari Kumoro* rite will be able to achieve mutual collaboration. The quickening pace of modern life brought on by technology advancements has prompted social and cultural changes in the lives of Indonesians. Responding to these changes, cultural adaptation becomes a necessity, especially in the aspects of ideas, thoughts, values and actions. One of the concrete manifestations of this adaptation culture occurs in Banyuwangi, a district on the eastern tip of the island of Java

(Florentinus and Rohidi 2020). Departing from the *Punjari Kumoro* ritual, a work of performing music is produced with a background in the ritual. An effort to concoct and process a piece of music that is oriented towards Banyuwangi music orchestration is expected to be able to give color to traditional musical creations. The use of *Using* language in every art performance is a representation of *Using's* identity as a product center which continues to experience instability. Culturally, social and political movements in Banyuwangi can be interpreted through the lyrics of Banyuwangi songs. The dynamics of power relations through the poetry of Banyuwangen songs is studied ethnographically by focusing on the subject's knowledge system and how that knowledge is organized to determine actions (Mustamar, Dewi, and Umniah 2019). In an effort to optimize the capacity to take creative acts toward innovative traditions, it is crucial to highlight regional cultural traits and to have musical compositions that incorporate the intricacies of Banyuwangi's traditional music. These steps and actions are considered very useful especially for the author, and it is also hoped that they will be able to contribute to the treasury of existing works. Regardless of the success or failure

of the intended work, the author also hopes to be able to provide an alternative for the younger generation of Banyuwangi artists in making music.

In this work, the author discussed the *Punjari Kumoro* ritual in Aliyan village. This ritual is performed when the community feels uneasy about the famine season, which is a prolonged dry season. According to Boani (80 years) (interview 12 December 2017), one of the performers of the *Punjari Kumoro* ritual said that this ritual involved all elements of society in Aliyan village. The procedure for its implementation uses the medium of human voice (vocals/*tembang*), a dipper made of coconut shells, and also a girl. *Tembang* or vocals are presented by community members who are carrying out rituals. A coconut shell dipper is a tool commonly used to collect water, and is usually used to bathe someone in a traditional Javanese ceremony (*mitoni*). This dipper in the *Punjari Kumoro* ritual is usually called *Sewur Puklung*. In the ceremony, *Sewur Kupleung* acts as a medium that is entered by the great-grandfather's spirit, while the girl is those who have not reached puberty acts as an intermediary between the human soul and the great-grandmother's spirit (the spirit of someone who has been gilded for the people of Aliyan village). Through this girl's mediation, there will be signs of the

success or failure of the intended ritual, meaning that the girl will give a sign to the community that a blessing from God will be sent down, namely the blessing of rain.

The performance structure of the Punjari Kumoro ritual, according to Winari (56 years), begins with Sewur Puklung, which is paraded by residents to a hill called Tugu. The Sewur Puklung paraded is stored for two days and two nights on the Tugu hill. This storage aims to invite the spirit of the great-grandfather, as well as ask the spirit of the great-grandfather to be willing to enter the Sewur Puklung which has been given a spell by the village elders. The next step after it was felt that there was enough time, Sewur Puklung was taken to the place where the ritual was held. The great-grandfather's spirit that previously existed in Sewur Puklung was transferred into the soul of the girl playing Punjari Kumoro. The success of the effort to transfer the great-grandfather's spirit into the girl's soul was marked when the community was able to interact directly with the spirit of the great-grandfather through this girl. There was a dialogue process, among others, to ask whether or not the dry season experienced by the community was over. (Interview 20 December 2017).

METHODOLOGY

Explain in detail the steps of the research which includes research design, research procedures, testing procedures. The writing of sub-chapters can be seen as an example below.

2.1 Observation

To find data as a reference for work, the author conducted a field survey starting December 12, 2017 by looking for several living witnesses who at that time became life in a Punjari Kumoro ritual in Aliyan Village. The author also sought references from several artists for broader knowledge, both knowledge about art in Banyuwangi and deeper knowledge about the Punjari Kumoro ritual.

2.2 Interview

To complete the observation data, the authors conducted interviews with several sources related to the traditional Punjari Kumoro ritual:

1. Boani, as the perpetrator and living witness of the implementation of the Punjari Kumoro traditional ritual.
2. Muhammad Syaiful, as a Banyuwangi Artist in Garit Village, Rogojampi District, Banyuwangi Regency.
3. Winari, artist and community leader in Aliyan Village, Rogojampi District, Banyuwangi Regency.

This interview was conducted to gather information including about the history of the traditional Punjari Kumoro rituals and their presentation structure.

October 2017

Observations, and interviews regarding the ritual of Punjari Kumoro



Picture 1: First Series of Punjari Kumoro Rituals

November 2017

Completing supporting data related to the Punjari Kumoro ritual from a musical perspective



Picture 2: Sewur Puklung is a tool for exchanging the spirit of Mbah Buyut to Punjari which must be fulfilled

December 2017

The stage of completing the data by looking for various sources of data reinforcement related to the research topic and applying all the data in the author's writing



Picture 3: Siraman is the first part of determining punjari characters in punjare kumoro rituals.

RESULTS AND DISCUSSIONS

This section contains the results of research and analysis related to research results. Research results can be explained with pictures, graphs, tables, or others with the aim that readers can better understand the results of research [2], [5]. The Results and Analysis Section may consist of several Sub-Sections.

3.1 The Ritual

The notion of ritual is as subtle as music; it appears to be present anywhere there is expressive symbolic action that is removed from daily life and performed in a recurring pattern. It is a musical rite that forges metaphysical ties, fosters a sense of belonging, inspires creativity, and marks the passage of time. (Harvey 2021).

3.2 The Ritual Music

Music is meant to be heard primarily as sound, not primarily as a symbol of discursive thought. It found a replacement for the "aesthetic award", as it was too narrow to encompass all the activities the author considered music-making. Music to accompany rituals, music to invigorate the spirit of war, and music for dancing are all examples of music whose proper appreciation does not involve a contemplative understanding and distance from pure sound patterns, or in other words, does not require special attention to beauty or aesthetic qualities. The concept

of a unique musical experience, or of hearing something like music, is certainly useful, but there's not much to be gained by placing it within the category of culture and the purpose of music itself. (Levinson 2017). Humans in all societies are engaged in listening to and making music, which they find enjoyable, even though music appears to have no apparent survival value.

Here we review recent studies on the social dimensions of music that contribute to music-induced hedonia. Meta-analyses of neuroimaging studies show that listening to music with positive and negative values results in almost the same activation pattern. The activation patterns found during the processing of social and musical signals are also very similar. These similarities may reflect music's inherent sociality, and the fact that musical enjoyment is consistently associated with the autobiographical events associated with musical pieces. (Nummenmaa, Putkinen, and Sams 2021). The social function of music emphasizes music as a universally accessible social phenomenon. We propose five categories and one general warning which is represented by the acronym C-WARIS (Communication, Welfare, Arts, Rituals, Identity, and Social Networks). The main function of music is communication. It is

used to maintain and promote well-being and as an enjoyable art form. It functions universally in religious, spiritual and ceremonial activities (MacDonald 2021). This chapter helps to introduce and then describe three powerful registers through which music and ritual are mobilized: at the healing and trance levels, in relation to state and public performance, and in the act of listening as individuals or groups (Richard Jankowsky 2020). The relationship between 'music' (which has a 'beginning, middle, end' paradigm) and 'sound of art' can be shaped over time by listeners/participants.



Picture 4: Supported musical instrument in punjari kumoro



Picture 5: Kuntulan Music as a carnival accompaniment in the offering of traditional Punjari Kumoro rituals



Picture 6: Cappella Music as a musical expression of prayers

3.3 Socio-Cultural

The people of Aliyan village highly respect the value of virtue and respect their ancestors who have inherited culture as a guide in everyday life. They believe that respecting their ancestors is a form of awareness of gratitude and respect for what the community feels from the legacy of their predecessors (Puji and Hariyadi n.d.). Realization of the awareness of the Aliyan village community is carried out symbolically by holding rituals. This effort reflects an understanding of the importance of building a harmonious relationship with God and increasing love for nature. The content and meaning of the Punjari Kumoro Ritual itself contain life values in the social context of society such as religious values as a means to pray and ask for guidance from God and also the unity value which unites their hearts and minds for the same goal. Another value is the value of mutual respect as a community effort to respect nature as a source of life for them (Richard Jankowsky 2020). The values that are able

to build a relationship between humans and nature are descriptions of every life journey that is part of their culture. Respecting the ancestors who left the culture and values of life, is an important message which is a comparison with the current situation that has changed people's mindsets. We understand that the circumstances of today mark a shift in the natural order of things. People tend to be more individualistic when the public's comprehension and awareness of norms as a way of life are damaged. They encourage a materialistic lifestyle and increased consumerism. Social life is hampered by a lack of socialization. The facts about people's behavior in the future are expected to be individualized lifestyle practices, even making each person a selfish figure.



Picture 7: A form of society's respect for nature that supports human life



Picture 8: Traditional ceremonies as a means and media for prayer requests to God.



Picture 9: Social Interaction in the Osing Community



Picture 10: Social Gathering at Cultural Events

CONCLUSION

The local people in Aliyan Village are very sensitive to good living relationships with one another, respect each other, are tolerant, and of course they will not abandon the good values of their ancestors which are very attached to them to live a sustainable life in society. The existence of the Punjari Kumoro ritual is the spirit to restore kinship ties and social feelings and make people aware of the current reality that good values have begun to decline.

Today's modern life is very influential in changing the mindset of people towards their way of life, including the Aliyan village community who cannot avoid how today's modern life affects the way they live in society. With a modern mindset they prefer to do things immediately and quickly, as well as in the concept of society, where currently those who choose modern life tend to be individuals.

There will be negative things that can happen to their current way of life that the modern concept of life tends not to believe in what ancient people believed that there is a relationship between people and their ancestors to continue to live what was given by their predecessors either from the concept of life and religion. From these negative things, there will be indications that society in the future will leave cultural heritage from our ancestors, besides that, ritual activities like this require awareness of the community itself. Ritual activities of traditional ceremonies such as the Punjari Kumoro ritual cannot be carried out without the awareness of the people themselves. Hopefully, what the author has done in this research effort on the traditional Punjari Kumoro ritual can be a flashback to the order of harmonious life between humans, nature and God without prioritizing individualism and maintaining noble values.

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