



Traditional Ceremony in Malang: from Religion to Cultural Tourism

Dinna Eka Graha Lestari

Universitas Wisnuwardhana, Indonesia

*Corresponding Author, Email: dynna_lestari@yahoo.com

Abstract

With the influence of modernization, the cultural value of a society changes towards cultural values. Society can be classified as a modern society because it reflects the cultural characteristics of modern society. The traditional ceremony can provide a large income for the village. Revenue comes from parking tickets, sponsorships, and also local governments. Based on the situation and conditions in the field, the focus of this research is (1) The concept of Traditional Ceremony in the Malang Community, (2) The Change in the Traditional Ceremony of the Malang Community, (3). Related to the above focus, the approach used in this research is the descriptive qualitative case study method and uses data validity techniques that are based on trust, transformational, dependability, and certainty based on objectivity.

Keywords: *Community, Cultural Ceremonies, Religious, Traditional.*

INTRODUCTION

In today's conditions, many traditional arts have been marginalized and marginalized from modern life. As a result, the perpetrators of traditional arts keep the legacy of their ancestors from entering the door of extinction that feels increasingly isolated in the midst of global culture. Slowly but surely, the process of globalization begins to change and form a new change in the world with all aspects of the life of its people in a fundamental way.

The process of globalization that is so fast reaching all corners of the world is starting to raise concerns that cultural arts such as ethics, aesthetics, and rules that underlie people's behavior in following the social order of the environment will become extinct because they are uprooted from their roots. Basically, the ability to change is an important trait in human culture. Without it, culture will not be able to adapt itself to changing circumstances. The occurrence of social change in society is something that cannot be avoided and takes place continuously. One of the changes that occur in society is in the cultural field. Culture is the identity of a nation in other words the existence of a nation can be seen from the culture it has. There are several ways that can be done to preserve cultural values, one of which is by carrying out activities that take place periodically, for example carrying out the traditional ceremony once a year.

According to Koentjaraningrat (1992), humans experience many crises in their lifetime, which become the object of their attention and which often frighten them. These crises are mainly in the form of disasters

including disease. In facing this time of crisis, humans need to take action to strengthen their faith and strengthen themselves. These acts took the form of ceremonies during the crisis period. Preservation of a culture indirectly means preserving a community, even the community of a State. This is because culture is the identity of a nation in other words the existence of a nation can be seen from the culture it has. It is not an exaggeration to say that "everything in society is determined by the culture it has". There are several ways that can be done to preserve cultural values, one of which is to carry out activities that take place regularly, for example carrying out the traditional ceremony once a year. The objectives of this study are as follows: Analyzing the process of commodification of the traditional ceremony in Malang Village, Subdistrict, Malang Regency, analyzing the construction of the commodification of the traditional ceremony according to the people of Malang Malang Village, sponsors, and the Malang Regional Government, analyzing the shift in meaning from religious to economic at the traditional ceremony in the Village Malang, District, Malang Regency. The existence of industrialization not only allows a process of massification that demands standardization of cultural products and hegemony of taste but has also brought new developments with expanding market opportunities. This is what marks the commercialization of cultural products. With the commercialization of cultural products changing in tune with commercial demands. Then the masses turned into a place for marketing cultural products and



targeted advertisements for reasons of commercialization, not only standardized cultural products based on mentalistic industrial categories, but even people's tastes and tastes were packaged and constructed according to market logic.

The flow of the cultural industry which relies heavily on this market and in the name of market segmentation, then helps to bury the boundaries of class, regional, professional, and various pluralistic differences in society (Ibrahim, 1997). To unite all citizens from various cultures and different backgrounds, the state launched a nationalist project by promoting the philosophy of *Bhinneka Tunggal Ika*. On the other hand, the uniqueness of existing traditional ceremonies can actually be sold for tourism so preserving and reconstructing these traditional ceremonies becomes something important. There have been many cases of cultural commodification that have occurred, this is a global trend in relation to the tourism industry, for example during the traditional ceremony, many residents from outside the region come to witness many carrying vehicles either two-wheeled or four-wheeled so that to accommodate them there is a special parking provided. and each vehicle is subject to a parking fee of one thousand rupiahs, so how much income the committee has seen from the parking fee alone? For some groups, such as local people, consumption of cultural commodities can mean a growing market. This can create opportunities to set up such businesses but not everyone has the same opportunities depending on the individual's ability to see opportunities and take advantage of them. It is clear that there are many forces at work in the process of commodification of culture. Changes in the commodification process are associated with production for the market (Lury, 1998).

According to Van Puersen, there was a shift that occurred before the community had an opinion that culture includes all kinds of investments in human life that are virtuous and educate the nature of religion and philosophy. Shifting values can also occur in the content of the concept of culture, that culture is seen as something that is more dynamic and not something static. Now culture is developed with human activities which are closely related to the actions of an instrument of human life (Moertjipto, 1997). Khan stated, "The commodification of culture in particular has characterized ethnic and cultural tourism, partly

because it is a culture that is offered as an object of tourist attraction. Balinese culture is actually preserved because of tourism and the extraordinary adaptive power of the local community" (Maunati, 2004). Meanwhile Van den Berghe stated that "entrepreneurs who are keen to see the opportunities of the tourism industry are people who have capital" (Maunati, 2004).

LITERATURE REVIEW

Socio-cultural changes caused by the demands of the tourism industry have occurred in a large number of tourist destination areas. The promotion of "local colors" as a part of the tourism trade. Traditional ceremonies have experienced socio-cultural changes that are packaged in such a way that the purpose is to be sold. to the wider community. The process of socio-cultural change has begun to appear in traditional ceremonies and other traditional ceremonies in Malang, but the biggest one is in Malang. Schematically, the framework of thinking in examining changes in cultural values in the traditional ceremony from its initial conditions (religion is so highlighted) to new conditions (traditional ceremonies are commercialized).

Culture refers to the constructive power of an action in history and culture refers to the remains of buildings that have been made customary in history in a group (Varenne, 2000). With reference to the opinion of Budhi Santoso (1984), the function of traditional ceremonies in the supporting community can contain 4 functions, namely: 1. social norms, 2. social control, 3. social media, 4. social grouping (Moertjipto, 1997). As said by Mazzia Luth regarding the impact of culture society has values in life. There are a number of values in their culture, which are closely interwoven with one system, namely the cultural system. A cultural value system in a society provides direction in the field of all livelihoods (Moertjipto, 1997). So the traditional ceremony is an old culture or tradition from our ancestors that has undergone commodification, standardization, and massification in line with current developments so that it can maintain its survival. Traditional culture including traditional ceremonies as commodified objects is the result of a number of different relationships including the desires and interests of western tourists, the governments of each tourist destination country, tourism actors and local residents at the lower levels of both elite and non-elite. The traditional ceremony of the Malang Village



Malang community, District, Malang Regency was included in the Calendar of Events by the Malang Level II Regional Government and used as one of the tourism potentials in Malang that must be preserved. This is a form of promotional packaging for the local Local Government. The government as an economic actor applies the government's political economy. There have never been any foreign, domestic, cultural, or legal development policies that are free from the problem of financing (Chourmain, 1994). This aspect of commercialization carried out by government officials is based on pragmatic thinking that tends to follow developments and changes. Thus this influence has a major impact on the development and creativity of a traditional art or traditional ceremony. The Indonesian government also manipulates the ethnic culture of the nation or, more accurately, uses the term contemporary Indonesian, regional culture to be marketed to international tourism consumers (Djuweng, 1996).

According to the government, the traditional ceremony is one of the objects of cultural heritage, namely: the nation's cultural wealth which is important for the understanding and development of history, science, and culture, so it needs to be protected and preserved for the sake of fostering awareness of national identity and national interests. A Cultural Conservation Object is a movable or immovable man-made object in the form of a unit or group or parts thereof or its remains which are at least 50 years old or represent a typical force period and represent a force period of at least 50 years and are deemed to have important value for history, science, and culture (Law of the Republic of Indonesia No. 5 of 1992 concerning Cultural Heritage Objects). Not only the Government takes part but sponsors as well as some local residents really benefit from tourism. For example, if the tourism industry stopped, the local people would suffer economically. The elements of our culture are an essential part of our entire life which we must protect, cultivate, and preserve. It doesn't matter whether the element or part of the cultural element can be sold for tourism purposes or not. The use of our cultural elements for the benefit of tourism must be seen as a coincidence that our elements have more value for regional tourism development (Aris, 1994). The Traditional Ceremony requires a large amount of funds. The government, through the Tourism Office,

contributed to this and exploited it to attract tourists. In this case, the sponsor also contributes so that the Traditional ceremony is held. However, the sponsor uses and sells the traditional ceremony by providing advertisements with the products being offered. The Malang people are not only passive spectators but also take part in the authenticity of the rituals. The Malang society played various roles both as agents and as subjects. As a group of agents, the Malang people were in constant contact with and involved with other agents. Popular notions are pushed from certain circles, for example, large companies or media corporations that have commercial purposes. In the scope of this definition, pop culture has the aim to be sold or marketed, so that it can reap the maximum profit. Inevitably, what is sought is profit through the market mechanism in the form of supply-demand (Lukmantoro, nd).

Tourism is dominated by elites and the marginalization of indigenous people or unequal distribution of welfare often occurs. Tourism is also expanding and creating jobs for a number of people. The government plays a big role in determining what things can be "sold" to tourists. The ceremony can be said to be a form of social means for traditional communities in particular (Moertjipto, 1997). Commodification: from Religion to Economy. Adat has a broad meaning and has different interpretations. Customary diversity is a symbol of cultural differences and the majority of ethnic communities often justify adat as the source of their distinctive identity (Budiwati, 2000). In Indonesia, especially in rural communities, in terms of belief, they still believe that there is a power that transcends themselves and everything, namely God. According to Frazer's analysis, traditional society was originally in solving problems that were beyond the limits of their ability and intellectual knowledge by Malang magic. This happened before humans recognized religion. Slowly the sea proved that many of these magical actions were fruitless, so they began to believe that nature was inhabited by these spirits. Thus arose religion. According to Frazer, there is a big difference between occultism and religion. Magical science is all systems of human behavior and attitudes to achieve a goal by awakening oneself to the will and power of spirits such as spirits, gods and so on who inhabit nature. In connection with this religion, R. Otto stated that the



cause of religion is an attitude of fear and fascination but is still interested in being united with the supernatural and sacred things that cannot be explained by human reason (Moertjipto, 1997).

The Malang people believe that doing salvation will get the safety of life and there will be no disturbance whatsoever. Selamatan is a joint meal ceremony, the food has been given a prayer before being distributed. Selamatan is inseparable from views and relationships with belief in elements of magical power or spirits. In addition to salvation, offerings are also made, this is the submission of offerings at a certain time in the context of belief in spirits in certain places.

Concerning the elements contained in the ceremony, it includes making pilgrimages, sacrificing, praying, and meditating. This opinion can be related to the Koentjaraningrat theory, there are 5 components of religion, namely: 1. Religious emotions, 2. Belief systems, 3. Rites and ceremonies, 4. Rites and ceremonies, 5. Religious people (in Moertjipto, 1997).

In a religious rite or ceremony, someone must carry it out, namely the community or social unit that adheres to the belief and carries out the rite. Traditional ceremonies have a religious magical nature which is difficult for the human mind to accept. In its implementation, it has strict conditions that must be met by people who have the desire to carry out the ceremony.

According to Koentjaraningrat (1992) in the religious or belief ceremony system there are four main components, namely:

1. The ceremony venue
2. During the ceremony
3. Ceremonial objects and tools
4. The person who performs and leads the ceremony

Various kinds of ceremonies are performed by various Indonesians, especially in rural communities, to restore the imbalance of society to avoid catastrophe. The ceremonies that are carried out are part of religious life and are a form of religious behavior. Religious ceremonies consist of a combination of various kinds of ceremonial elements, namely praying, sacrificing, praying, eating together, dancing and singing, processing, playing sacred drama arts, intimate, fasting, meditating, and meditating (Koentjaraningrat, 1992).

Ceremonial activities are one of the means of socialization for members of the community or can also

be interpreted as official behavior that applies to events that are not aimed at daily activities but have a connection with the belief in the existence of powers beyond human ability (*Almighty Power*). The ceremony can function as a reinforcement of existing cultural norms and values or otherwise leave them because they are no longer appropriate and shift to new customs (Hasan, 1992). The ceremony has a very big influence on the life of the people of Malang Village, especially in the social and economic fields.

According to Dawson, one of the elements that influence the formation of culture is the economic element, namely the adjustment of humans to their surroundings. Connect with livelihood. Livelihood will determine the temperament, and the character of the nation will give a pattern to the formation of culture because that's why in this world there are various cultures caused by differences in livelihoods. Different ways of life will also lead to various forms of worship (religion). Examples of religious centers in agricultural communities are the god of fertility, the god of soil, or the goddess of rice (Julianto, 1981).

METHODS

Researchers use this type of qualitative research as a case study model. This research is not intended to test the hypothesis, therefore it does not apply quantitative statistical calculation methods. This research is a research that focuses on case studies. A case study is an approach that aims to maintain the integrity of the object, meaning that the data collected in the context of a case study is studied as an integrated whole. This research is based on the fact that the situation in the social system of the traditional ceremony is quite unique to be investigated. This research is directed to understand and analyze the social changes that occur in the traditional ceremony. This research uses a qualitative approach with a case study method. As stated by Yin, a case study is an empirical study that investigates current conditions in real life, when the boundaries between symptoms and settings are not clearly proven and when various sources of evidence are used. With emphasis on this case study can be classified into qualitative research with ethnographic research methods. It means that this research design emphasizes the ability of researchers to simplify the complexities of everyday life. Ethnographic research considers human behavior by describing what they



know, which allows them to behave in accordance with the common sense in society. Do not make predictions about what is observed, but rely on researchers to shape what they report, and 5) remain visible and present in written reports. As a contemporary social change, the traditional ceremony in the Malang Village Malang community, Subdistrict, Malang Regency will be discussed in today's context. Therefore, to obtain a thorough and in-depth understanding, researchers need various sources of information that can be justified as sources of empirical evidence.

RESULTS AND DISCUSSION

The research location is located in Malang Village in Subdistrict, Malang Regency, East Java Province, which is one of the areas in Malang where the majority of the population is the Malang community. The research location was carried out intentionally in Malang Village due to several considerations, namely, the people of Malang Malang Village, Subdistrict, Malang Regency still adhere to and clear its cultural characteristics, which can be seen in the traditional ceremony which still exists today. Compared to other places in Malang, the traditional ceremonies owned by the Malang community in Malang Village, District, Malang Regency are more developed. The cultural structure of the traditional ceremony of the Malang community in Malang Village, Subdistrict, Malang Regency is relatively strong and until now it still maintains various cultural heritages and heritage even though it has undergone many processes of commodification. Tourism which is growing rapidly today affects the traditional ceremony in its implementation so that the traditional ceremony has become increasingly advanced and not only monotonous but contributes a lot.

The concept of the traditional ceremony in the life of the Malang people. History of the Traditional Ceremony of Malang Village was originally led by BuyutKarti. This village is getting more and more populated every day and they live prosperously as a farming community with always abundant harvests. Seeing the abundant yields of the harvest, Great-Karti began to strive to manifest gratitude to God Almighty for the gifts given. BuyutKarti invites all villagers to carry out the ceremony as an expression of gratitude to God Almighty for the abundance of His grace and grace. This ceremony is called the ceremony because

the ceremony is manifested in the form of a buffalo played by several villagers. In the case of agriculture, the ceremony of salvation is carried out in accordance with the stages of activities in agricultural land processing. The stages are: Before the rice planting process begins, the Malang farmers in Malang hold salvation to ask for blessings from the "mbaurekso" (who inhabit and control the local land) and from Dewi Sri or DewiPadi so that the rice plants are protected from pests and the harvest can be was successful. This salvation in the terms of the Malang people is called *adeg-adeg*. The ceremony begins with the burning of incense by the farmer who owns the rice fields followed by the recitation of prayers /incantations. This ceremony is usually carried out in groups by farmers whose fields are close to each other. After the incense burning event is finished, a "*sego urap*" (rice with ointment) is held. Then one of the farmers planted several rice trees around the rice fields as a sign of the start of the rice planting activity.

As a token of gratitude that the work in the rice fields had been completed and the rice harvest was successful, farmer Malang carried out the "sending duo" ceremony (sending prayers). This ceremony aims to pray for the spirits of relatives who have died to be accepted by God and also so that the families who are left behind are given sustenance. The Malang culture is still in a traditional agrarian style with the development of the myth of Dewi Sri or the goddess of rice which is rooted in people's lives they also believe that calamity and misery that hit Dewi Sri angry so that a ceremony was held. Traditional ceremonies for agriculture always give offerings to Dewi Sri which is considered a symbol of fertility. This can also be seen in the traditional ceremony involving residents who act as Dewi Sri. Dewi Sri here is depicted as a beautiful goddess from heaven, as well as the character who is a girl who is still a virgin and wears a costume like a princess from heaven. In the traditional ceremony the elements that exist and are carried out are as follows:

1. Pray

Pray is an element that is widely found in various religious ceremonies in the world. Praying is an expression of human desires that are asked of the ancestors and God, greeting and praising the ancestors and God. In the ceremony, the center is held at the intersection of four Malang. Prayers are also performed during the opening and closing ceremonies together.



2. Make Offerings

Includes ceremonial actions that serve food, objects, and so on to gods, ancestral spirits or other spirits done symbolically with the aim of communicating with these spirits. The offerings offered in the traditional ceremony are squeezed, *ancak*, fragrant oil, *telon* flower, *setangkep* banana, yellow rice, turmeric, kinangan, rice and coconut. While the offerings were addressed to Mbah Buyut Karti, Dewi Sri, the watchdog for the losostone, the elephant stone, the watu essay and the nogo stone.

3. Eat food that has been sanctified with prayer

It is an element of action in a religious ceremony which requires a number of foods and food elements that already have several standard arrangements that have been determined by the purpose of the ceremony. Making meals together is better known as slametan or kenduri (Koentjaraningrat, 1992). The meal with and the traditional ceremony is held as a welcome celebration for the opening of the traditional ceremony together at the four intersection of Malang.

4. Dance sacred dances

Dancing in religious ceremonies is often a technique to achieve a spiritual trance. Besides that, dancing sacred dances is intended as an impulse for the human heart to prevent nature from stopping and forcing nature to move, so that nature does not perish or be destroyed (Koentjaraningrat, 1992). The sacred dance at the traditional ceremony is performed in the *jejer*, *jarananbuto*, and *barong*.

5. A process or a parade

It is an act in a religious ceremony which is carried out by walking in a row or lining up while carrying sacred objects as an offering to be offered. In the traditional ceremony, there is an ider procession, which is around the hamlet through four directions, namely east, south, west, and north.

6. Playing the sacred arts

Sacred drama art is often interpreted as a religious ceremony if what is played is a holy story from mythology or from holy books. Wayangpurwa is a sacred art drama played by puppeteers. In *Wayangpurwa* there is a story with the title Sri Boyong which is related to agriculture.

7. Fast

Fasting is done for various purposes, such as cleansing oneself or strengthening the mind with

suffering. Fasting with various religions is carried out for a certain time or it can be in the form of avoidance or permanent abstinence from certain types of food. In the traditional ceremony, there is no fasting but there is a taboo, namely taking fruit from Dewi Sri's train. If this taboo is violated, someone who eats the fruit will enter the spirit.

The traditional ceremony has several stages in its implementation, including the pre-event, the main event, and the end of the event or closing

1. Pre Event

One month before the traditional ceremony was held, the committee chairperson was elected by all Malang residents so that the members also came from Malang residents too. After the chairman of the committee is elected, the chairman of the committee selects its members according to their respective abilities. The committee has the task of preparing all the needs of the ceremony, arranging the course of the ceremony from the beginning to the end of the ceremony.

The residents of Malang also prepare the tools used in the traditional ceremony, including *Singkal*, namely a plow tool made of wood components and some iron as a plow in the fields with such a shape and accessories that it is run with the help of two buffaloes as an attraction and controlled as a farmer or plowman who is in charge of controller, which is the same principle as *singkal*, it is only useful for smoothing the land that has been plowed into mud that is ready to plant rice seeds that have been sown or known as the Malang people as winih,

A pair is a means of equipment both *singkal* and *teter* used to attach two buffaloes, so that both *singkal* and *teter* can be pulled. Usually placed on a buffalo back, whip or better known as a whip or whip that is used by farmers to hit the buffaloes so that their fast movements and reflexes are in accordance with what the buffalo controller or plowman wants, *ongkek* is a tool for finding grass for the buffalo while resting in the stable, hoes and sickles, namely hoes and sickles as equipment of farmers in general,

Ancak is a rice cone made from the oldest part of a banana leaf made in an equilateral rectangle with the middle part being woven with bamboo as a buffer then given a banana leaf mat for rice cone and cakes for salvation equipment.



2. Core Events

Polowijo planting is the initial stage in the core event of the traditional ceremony. The people of Malang, Malang Village flock hand in hand regardless of age, both young and old, to plant polowijo along the road with the hope that later success and fruitfulness can be useful to support the economy of their respective families. The polowijo planted by the community in each hamlet road starts in the west, east, south and north with an alignment at one central point extending in four directions. Along the way, the location of the plant is likened to community agricultural land in the hamlet which will be related to the procession of implementing the next stages. The next stage is the preparation of the salvation menu.

This event was dominated by women or housewives who were assisted by their sisters who had indeed been brought in from other villages with the intention of being able to help with cooking activities. Starting from cooking rice, side dishes, making wet cakes. In addition to the cakes that have been prepared, they also slaughter livestock such as chickens, ducks, stuck, geese either independently or by means of social gathering or saving money a year earlier to buy a cow as equipment or support for the salvation.

The next series of processions is the *ider parade*, which is around the Malang through the four-way route, namely east, west, north, south starting from the west as the central gathering point. This parade is intended to guard and accompany the emblem of Dewi Sri. Apart from there was also a group of male and female farmers as well as buffalo controllers. The Dewi Sri procession walked while singing the Dewi Sri song. These buffaloes are played by humans and this is known by the wider community as *of the*. The *Ider parade* is led by a *Buldrah*, a figure who is seen as having skills in agriculture. The *ider parade* deliberately includes all types of arts that are owned by the Malang community. Art is included in the traditional ceremony in addition to attracting visitors' interest in order to get maximum income. The arts are mainly traditional arts, including the following: Wayang, Dance, Malang Angklung, Janger Damarulan or Jinggoan, Barong, Kuntulan or hadrah, blind Jaranan. In the traditional ceremony, there are no elements of prostration, fasting, intoxication, meditation, and meditation as mentioned by

Koentjaraningrat. The process of changing the traditional ceremony begins with a sponsorship that contributes financially to this ceremony. Previously, the traditional ceremony was held every 10th of Suro or 10th of Muharram. Now the date and day of implementation have shifted. Now the traditional ceremony is carried out every Sunday closest to the month of Suro. This is also related to commercialism, namely by being carried out on Sundays, many members of the community come and watch so that it influences income. Along with the development of the era of the traditional ceremony, there is a different format, in terms of supporting costumes for permanent religious costumes and the hair worn by. In the past, it was used from coconut husk but now there are those who wear a wig. In the *ngurit* part, it has also changed before it is done in the streets but now in the fields. If you travel on the streets, the glass of the house will break all being hit by the 's'.

In the beginning, the traditional ceremony was a mixture of culture, Islam, and Hinduism, then it became a new acculturation in the container of the traditional ceremony. In the ritual, Islamic and Hindu elements were inserted. The Islamic element is seen by opening the prayer and then closing it with the recitation of the holy Qur'an, while the offerings, offerings, sacrifices, and burning incense are thick Hindu elements. So it's all a mixture of Islam, Hinduism, and local culture.

The traditional ceremony is traditional in nature but has undergone packaging in terms of the ceremony so that it can be sold to become a commodity with evidence of income from the traditional ceremony reaching millions of rupiah in all sectors. The income comes from good donations from the Regional Government, sponsors, and the surrounding community. as well as newcomers, entrance tickets, and parking. The traditional ceremony has a tremendous impact on the development and development of Malang, Malang Village, for example the construction of a gate to enter the village, donations for building mosques, donations of orphans, paving roads. So if there is no Ceremony, the Malang Village will not develop. Malang residents themselves also benefit from the ceremony, for example being able to sell food during. The committee tries to combine it so that this traditional event is more interesting and so it is not monotonous with the. Finally, every year this



event is always crowded with people. In fact, always experiences new innovations but does not come out of its grip. This is one of the strategic lessons in mastering publication. The traditional ceremony is a tradition every year the visitors are increasing.

The Malang society thinks that the traditional ceremony is to prevent it from becoming extinct or fading, it must be preserved, that is, it is carried out once a year. To support this, it must be changed so that it is interesting so that many people watch. The existence of a growing economic need, so all fields are used as income, including the of this traditional ceremony.

In the traditional ceremony there are also conflicts that occur, namely there are people who are pro and contra in the implementation of this traditional ceremony. The pro-people think that this traditional ceremony is a cultural wealth and ancestral heritage that must be preserved as well as a salvation ceremony for the village so that future harvests can be abundant and the community can avoid all diseases, but people who are contra think that this ceremony is against religious teachings, especially Islam.

The direct influence of the population on social changes in the traditional ceremony is mainly related to changes in population and structure. Changes in population will affect all aspects of community life. Judging from the monographs of Malang Village each year the population growth is increasing so that it has an impact on the emergence of various institutions and institutions that are related to the increasingly diverse needs of the community.

Cultural Acculturation

Significant and relatively fast social change can occur with a large influx of in-migration (immigrants, for example Java, Madura, Bali) to Malang Village in particular and mingling with the old community. Here there will be cultural contact between Javanese, Madurese and Balinese cultures, namely the Malang culture which will further encourage the process of socio-cultural change in society. Before 2000, a special committee had not been formed to handle the traditional ceremony. Now a committee has been formed to handle the implementation of the ceremony from pre to the main event, publications, finding sponsors, and funding. This traditional ceremony is also guided by an event organizer. In the traditional ceremony, the role of the people of Malang Malang

Village is very large, this can be seen at the time of the implementation of the traditional ceremony starting from being a buffalo to the accompaniment is the Malang community. For residents who do not participate in the procession of the ceremony, they are tasked with making a salvation menu that will be served at the main event. In the past, the traditional ceremony was carried out in accordance with the culture of Malang but now it has changed there are additional arts that have adopted Javanese, Madurese, and Balinese cultures. Not only were shown but also puppets that got a mixture of Javanese culture, Javanese-Malangklung, JangerDamarwulan or Jinggoan which got a mixture of Balinese culture, barong from Bali, Kuntulan, jarananButo which got a mixture of Madura culture.

In the case of supporting costumes, players used to wear hair from coconut husks but now with increasingly sophisticated technology, they are already wearing hair from wigs. In the past, the procession of ngurit or planting of rice seeds was carried out along the village road, this resulted in the glass of the house breaking all in the hands of the, now ngurit is done in the fields because it is safer. In the past, the implementation of the traditional ceremony did not last long, but now the implementation lasts a long time, namely a week before the main ceremony there are other activities related to the traditional ceremony, namely donations for orphans and before the main event there are many activities. After the main event, a dangdut entertainment stage was also enlivened so that the people watching did not feel bored. In the past, the traditional ceremony had no sponsorship and was not yet published. Now there is a sponsor, the role of the sponsor in this case is very large, namely in increasing funds and publications. If there is no sponsor, the ceremony will not run optimally. Now it has been published on a large scale, almost throughout the village of Malang there are banners and billboards that are installed, even in the gates to enter Malang Regency as well as in strategic places such as markets, shops, etc. Apart from being in the form of banners, it is also advertised in print media, namely Malang radar and expression magazines and broadcast on the Malang FM radio, FM and covered by private and national television stations. In the past, the traditional ceremony had no interference from the Malang local



government and funding only came from donations from the people of Malang Village.

Now this traditional ceremony is not only funded by community self-help but has received the most assistance from the Malang Regional Government compared to other traditional ceremonies or traditional Malang arts and from sponsors.

The task of the Tourism Office for existing traditional ceremonies is to coach these traditional ceremonies. Indirectly, the Tourism Office includes the traditional ceremony as the Malang tourism agenda which is contained in the Visitor's Guide Book which will be spread in Indonesia or abroad. This may happen because Malang is close to Bali which is visited by many foreign tourists. The implementation of the traditional ceremony was every 10th of the month of Suro but now the implementation has changed to the Sunday closest to the 10th of Suro. This is intended so that more people will watch because Sunday is a holiday so they can invite their entire family to watch and serve as entertainment.

The Malang society thinks that the traditional ceremony is to prevent it from becoming extinct or fading, it must be preserved, that is, it is carried out once a year. To support this, it must be changed so that it is interesting so that many people watch. The existence of a growing economic need, so all fields are used as income, including the of this traditional ceremony.

In the traditional ceremony, there are also conflicts that occur, namely there are people who are pro and contra in the implementation of this traditional ceremony. The pro-people think that this traditional ceremony is a cultural wealth and ancestral heritage that must be preserved as well as a salvation ceremony for the village so that future harvests can be abundant and the community can avoid all diseases, but people who are contra think that this ceremony is against religious teachings, especially Islam.

There is conflict between the older and younger generations. The older generation, who are generally conservative (conservative), and traditional, do not like change. On the other hand, the younger generation wants change. At the traditional ceremony, the older generation disagreed with the dangdut stage because it could damage the value order of the traditional ceremony, there were certain things that were sacred but the younger generation wanted the dangdut stage to

be held because they thought that if there was no music stage, especially dangdut, the event was not fun. just monotonous and boring. In its implementation, the dangdut music stage is still held with the aim of attracting the audience so that most of those who watch are young people.

There is a conflict between the handlers to compete for positions. In the past, the position of the handler was not contested because the one who became the pawang was the descendant of the mbahKarti who cleared the village but because the position of the handler was highly respected it became a struggle so that turn was necessary. In the traditional ceremony, there is a local promotional war, namely the traditional ceremony being promoted so big that it won't be matched by other ceremonies.

Driving factors are factors that accelerate the process of social change

According to Soekanto in Sanggar. The factors driving the social change process include the following:

1. Intercultural contact
The traditional ceremony also adapts other traditional traditions, and in its implementation, there are also other traditional arts aimed at enlivening the traditional ceremony.
2. Advanced education system.
The education of Malang society is now high so it affects advanced thinking patterns in every planning and decision making. Likewise, the implementation of traditional ceremonies is designed to be as attractive as possible.
3. An attitude of respect for other people's work and an attitude of wanting to move forward.
The Malang community respects other regional cultures, this is reflected in not overly exalting the Malang culture itself. The Malang community has thought to always hold a traditional ceremony once a year on a regular basis.
4. Community tolerance for deviant actions
Even though the Malang society has thought forward, if there is a deviant action, it will be dealt with firmly.
5. Open social lining system
The social stratification system in the Malang society has experienced openness, which previously used to be only allowed to marry fellow



Malang people but now it is starting to fade. Many old people are married to other societies that have different cultures.

6. Heterogeneous population

The people who carry out the *bantengan* traditional ceremony are not only Malang people but there are also immigrants who have settled in Malang Village taking part in the implementation of the traditional ceremony.

7. Public dissatisfaction with certain areas of life

The community of Malang Village is trying to commodify the traditional *bantengan* ceremony by commercializing it which aims to get income from the economic sector.

8. Future orientation

The Malang community tries to make the traditional ceremony not extinct and remains sustainable and can be carried out every year so it is carried out with an economic orientation that aims to fund this traditional ceremony.

CONCLUSION

Based on the formulation of the problem regarding this research, it can be concluded as follows: The traditional ceremony is a ceremony that is quite important for the people of Malang Malang Village, namely as an expression of gratitude for the gifts given by God Almighty which functions to ward off disease outbreaks and to ask God Who The Almighty, to be given physical and mental safety, be kept away from the disturbances and trials that hit the Malang people who carried out Eid on and so that the yields could increase and be better than the previous harvest. This traditional ceremony has a religious or traditional concept and meaning but is packaged economically so that many people come to see it. The traditional ceremony is a village celebration event. This begins with the dance, accompanied by flying, *kuntulan*, *barong*, *reog*, *jarananbuto* including barong so that the procession becomes very busy. For Policy Makers. It is hoped that the role of the Regional Government will be even more active, not only in terms of funding, namely publications to foreign tourists. The traditional ceremony is used as a cultural tourism in Malang, for the people of Malang Village. The traditional ceremony takes place, this causes many to become victims of the hands of ignorant or pickpockets who are rampant. So it is hoped that the committee can solve this problem. It

is necessary to have regeneration starting from the committee to become a buffalo and Dewi Sri so that the traditional ceremony is sustainable even though the committee and supporters of the event are old but there are still successors. There needs to be a wider publication for people outside the region about the traditional ceremony so that it becomes even more famous. Internal conflicts that occur in the implementation of traditional ceremonies must be resolved immediately.

REFERENCES

- Arifin, W. P. (1995). *Babad Blambangan*. Yogyakarta: Ecole Fransaised' Extreme Orient in collaboration with the Bentang Budaya Foundation.
- Budiman, Arief. (1996). *Third World Development Theories*. Gramedia Pustaka, Jakarta.
- Budiwanti, E. (2000). *Islamic Sasak*. Yogyakarta: LKIS.
- Bogdan, Robert & Steven J. Taylor. (1992). *Introduction to Qualitative Research Methods (trans)*. Surabaya National Efforts.
- Government tourism office. (2005). *Calendar of Events 2005 Malang East Java Indonesia*. Malang: Culture and Tourism Office of Malang Regency.
- Government tourism office. (2006). *Calendar of Events 2006 Let's Go Malang Next To Bali*. Malang: Culture and Tourism Office of Malang Regency
- Government tourism office. (2006). *Visitor's Guide Book 2006 Let's Go Malang Next To Bali*. Malang: Culture and Tourism Office of Malang Regency.
- Faisal, Sanapiah. (1981). *Basic and Technique of Social Scientific Research*. Surabaya: National Business
- Faisal, Sanapiah. (1990). *Qualitative Research, Basic Basics and Applications*. YA3, Malang.
- Gazalba, S. (1967). *Culture as a Science*. Jakarta: Pustaka between Jakarta and P.T Al-Ma'ari Bandung.
- Gazalba, S. (1974). *New Style Cultural Anthropology*. Jakarta: BulanBintang.
- Giddens Anthony. (1986), *Capitalism and Modern Social Theory. An Analysis of the Writing of Marx, Durkheim and Max Weber*. Translator Sieheba Kramadibrata. University of Indonesia Press, Jakarta.



- Herusatoto, B. (1985). *Symbolism in Javanese Culture*. Yogyakarta: PT Hadinindita.
- Horton, P. B. (1999). *Sociology Volume 2*. Jakarta: Erlangga Publisher.
- Hulme David and Turner, Mark M. (1990). *Sociology and Development, Policies and Practies*, ST Martin's Press Inc Avenue, New York.
- Ibrahim, T. J. (2002). *Rural Sociology*. Malang: Muhamadiyah University Malang.
- Irawan. (1993). *Society and Culture*. IKIP Malang: Department of P&K IKIP Malang.
- Johnson, Doyle Pul, (1980). *Classical and Modern Theory of Sociology*. Indonesianized by Robert M.Z. Gramedia, Jakarta.
- Kamto, Sanggar. (2006). *Modernization and Social Change*. Faculty of Agriculture, UniversitasBrawijaya.Poor.
- Koentjaraningrat. (1985). *Transitional Rites in Indonesia*. Jakarta: PN Balai Pustaka
- Koentjaraningrat. (1995). *Community Research Methods*. Jakarta: PT Gramedia Pustaka Mandiri.