USING FOLK STORIES BASED ON THE TRADITIONAL ARTS AND RITUAL

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Abstract

Folk stories are one of the knowledge that are supported by the supporting community. The story generally relates to history, the natural environment, characters, events and wonders. *Gandrung's* traditional arts and *Seblang Olehsari* and *Bakungan* rituals have traces of events that have until now become narratives that are still lived by the supporting community. Some are stored in people's memories and need documentation to be stored and can be inherited and developed across generations. It becomes imperative because in each story contains values and moral messages that are worthy to be passed on to the next generation. In addition, documented folklore is a historical record of the cultural journey of the community, especially how people interact, interpret, and live out various phenomena that exist in their environment. The ethnographic research method begins with collecting library data. Furthermore, it is equipped with field data obtained by observing, participating, and in-depth interviews with key informants, namely the head of the customary, cultural observer, and the perpetrators of the traditional *Gandrung* art and *Seblang* rituals. The results of the research show that some folklores have not been documented and are deemed necessary to be documented in accordance with the knowledge and appreciation of the supporting community. The stories lived by the community relate to the natural environment, character and life of the ladies and gentlemen.

Keywords: Folk stories, literacy, value, production of meaning.

1. Introduction

Folk stories are related to the field of life of people who have a tradition of storytelling as a bedtime story. This tradition tends to experience extinction vulnerability along with the diminishing tradition of storytelling as a sleeper. One hope is developed by fairytale houses that grow in the community. In the tradition of storytelling, folklore is one of the fairy tale material. Folk stories as an open space to express and introduce nature, social, and culture.

The introduction of the environment as well as the internalization of the knowledge, experience, attitudes, and values that are supported by the supporting community are introduced through figures, events, circumstances, relations between leaders, and relations between characters and the environment. This also serves as a support for the spiritual and moral development of the reader. The spiritual and moral development of children (readers/listeners) and an introduction to the values of ethnic and cultural traditions are needed to renew and underlie the educational environment. Folk stories have the potential to be a source of ethnic, cultural, constitutional, and constituent values contained therein (Nikolaeva, et al., 2014, p. 273).

The closeness to the environment has the potential to make children able to use, develop, and find alternatives to overcome various life problems. When in the fields and falling which causes injury, children who know the potential of the environment can utilize saliva from land snails and apply it to wounds. Likewise, when children look for Scorpio for preparations in their science laboratories they do not need to dig holes that are thought to be hiding places. Children can recognize the type of hole and use a stick to trap.

Historically and culturally, folklore serves to convey education across generations. Respect for people who open certain areas such as those that occur in Payangan Beach is formulated in the form of *Marsodo* chronicle which is developed every year before the execution of the sea picking ritual. Meanwhile, at Muncar, it was held by holding a performance in the graveyard of Sayid Yusuf. The second synopsis of the story, each not more than 20 sentences, but can be developed into several episodes.

2. Environmental Literacy

In front of it, folklore has the potential to become a medium of introduction to the values of ethnic and cultural traditions. All of that is needed to renew and underlie the educational environment. Thus, it is deemed necessary for the selection of folklore writing stages to provide educative reading material. This is in line with the efforts of the state, namely to educate the nation's life that is to be achieved with a large state project, namely to educate the nation's life that is currently being pursued by developing community literacy. The success of this large project, simultaneously being one of the guarantees for the emergence of quality writers

Folklore writing supports government programs that are diligently in developing community literacy. Environmental education as stated by Albury (2017, p. 41) which states that institutionally, knowledge is developed through a dialogue with local knowledge. This assumes an understanding of local linguistic knowledge that is lived by the community that has the potential to be taken and developed from folklore. A good understanding of the potential of local languages has the potential to strengthen the function and position of local languages as a source of knowledge, ethics, morals, spiritual community, and at the same time as an effort to maintain and develop local languages. This is also to respond to cultural people and local language advocates who complain about the tendency of families and young people to increasingly abandon local languages.

The development of modern technology is a space for expression and development of folklore using digital media, such as in the form of animation and games. Online publication allows stories to be designed using various languages. While traditionally, folklore was developed into puppet dramas, puppets, folk entertainment, and various forms of play (Rassers, 1982, p. 9). Gawai as a sophisticated media, on the one hand, is a threat, especially for traditional games. On the other hand, information and communication technology has the potential as a medium to socialize folklore quickly and personally (Lund, et al., 2017,

p. 14). Folk stories, some are also used for commercial advertising. This has inspired some viewers to find original stories. However, by some other viewers, it is seen as the commercialization of folk tales which tend to experience deconstruction and reinterpretation.

Regarding the use of digital media, Dudacek (2015, p. 695) offers a way of transmedia socialization, such as comics, books, videos, and animations. All of that can now be presented in various versions, such as printed and digital books that can be accessed through the Android screen. Technology 4.0 would have put online games, videos on YouTube, e-books, and other facilities as natural. The interactive application needs to be the provision of knowledge and skills of educators in order to be able to provide preferences and instructions that are in accordance with the content and educational objectives (Macaryus, et al., 2018). In this way, folklore can be a part of daily experience, as stated by Sims & Stephens (2011, p. 6).

Figure 1. Seblang Bakungan in 2011 when cockfighting was replaced by people using chicken costumes (Documentation of researchers' teams).

Furthermore, it was stated that in this context the understanding of parents, teachers, and other educators needed to be developed continuously. They need understanding and mastery of technology in a comprehensive manner, in order to be able to give instructions according to the needs and characteristics of the media used. It was also stated that many motivations and benefits of reading folklore, such as about the way people decorate yards, use recycled items to create art, and predict the sex of unborn children. In the media field, regarding the healing of colds, motion sickness, wounds, and poisons. Until finally Sim and Stephen (2011, p. xi, in Macaryus, et al., 2018) concluded that reading folklore is a way to understand people, creativity, and as a space for the expression of things that are valued and believed.

The writing which is the result of this study focuses on the development of the production of folklore based on *Gandrung* traditional arts and *Seblang* rituals as media literacy and value internalization. The research was considered important as the first step to document folklore in Banyuwangi, especially those based on *Gandrung* traditional arts and *Seblang* rituals. In this way, folklore will be stored forever, can be inherited across generations and across epochs, and can be developed transmedia. Furthermore, the

direction of development has the potential to focus on transmedia use in the frame of developing creative industries such as play, fashion, entertainment and accessories.

3. Research Method

This study uses an ethnographic method that begins by collecting data from library sources published in print and digital. The library data is complemented by field data carried out by conducting observations, participation, and in-depth interviews with selected informants, namely the handler, *pengudang*, customary leader, and perpetrators of *Gandrung* traditional arts and *Seblang Olehsari* and *Bakungan* rituals. Participation is done by watching the *gandrung* show from the beginning to the end and watching and participating in the series of *Seblang Olehsari* and *Seblang Bakungan* rituals. With the ethnographic method, there will be a connection between oral traditions and the lives of the supporting communities.

Data analysis is carried out continuously since the library data collection stage, field data, and data validation. The meaning of the data is done semiotically which places each data as an interrelated symptom. Meaning is done by calculating the inter-data relations as a whole, to get a comprehensive conclusion.

4. Results and Discussion

Research on the traditional art of *Gandrung* and *Seblang* rituals followed up by writing folktales is useful for storing various kinds of symptoms that are still the supporters' public memories. Through observation, participation, and in-depth interviews with informants obtained several phenomena that have the potential to be developed into folklore. In general, various phenomena are related to nature, characters, and the occult.

4.1 Documenting and Observing

On several occasions, it was stated that oral stories were vulnerable to extinction. This is reinforced by the tendency of generations of recipients who tend not to be interested in continuing to the next generation. By writing, the stories are kept eternal and have the opportunity to be inherited and developed across time and across space. The story of the magic lamp "Aladin" in traditional societies is used to ask for a magnificent palace, a beautiful princess, and a chariot. However, it is in modern society to ask for luxury cars and sophisticated electronic devices. This becomes a production space for alternative meanings that are in line with the development of the culture of the supporting community (Macaryus, et al., 2018).

Changes and differences in versions relating to location and time are academically interesting research and study material that continues to grow. It is at the same time as a projection material for the possibility of modifying folklore for the future, adapted to the context of the development of the supporting culture and civilization of the community. Through this method, innovations and modifications will continue to occur with the characteristics of the needs and problems faced by the reading community.

Especially the Banyuwangi, Hutomo and Yonohudiyono folktales in the book *Cerita Rakyat dari Banyuwangi* (1996) wrote 10 stories, Bauzir wrote a note *Perjuangan dan Sekilas Riwayat Datuk Abdurrahim Bauzir*, while Armaya (1998) wrote a book *Berdirinya Kerajaan Macan Putih*. All of that is meaningful as a step to save, preserve, and become a source of folklore development into various creative industry products. There are several folklores collected from this research.

4.1.1 The origin of Bakungan village

The name *Bakungan* came from the word *bakung* which is a type of plant with a Latin name *Crynum asiaticum L*. Etymologically the word *bakungan* came from the word *bakung* received affix *-an* which means 'lily plant'. The ancestors of the Bakungan village that built the village tried to clear the area of large plants and lilies. Difficulties occur when going to cut down a large tree because it is the place of residence of the *danyang*. Elders who carry out the cleaning of the area have the ability to negotiate with the *danyang*. Eventually, it was agreed that trees could be cut down and the people who would leave but at Danyang proposed conditions, namely every year they had to hold a *seblang* ritual to present the *danyang* in Bakungan village. When the perpetrators are trapped in the trance trusted by the community as a manifestation of the presence of *danyang* who come from various places, such as Raung Mountain, Sembulungan, and Bali Strait.

4.1.2 The antidote Water Spring

The water source for an antidote to Watu Ulo has a special feature because it flows throughout the year and water can be drunk directly, without having to be cooked. Narrated in ancient times there were people who experienced pain. His body was hot and various treatment efforts had been made, but it did not heal. One day he got instructions to take water from the antidote water source. Then the sick person gradually becomes healthy again. Until now the source of the antidote is one of the pilgrimage destinations for *Seblang Bakungan* perpetrators who are accompanied by handlers, invitees, and the Village Head. Pilgrimage is carried out during the day before the implementation of the *Seblang Bakungan* ritual.

4.1.3 Kembang Mayang (Areca Flower)

Mayang flower or areca flower is one of the conditions that become offerings during the holding of *Seblang Bakungan*. In the implementation of 2018, the areca flower is not yet provided on the offerings stage. Therefore, there are members of the community who are possessed or possessed by ancestral spirits, namely Buyut Lokento. At that time, the handler submits an apology for the negligence of his grandson in completing the offerings. Next is shown where the areca flower is. However, a young man then ran to take the betel flower which became the accessory in the entrance gate of Bakungan Village which is located at the fork in the road to Karangasem Station.

4.1.4 Sabung Ayam (Cock Fighting)

The implementation of the 2011 Baklang Sebungan ritual had a special feature because at that time, the cockfighting scene was changed to a toy chicken. Replacement is based on the consideration that in society, cockfighting is one form of gambling that is prohibited by religion. Cockfighting scenes are performed by people wearing chicken costumes as in the Barong tradition art. The *Seblang* ritual takes place and the Seblang performer at that time, Mbah Suhyati, had difficulty when she suddenly realized she was experiencing trance again. After the implementation in 2011, a series of calamities that happened to the community occurred which also contributed to the change in the pattern of cockfighting. The community believes that this is a result of the implementation of the Seblang Bakungan which is not in accordance with the customary practices that have taken place, especially the cockfighting scene. Therefore, in the subsequent implementation, returning to cockfighting, even though there should not be any losers, considering the dripping of chicken blood on Bakungan land as a symbol of sacrifice has been replaced by chicken blood cut by the community which is used for salvation ahead of the Seblang Bakungan ritual.

4.1.5 Siti Pundani (Girl's Name)

Once the *Seblang* ritual was held by Olehsari and the artist at that time was pregnant. When experiencing a trance, the baby in the womb is taken unseen by the *Seblang* daughter, Sayu Sarinah. During the holding of the Seblang which lasted 7 (seven) days the child was raised by Sayu Sarinah in the magical world. Until the completion of the *Seblang* ritual, the child continued in Sayu Sarinah's care, until the child grew up. By Sayu Sarinah, the beautiful woman was named Siti Pundani. Sayu Sarinah said that the mother of Siti Pundani still lives in the world. Therefore, Siti Pundani if she wants to be allowed to meet and live with her mother. Finally, Siti Pundani returned to the world and met her mother. But her mother did not know and did not admit it. Therefore, she returned to the lap of the care of Sayu Sarinah's mother in the supernatural.

4.1.6 Sukma Ilang Spring

Sayu Wiwit is Srikandi Belambangan who fights against the Company. When she was chased by the Company, she and her troops moved eastward. With her supernatural powers she could fool the company into a group of *Gandrung* dancers, in Bakungan she transformed into a *Seblang* ritual, and finally, after arriving at Sukma's water source, she experienced Moksa. The call of Sang Hyang Widi, she is permitted to enter the afterlife with all her soul and body. Sayu Wiwit Srikandi Belambangan has dedicated her life to Belambangan Earth. Until now, her services are remembered by the people of Belambangan, Banyuwangi.

4.2 Quality Reading Materials

Kompas newspaper (9/4/2019, p. 9) releases the news entitled "Minimum Reading Materials" which questions the limited number of available reading materials for literacy development. Thus, the development of folklore writing has the potential to be a movement to increase the amount of reading material. Starting from the traditional art of *Gandrung* and *Seblang Olehsari* dan *Bakungan* rituals can be extracted by several folktales.

The dynamics of *Gandrung* traditional art, which is a metamorphosis from the art of struggle, to the art of association, and finally to the art of entertainment, is one of the potential opportunities to be developed into folklore. Likewise, the transition from *Gandrung Lanang* to *Gandrung Wadon* is also a source of stories that have the potential to be developed into folklore. In a number of fashion events, it has been appointed as a *Gandrung Sewu* theme which is held every year. In the case of *Seblang* ritual-based folklore cultivation, there are several decent locations to be extracted as sources of stories, namely the name Bakungan Village, Watu Ulo water source, and Ilang Sukma water source in Olahsari. Regarding the character's name, there is a legendary performer and always becomes the destination of each pilgrimage, a Seblang Bakungan ritual, namely Buyut Witri and on the phenomenon that occurred in 2011, when cockfighting was replaced by chicken toys which caused disharmony in the community. Another phenomenon occurred in the implementation as in 2018, during the ritual, there were members of the community who experienced the infiltration of the ancestral spirit of Lokento, because there was a lack of offerings, namely *Mayang* or areca nut flowers.

Whereas, from the implementation of *Seblang Dansari* obtained information about the perpetrator's ritual journey as real as when carrying out tasks as a perpetrator *Seblang*, such as traveling with a Seblang Queen, riding with a grandfather, and sailing with a daughter. Mystical stories also occur when the Seblang performer got pregnant and the child in the womb was lost. In the incident, stories were spread that the child was raised and raised by the Sarinah Sayu in the occult world. All of that has the potential to bring readers closer to

the natural, social and cultural environment, especially in the fields of traditional and *Seblang* rituals.

4.3 Interest and Cultural Resistance

As a work of art, stories are of interest to various groups and generations. Each utilizes according to the mind and open meaning. The story of "Sangkuriang Dayang Sumbi" has various possible interpretations. Menakjinggo in the version of Using society was placed as a hero. This was seen in the performance of figures in Janger's traditional arts.[1] This phenomenon is in accordance with what was conveyed by Haji Tejo, Musaat, Mustafa, and Sugiyo janger players and directors from Banyuwangi. Menakjinggo is a wise, wise, authoritative, and powerful leader.[2]

Menakjinggo was defeated and killed by Dhamarwulan because of the help of Waito and Puyengan who took the mainstay of weapons, yellow mace. In this incident, Dhamarwulan took advantage of his good looks to persuade Menakjinggo's two wives to help show his weaknesses. Menakjinggo, which in the Javanese play of Kulon was stigmatized by rebels, was deemed untrue. Menakjinggo against Majapahit because after defeating Kebo Marcuwet was given a promise to be married to Putri Kencana Wungu. When Menakjinggo collected the promise, it was always postponed, until finally, Ratu Putri Kencana Wungu held a follow-up contest who could defeat Menakjinggo and be appointed king of Majapahit and become her husband. That is the basis that Menakjinggo is not an evil character. He became less handsome because he was injured while fighting against Kebo Marcuwet. These views and differences in character are said to be a form of cultural resistance (Anoegrajekti, 2014, p. 119).

4.4 Inspirational Source

The story of Ki Ageng Mangir Wanabaya who became the son-in-law of Panembahan Senapati after marrying Putri Pembayun gave rise to the creative industry brand "Batik Pembayun Batik" industry, and the culinary "Gudheg Pembayun" even though visually displayed was a picture of Prince Wanabaya.

The same thing happened in Banyuwangi, as seen in the name of the Gandrung Palace snack center and Gandrung Tera Kota tourist destination which uses the name of the traditional art of Gandrung. Batik Seblang uses the name *Seblang* ritual, and batik Sayuwiwit takes the name of a historical figure and one of Banyuwangi's heroes. Likewise, the "jaran goyang" *santet* tradition was the source of inspiration for the emergence of "Jaran Goyang Dance" and a song titled "Jaran Goyang". The dance in question was also performed during the Launching of the 2018 Banyuwangi Indonesia Festival held at the Ministry of Tourism of the Republic of Indonesia Jakarta. Thus, the story or story relating to the witchcraft from the local level has become a show at the national and international level (Macaryus, et al., 2018).

In addition, the traditional art of *Gadrung* and *Seblang* rituals have inspired the emergence of a large fashion creative industry in Banyuwangi. Gandrung became the theme of the Banyuwangi Ethno Carnival (BEC) event in 2011 and *Seblang* became the theme of the 2014

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[1] Janger's traditional arts include the traditional Banyuwangi theater with costumes resembling Bali, Banyuwangi music, while the dialogue uses Javanese. The use of Javanese as a form of compromise because most Javanese audience members do not master the Using language.

[2] Hasan Ali's reinterpretation was one of the forms of using resistance against the stigma that had been sealed by the Javanese people of Mataraman who put Menakjinggo as a rebel and possessed a temper tantrum (See Anoegrajekti, et al., 2019).

BEC. Aside from being a BEC theme, the traditional *Gandrung* art has also been the annual fashion agenda of the Sewu Gandrung Festival since 2012 (Anoegrajekti, et al., 2018).

Figure 2. BEC 2014 took the theme of Seblang Ritual (Source: Banyuwangi Culture and Tourism Agency).

4.5 Snow Ball

Writing skills like snowballs, moving around will be even bigger. The ability to write folklore has the potential as a basis for developing other creative writing, such as short stories, novels, scenarios, essays, or news. Furthermore, documented folklore currently in the format of oral traditions has the potential to be developed in the form of cross-media industry, such as fashion, games, films, animation, radio drama, soap operas, and t-shirt accessories. Some examples such as *Seblang* have been used as one of the t-shirt designs that are in demand by consumers. The traditional art of *Gandrung* was developed into a batik motif design.[3]

Through Focus Group Discussion and meetings with informants such as history teachers, studio leaders, *Janger* directors, *Gandrung* traditional arts actors, and *Seblang* rituals, the following information is obtained. First, in Banyuwangi there are many folktales that have not been explored and recorded. In each sub-district, there is folklore related to history, local identity, and educational value, including stories about animals. For example, the war in Bedewang which initially erupted in Songgon in 1926. The role figure was Suut Bin Samodra. Second, folklore related to nature, for example, stories "Watu Kebo", "Rejeng (rejengan stone)", "Watu Dodol", and "Penataban" potentially also to be developed into folklore.

Third, the main reference for getting information about folklore is the informant of the owner's community. Another source is *Janger* traditional arts actors, especially those acting as directors. Two *Janger* directors who deserve to be informants are Sugiyo from Gladag and Mustofa from Glondong. Fourth, the diversity of informants has the potential to cause different versions of the story. It is good to find the diversity of versions that live in the

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[3] Gandrung batik motif design was explored through the competition in 2018 which was followed by the people of Banyuwangi. This meant that the design was in line with the knowledge, understanding and appreciation of the supporting community, especially the Banyuwangi community. The competition was attended by 33 participants who produced 35 designs of the famous motives. Of these three champions were taken, namely First Winner Rina Alviana, Second Place Rini Alviani, and Third Place Annisa Ditavia Noviyanti.

community. Fifth, by focusing on the traditional art of Gandrung and the Seblang Bakungan and Olehsari rituals, dozens of stories have the potential to be developed into folklore. Some stories appear in the attached synopsis.

5. Conclusion

The description above shows that folklore is wisdom that is formulated in an oral narrative. The oral form makes folklore vulnerable to extinction, especially if the community has abandoned the tradition of storytelling as a bedtime and fairy tale institutions such as a house/tale studio are also not in demand by the community.

As community wisdom, folklore has educational values that deserve to be inherited to introduce its natural, social and cultural environment. The potential can be revealed again by utilizing data sources from the community, such as elementary school teachers, historians, and directors of Janger shows. Special folklore that focuses on the traditional art of *Gandrung* and *Seblang* rituals. *Seblang*, the traditional leader is as clear, the leader of the art studio, and the community living in the location of the ritual is lived.

The diversity of versions gives space for expression for the author and story creators to reinterpret and reconstruct new ways by utilizing various existing media, such as dance, songs, books, games, and traditional or modern drama plays. The diversity of media is one of the supporters of the emergence of alternative production of meaning that is in line with the development of the culture of the supporting community and its readers.

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