

## Seblang Ritual Performance of "Using Society" In Banyuwangi Regency

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### Abstract

Ritual Seblang derived from pre-Hindu culture, dance form with trance / unconscious synonymous with offering something to *disa* village. Using public dipercayaoleh Seblang ritual function of sacred and profane. Seblang is the oldest culture in Banyuwangi and is a sacred dance man can communicate with spirits *unseen* or *danyang* with the aim of getting cosmic harmony. If the ritual is not implemented, then disharmonies will occur and the ecological balance can be disturbed as crop failures and plague *pagebluk*. As the village clean ceremonies, rituals Seblang carried out with the aim of cleaning the village of delicate creatures are dangerous, where the existing dish dedicated to *disa* village. Based on the above description, the problems in this paper, as follows: 1). how the implementation of the performing arts in the District Glagah Seblang Banyuwangi?; 2). how the community functions for the District Seblang show Glagah?. With qualitative methods and methods of history, the results of this study, is a community in the district Glagah Using the geographical conditions that support for an agrarian economy that characterizes their culture. Ritual Performances Seblangan has been a tradition since 17-21 century still held. Tradition has the potential to become a tourist village supporter Using in Banyuwangi. Can be summarized as follows: 1) .Pelaksanaan seblangan ritual performance is supported by the geographical potential suitable for agricultural farming, and public confidence in the customs, traditions and culture handed down by their ancestors still retained by the people in the District Using Glagah; 2). Bakungan Seblang rituals conducted in Dzulhijjah or after the Eid al-Adha is held collectively, becomes a medium between people with supernatural / spirits, remain rooted in the sacred. In the rite of the meaning of reality presented in society (social meaning). Rite instrumental strengthen the collective sense of rootedness. Seblang ritual religious serves as an expression of gratitude, starting reinforcements against any disaster that might happen. Also functioning mechanical and organic solidarity Using community. In addition, profane thus serving the entertainment attractions.

Keywords: Ritual Seblang, Using community.

### Introduction

#### Background

Banyuwangi inhabited Javanese, Madurese, Bugis, Bali, and his Chinese and Arabic as a minority. Javanese Lugu and "Using Banyuwangen" called the natives are known as Blambangan.

Banyuwangi agrarian potential in agriculture, can be associated with the life cycle of individual and social aspects of such institutions Seblang ritual to clean the village-oriented on fertility and starting reinforcements.

Ritual clean village in Sub Bakungan with medium Seblang performances, its origin is unknown, is estimated to come from the pre-Hindu culture, dancers with *trance*, entrusted by society to function Using sacred and profane.

Harini and Sugiyanto (2005: 45) explains, Seblang is the oldest culture in Banyuwangi and is a sacred dance man can communicate with spirits *unseen* or *danyang* with the aim of getting cosmic harmony. If the ritual is not implemented, then disharmonies will occur and the ecological balance can be disturbed as crop failures and plague *pagebluk*. Seblang ritualistic ceremony as the village clean, aims at cleansing the villages of delicate creatures are dangerous, where the existing dish dedicated to *disa* village (Geertz, 2014: 109).

The development of science and technology affect Seblang ritual function in society, originally intended Seblang rituals for the sake of religion, but is now becoming increasingly complex.

Ritual Seblang selected as a subject of study of this article because: 1) the ritual Seblang to clean a unique village; 2) ritual Seblang besides profane is sacred as well as socio-cultural artifacts that survived in the vortex of modern times. Ritual Seblang in Sub Bakungan from 1996 be a buffer Using tourist village by local governments Banyuwangi.

Based on the description above, the issues raised in this article, the author frames the headline "Performing Ritual Seblang Society Using in District Glagah Banyuwangi."

### **Problem Formulation**

Based on the description above background, the problems in this study can be formulated as follows:

1. how implementation of the performing arts in the District Glagah Seblang Banyuwangi?
2. how the community functions for the District Seblang show Glagah?

### **Research Objectives**

Based on the formulation of the problem above, the purpose of the implementation of this study as follows:

1. to review the implementation of Seblang functional performing arts in people's lives Glagah District of Banyuwangi;
2. to examine more deeply about the function of art for the people of the District Glagah Seblang.

### **Benefits of Research**

Based on the formulation of the problem and research objectives that have been pointed out above, the benefits of this research are as follows:

1. for readers to add knowledge about the sociocultural Using Seblang ritual performances;
2. For the government of Banyuwangi and Banyuwangi community to empower the artistic potential in Sub Bakungan Seblang District of Glagah, as supporting the development of tourism.

### **Literature Review**

In this chapter, the study noted previous research related to the ritual performance Seblang in District Glagah. According Hasnan Singodimajan (2009) in his book *Indigenous Ritual Seblang "A Community of Peace Art Using Banyuwangi"*, that the traditional ceremony in the village Seblang Olehsari have been recorded by an assistant Wedono Glagah 1930, relating to Pademi Village Olehsari. There is the possibility of ceremonies Seblang sourced from sanghyang Dedari, because in Bali there are a number of sanghyang still developing, namely sanghyang Dedari, sanghyang bojok, sanghyang barong, and sanghyang genes. That assumption is supported by the Supreme Nyoman name Dewi Oke as a dancer in the Village Bakungan Seblang first being in 1639-1698. History Seblang estimated, relating to the history Blambangan, namely Puputan Bayu War.

Informed customary ritualistic procession history Seblang in the Village and Village Bakungan Olehsari. However, in the explanation of the history of traditional rituals Seblang just focused on Olehsari village alone. While in the Village Bakungan Seblang ritual has not been described.

Seblang ritual described by Kusnadi (1993), in his research titled *Dance Symbolism Seblang*; Seblang dance background in the village Olehsari by crop plants damaged by disease and occurs *pagebluk* that hit the community. Stage aims to seek fertility of the soil and agricultural crops. Ritual Seblang rated sacred cause in determining the prospective dancers staging and pass the instructions of the spirit through the medium of someone possessed. Staging a series of events lasted for seven days, on the seventh-day carnival held symbolically village to village fence magically so protected from any disaster. On the eighth day held *Adus cave in* to expel the spirits who are located in the body of Seblang dancer, singer, makeup, and panjak order not to disturb.

Based on this, the authors wanted to examine further the ritual performances in the Village Bakungan Seblang. Functionalism approach was used to analyze ritual Using Seblang in public confidence, in the Village Bakungan, being in the flow of the times.

Emile Durkheim functionalism theory, explained that society's culture is perceived as a single entity strung through *the sacred* (sacred), classification, rites, and the bonds of solidarity (Sutrisno, Muji, and Hendar

Putranto, 2005: 89-104). In society there are values that are sacred or sanctified in the form of symbols, values, and beliefs. *The sacred* role of maintaining the integrity of the social ties of a society as well as normative control the motion dynamics of a society. Classification in it something that is unacceptable and can not be accepted by society, who do not distorted and distorted. Deviations make people aware of the common interest and arouse the attention to the values that build a collective consciousness.

Rite is a unity built on the basis of mutual interest on the sacred. Rite mediate for community members to remain rooted in *the sacred* because it will be more readily accepted, unquestioned, and became a myth in which there is a collective value and meaning to feel the sanctity before returning to the everyday life. Keep running *the sacred* public will obtain a collective solidarity. Functionalism is the most important point of cultural analysis on the analogy of an organism. That is, the system is not much different cultural phenomenon with an organism whose parts are not just interconnected but each contributed to the maintenance of stability and the survival of the organism (Endraswara, 2006: 102; Kaplan and Manners, 1999: 77).

Belief in *the sacred* requires people to keep or preserve the ritual until now. Harmony with nature can bring forth pure and natural views as the source of life-giving spirit. Then people thank nature, expressed in the offerings to the spirits.

The mutual similarity between community members will form a mechanical solidarity, while organic solidarity is formed because of differences among the community members. These differences cause every member of society depend on each other. Organic solidarity is based on a strong collective consciousness, community members are expected to maintain similarity, whereas the mechanical solidarity of individual autonomy is greatly appreciated (Martono, 2013: 51-52).

## Research Methods

Qualitative research methods used to collecting data in this study, produces descriptive data about the words spoken and written, and behavior that can be observed from the observed (Tylor and Bogdan in Suyanto and Sutinah Ed 2007: 166 ). Also used the historical method, means or procedures used to gather resources of researchers, critically assess sources, and presents it in writing (Gottschalk, 1975: 32). With the steps there are four stages: (1) heuristic, (2) criticism, (3) interpretation, and (4) historiography.

## Seblang Ritual

Ritual Seblang associated with belief in ancestral spirits forerunner Bakungan Village community. Seblang dance is *kejiman* danced by a woman who in a state of purity. Dance movements Seblang reflections of unconscious forces born of fear and deep respect to the strength and power beyond human beings, in addition to suggestions magical, reflection incense smoke, spells, and the song of mystical blend into the basic expression of the rhythm of the main elements of dance , This ritual, undertaken by the farmers to create a relation between human beings, human nature, and human and supernatural world that translates aof symbolism harmony and balance of *universe is big* and *the universe little* (Anoegrajekti, 2009: 51).

Ritual Performances in Sub Bakungan Seblang held annually in Dzulhijjah after Eid al-Adha. Initially, the implementation on the 1st Suro Javanese calendar. For the Javanese, especially understanding *kejawan* 1 Suro is a Javanese new year and considered sacred date. Purwadi (2005: 23), explains that on this date the public expects to *ngalap blessing* (receive blessing).

Through ritual Seblang people feel their union himself with nature and increase the sense of togetherness between people. Tradition clean village with village Seblang Bakungan ritual, dated 18 September 2016 took place in front of the old village hall is used as studio Seblang. Beginning with salvation in Witri great-grandfather's grave. Continued on water resources bidder to bring the offering snacks and complete salvation flower. After Seblang dancers are welcome ablutions', because if it is not soaked her body with water resources dancer bidder can not *trance*. The bidders water source, trusted by society cure all sorts of diseases and the ageless (based on observations of 18 September 2016).

Ritual Performances Seblang to clean the village began after daily prayers with the community Bakungan Maghrib. Para students do an event around the village (*Iderearth*) which ends at the old village hall where hold salvation. Prayer that is read when *the earth Ider*, is echoed Athan read istighfar and sholawat prophet led by Islamic religious leaders in Bakungan. This ritual, showed a genuine acculturation, Hinduism and

Islam. That, create awareness and observance of the people with God Almighty, the offerings as a marker of cultural survival in people's lives. At the time *Iderearth* until the end *Iderof the earth*, all the electric lights extinguished, people lit torches. Implies that the dark symbol of doom will be cleaned with a torch, symbol of the village clean execution.

After reading the prayer of salvation, followed by the meal together. At the same time, people hold salvation in front of each house, which was attended by members of her family, guests, and anyone can follow. Selamatan collectively, meaningful grateful for mercy and seek blessings of salvation, and to gathering Bakungan society. Thus, that sacred tradition developed mechanical solidarity.

If all arrangements including cosmetology dancer (mother Supani) has been completed and is ready, staging begins. To start the show dancers holding two dagger blade that had previously been placed on top of a bowl of *tuyoarum*. In order to make the dancers could *trance*, do fumigation by Mr. Ruslan (handler) with the smoke of incense burning on the face dancer Seblang directed to inhale it sense. Kemudian charmer spell. Mr. Ruslan, patting the earth three times with his right hand, a few moments later Seblang dancers started twitching indicating that the spirits began to enter resulting in *atrance*. Curing it, repeatedly done when dancers sit on the altar, rest after dancing.

Gending chanted the ritual performance Seblang include: "Seblang lakinta, Podo watching, flower yam, nglemar-nglemer, ugo-ugo, fishing-fishing, the queen sabrang, dongsrok, chips, Sukmo ilang, liya-liyu, ing-ing and groaned. "Every gending has a character of its own dance danced dancer Seblang, after which it will stop and return to sit on the altar until the next gending ditembangkan by sinden.

Gending groaned as the closing show Seblang tell dancers battle against *dadung awuk* (herders pests) using heirloom Ronggolawe and Majapahit to repel pests. After gending groaned Seblang dancer revived by washing the face dancers wear Seblang *tuyoarum* by the handler. The event is finished, the audience fighting over existing offerings on the altar and in the old village hall office where invited guests, are considered sacred objects that affect the take, in accordance with the intent of each.

### **Seblang Tradition Function In People Using**

Seblang as the medium of traditional rituals are still upheld by society Using, attached to the community because since the first carried out routinely and hereditary. Seblang ritual performances are held after Eid al-Adha in time until the early hours, has several important functions for a community in the District Using Glagah.

### **Function in Religious**

Unity is built on the basis of mutual interest will be holy, will give birth to a social rite. Rites were held collectively, mediate for the community to remain rooted in holiness / sanctity. In the rite of the meaning of reality presented in society (social meaning). Rite rootedness sense of collectivity strengthened role as lead members of the public "drink" of the sanctity same source (Johannes Supriyono in Sutrisno, Muji, and Hendar Putranto. Ed.2005: 96-97).

Dancers danced in Seblang ritual for fertility rites, was used as a medium to bring the power of *theunseen*. Gestures accompanied by gamelan can lead towards atmosphere *raptures* where spirits and the forces of nature that are expected to help were present at the event. forces *Supernatural* that exist in dance Seblang expected to give a good harvest (symbol Dewi Sri) and fend off dangers such as pests and disease. Henry Spiller (2010) suggested that use ritual dance in premodern Sunda life centered around agricultural activities of rice planting and harvest cycle. Throughout West Java, the farming community pays homage to dewi padi, Nyi Pohaci, also known as Dewi Sri.

Seblang a fertility ritual ceremony, can be seen from a piece of equipment called *porocake*. The offerings *porocake* this is a symbol of success Bakungan village. In addition, objects that are considered fertilize the plants that *omprok* (crown Seblang). *Omprok* believed to bring fertility when grown in paddy fields or the community, but it also can keep the plant in order to avoid pests *Omprok* be the target for anyone who followed and saw the show *Adus cave in* (on Olehsasri).

Ritual Seblang as clean selamatan village, is sacred. The Seblang ritual, in order to honor the spirits of ancestors or *disa*. *Danyang* is the ghost of the figures who have died: the founder of the village, those who first cleared the land (Geertz, 2014: 23). Ritual implemented, to avoid the catastrophe that threatens people's

lives, and have given blessings, safety, away from the unrest. Nyekar community in the village before the tomb forerunner Seblang ritual performance, in order to obtain a permit.

The series of rituals before a show Seblang, offering great-grandfather was brought to the tomb Witri include fruits, porridge, cone, pecel pitek, and ointment-ointment. Salvation led by Mr. Busairi Islamic religious leaders in the Village Bakungan. Clean ceremony procession village with *Idertheearth*, the places through which the sacred on the instructions of supernatural into the dancer's body Seblang and guarded by spirits.

Ritual ceremonies release Seblang as Nadar, mythology associated with the community, that family farmers promised his children and grandchildren tomorrow should be Seblang. Therefore, all descendants of the family have to pay an appointment Seblang ancestors to perform rituals Seblang.

### **Social Function, Amusement and Attractions**

Seblang, as medium man with power, *supernatural* hoping to maintain alignment with the cosmic. Seblang rituals, collectively, social functioning, a high willingness to realize the implementation of Seblang performances on the village clean salvation.

Seblang rituals in ancient times first just a ritual dance, has now become a spectacle of people from within and outside the country. Seblang become a unifying identity and the whole village. Seblang become the pride of the villagers owner mystical cultural identity, unique and interesting. The Seblang ritual performance, strengthen the ethos of community residents Using *guyub* live in harmony and work ethic of unity looks compact. Like when decorating the old village hall office as a place with the invited guests and yellow coconut *porocake* (agriculture), and decorate the studio as a stage on which put offerings, altar Seblang dancer. It is therefore the local wisdom useful as an alternative media education, efficient and effective. The human form to understand the conditions surrounding developments.

Pertunjukan ritual Seblang as-entertainment spectacle contains values that are symbolic, like *gending* Seblang which contain moral messages about the struggle against the invaders. As in *gending Podowatching* ritual Seblang tells fighters who died in the battlefield. The symbolism is open like a parody of the musical and motion that accompanies the musical strains easily understood by people who speak Seblang Using *menikmatinya*. *Gending* ritual and ritual movements are familiar with the daily life of the farming community, such as plowing motion, installing vanes (*rivet*) in fields.

The sacredness of the ritual Seblang, confirming theories of Durkheim's mechanical solidarity, people are trying to maintain *guyub* Seblang rituals in accordance as a commence, like dancers Seblang be descendants of the previous Seblang dancer. It cannot be violated, because if it is not implemented then the spirits do not want to enter the body of the dancer so that staging Seblang unworkable. It must be adhered to by the people to organize Seblang performances. Compactness and mutual help as a system of community solidarity in preparing for the implementation of Seblang ritual. Establishment of traditional institutions foster solidarity Using community, in guiding and cultural inheritance.

The government has tried to develop the tourism sector as one of the priorities of development, with the initiation of a tourist visit in 1991. The regional government is also active in the administration of the program travel *Sapta Pesona* (Nurullita, 2012: 58-59). *Sapta Pesona* is a condition that must be realized in order to attract more tourists to visit an area or region in Indonesia. *Sapta Pesona* consists of: (1) Safe, (2) Conduct, (3) Net (4) Cool, (5) Beautiful, (6) Suave, and (7) of Remembrance. Regent H. Abdullah Azwar Anas in his speech at the opening ceremony MUSRENBANG Banyuwangi dated March 21, 2013, said trying to increase traffic and an increase in tourist destinations and focus of *ecotourism*. culture and nature-based

Before performing the ritual Seblang, on 16-17 September 2016 held a bazaar event with the aim of events enliven the village clean. Events bazaar is a promotional event culinary foods like salad soup, art, batik and handicraft typical of Banyuwangi with the aim of improving the welfare of society from the economic aspect, shaded by the Department of Tourism Banyuwangi.

Banyuwangi regent Abdullah Azwar Anas Event Organizers JFC took Dynand Fariz as a consultant, then in the event of Banyuwangi Ethno 22-10-2011 Carnival (BEC) I processes by featuring 420 contestants. Then in 2014 BEC Ritual IV themed Seblang (Anoegerajekti.2016: 71-78). So ever since then, before performing the ritual Seblang Bakungan, held a sort of carnival around the neighborhood, featuring participants BEC,

then the tambourine, the perpetrators of ritual, village, community leaders, and people walking towards Witri great-grandfather's grave for nyekar.

## Conclusion

Based on the discussion of the problems, it can be concluded as follows.

1. Seblang ritual performance is supported by social and cultural potential of farm, habitual and traditions inherited from ancestors continue to be maintained in the District Bakungan Glagah village.
2. Ritual is sakral Seblang Bakungan religious function expressing gratitude, refuse custody, strengthen the sense of community togetherness Using. Profane as entertainment became a tourist attraction. Ritual Seblang mechanical and organic solidarity in society Using.

## Recommendations

Based on the above conclusions, the authors present some suggestions as follows.

1. For Banyuwangi regency government should give more attention to the people and culture of the area, and give good support facilities, infrastructure and helps to build community character that can support Using cultural tourism activities.
2. For the people should get used to inculcate noble values embodied in the traditional culture into everyday life, so as to make the guidelines.

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