A DESCRIPTIVE STUDY ON RASULAN IN GUNUNGKIDUL, YOGYAKARTA SPECIAL REGION

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ABSTRACT
Rasulan is one of cultural festivals which can be found in Gunungkidul, one of the regencies in Yogyakarta Special Region. This tradition is usually held annually to express people's gratitude for all the harvests. The local residents who mostly earn their living by cultivating their lands work together to conduct this festival by performing some kinds of activities ranging from sport competition, religious, and cultural performance. This research aims to describe the origin, sequences and the values of this tradition which party explain why the local people still preserve this festivity. An exploratory descriptive qualitative research is employed to reveal. Qualitative data are collected from documentation, and library research. In addition, some interviews are conducted to indulge more information from the village leaders who knows more about the development of this festivity. The obtained results reveal the sequence of activities from beginning until the end. This tradition also brings about various value such as religious, social, cultural and economical. This study brings some theoretical contribution and implications on the potentials of this event for tourists' attraction.
Keywords: cultural festival, motivations, perceptions, Rasulan, Gunungkidul

INTRODUCTION

Background of the Study
One of the most popular tourist destinations in Jogjakarta can be found in Gunungkidul. Thousands of local and foreign tourists visit breathtaking beaches, waterfalls, caves, rivers, and limestone hills. This regency offers dozens of beaches with various characteristics which are incomparable with all the beaches in Bali or Lombok. You can find a fresh water river which is flowing into the beach in Jogan beach. You can find a beach for diving in Drini and Nglanggeran beach. Each beach offers different views and attractions. Besides the sea view, Gunungkidul has various underwater caves and rivers which are suitable for extreme cave tubing which attracts more tourists. Gua Pindul for instance, as to preserve the sustainability of the area, the local government limited the number of visitors for 2,600 per day (Yuwonono, 2018). In addition to its wonderful beaches and caves, this area is also famous for the ancient volcano called Gunung Nglanggeran. This eco-tourism resort offers visitors with a wide variety of activities from camping and hiking to the top of the mountain to enjoy the scenery from the highest peak by relaxing at the top. There is a kind of lake which is called “embung” as a water reservoir in the top of the mountain where visitors can be grateful of the amazing view (and or sunset) and the breeze that gently touches their hair and skin.

In addition to the breathtaking nature, Gunungkidul has rich tradition and culture which is passed from generation to generation. As part of Javanese culture, people live on local wisdoms and traditions which serve as a means of communication
from people to God. Javanese believes in one of such cultures is called Rasulan. It is a cultural festival which adds on other tourism potentials in this eastern part of Yogyakarta region. This tradition dates back from ancient time when the local residents held a festivity to express their gratitude to the Almighty God. (Hidayah, 2015). The old generation mentioned that life was not easy at that time, the geographical features of the area which are from limestone hills made it almost impossible to have regular flow of water for irrigation. Since water is hard to find, people relied heavily on waterfalls for their plants. For the daily needs, they had to travel a long way to get the water from the lakes or springs which are only available in certain time. When the dry season came, they suffer from draught. Because of this, when people got a good harvest they would like to express their gratitude and celebrate their hardwork by conducting a festival, called Rasulan.

Rasulan is believed to have existed for hundred years. Given such a long history, this tradition holds a significant role in the region’s culture. This is regarding the facts that Rasulan is mostly conducted in most villages in the regency involving various activities ranging from sport competition, cultural parade, religious ceremony, and traditional performance. Despite the different schedules to conduct this festivity, each village has same time to conduct this event which is based on their traditional calendar. As the time goes by, Rasulan is going through some adaptations. These changes might be based on the younger generation who would like to integrate the traditional and (Holden, 1962)it is important to explore the origin, sequences, and values of Rasulan as part of cultural heritage for future generations.

Research Questions
This article seeks to explain these following questions:
1. What is the origin and sequence of Rasulan tradition?
2. What are the values of Rasulan tradition?

Since Rasulan is widely practiced all over the regions and experience different adjustment. This article only focuses on the event conducted at three hamlets or Tri Padukuhan at Nitikan Barat, Nitikan Timur and Sambrejo, Semanu, Gunungkidul.

LITERATURE REVIEW

Gunungkidul in a Glance
Gunungkidul is one of the regency in Yogyakarta Special region. It has an area of 1,485.36 Km2, and it consists of 18 districts and 144 villages. Semanu District is the largest district, with area of about 108.39 Km2 making up for about 7.30 percent area of Gunungkidul.

Figure 1. Map of Gunungkidul
Gunungkidul is recognized from the geographical characteristics which belongs to Gunung Sewu Geo Park. Out of seven Geo park in Indonesia, Batur and Gunung Sewu Geopark has gained international recognition from UNESCO. The development of Gunung Sewu Geotourism is considered as one of the way
to stimulates the people’s welfare and participation to preserve the sustainability of the area. (Yuliaiswati & Pribadi, 2016). Another research mentions that the geological sites along Gunung Sewu Geo Park in Gunungkidul and its surrounding has a tourism potential to be developed as geo-tourism (Permadi, 2014). The tourism attractions along the geo-park area range from beaches, vertical caves, underwater rivers, to ancient volcano.

To add on the geological characteristics of the area, as one of the regencies in Jogjakarta Special tradition, the area is inhabited by Javanese tribe. Members of communities of Javanese people seem to be prepared to make sacrifices for the sake of maintaining friendship, solidarity and harmonious relationship with other members in the society. Javanese people seem to be particularly keen to preserve their culture, and do not seem to easily adapt to a new culture (Berman in Nadar, 2007) as they tend to stay with other Javanese only. In their nature to maintain solidarity and harmonious relationship, various traditional cultures are still well-maintained such as kethoprak, reog, wayang kulit, gamelan, etc. With the advancement of technology, a combination of pentatonic and diatonic tone is created in Campursari. This type of music allows traditional instrument to go along with the keyboard. The use of keyboard is based on its ability to imitate different types of tones. A local musician, called Manthou’s with his Campursari Group called Campursari Gunungkidul (CSGK) has been the starting point of the rising fame of Campursari (Supanggah, 2009). These traditional music has been exceeding the popularity of other types of music such as dangdut, kerongcong, and others. As a result, more and more Campursari group can be found all over the area. These groups are invited to perform on special occasions such as wedding, circumcision rite, gathering, and on annual village festivity: Rasulan.

Given the abundance variety of tourism attractions, Gunungkidul is ready to welcome the local and foreign tourists in their area. The residents also have a positive place and destination image on the area. In addition, tourism has positive impacts in some sectors. Tourism has significant contribution for the region’s revenue. (Rahayu, 2018) Hotels and other supporting facilities are established to support the tourism industry.

Figure 2. The Number of Hotel and Other Accomodation in 2016 and 2017.

Source : Dinas Pariwisata Kabupaten Gunungkidul (2018)

Based on the data above, it can be seen that the number of hotel has a rapid increase from 122 into 170. The increasing number of hotel adds on the number of rooms which is increasing from 1,053 into 1,503. These changes are in line with the growing number of tourists visits as mentioned in the figure below.

Figure 3. The Number of Tourists Visiting Gunungkidul

Source : Dinas Pariwisata Kabupaten Gunungkidul (2018)

Figure three recorded the number of domestic and foreign tourists visit. The
green shows foreign tourists’ visit, while the purple bar shows domestic tourists visit. As for the foreign tourists visit, the sharp increase can be seen in 2016 and 2017, from 3,891 into 21,082. Meanwhile, the trend of domestic tourists’ visit has shown increasing trends from 1,333,687 in 2012 into 3,236,931 in 2017. These growing number of tourists’ visit is related to the increasing number of tourists destination with the exploration of new coastal tourism and other tourism potentials.

**Rasulan as a Cultural Festival**

Tourism festival has long been an interesting discussion among tourism management practitioners since there is an increasing number on research in this area. The discussions range from the cultural values of festivals (George, 2015), the impacts of festival in the resident’s wellbeing (Yolal, Gursoy, Uysal, Kim, & Karacaoglu, 2016), festival engagement (Chen & Rahman, 2018). This research focuses on Rasulan as a form of cultural festival. In this section, a definition on culture will be presented, followed by the nature of festival. And a brief discussion about Rasulan will also be presented. Smith in (Holden, 2005) mentions that culture is viewed as being about the whole way of life of a particular group or social group with distinctive signifying systems, involving all forms of social activity, and artistic or intellectual activities. Culture is not just about the arts and the aesthetic judgements of a select minority who have been educated to appreciate certain cultural activities; it is also about the lives and interests of ordinary people, both urban and rural dwellers, indigenous and immigrant communities, artists and artisans (Helgadottir, 2011). It can be inferred that culture is created by the creativity of a particular group of people which results in cultural heritage. (Gnoth & Zins, 2013)

Having discussed the nature of “culture”, let’s move on the definition of festival. Festival is celebratory event normally held at regular intervals with a particular religious or secular theme, such as art, food or music, which may range from local to national or international and, therefore, tourism significance (Jefferson, 2002). This kind of event serves as tourist attraction when so many people come to the event to see the cultural performances.

In Gunungkidul, Rasulan or better knows as Bersih Desa is celebrated annually in many villages. Each village or Dusun has a different schedule which is based on the community agreement. In this research, the researcher focuses on Rasulan conducted at three Dusun or Three Padukuhan; the names are Nitikan Barat (West Nitikan), Nitikan Timur (East Nitikan) and Sambirejo.

**RESEARCH METHODS**

This research employs qualitative descriptive methods. Qualitative research is research studies that investigate the quality of relationships, activities, situations, or materials. This type of research focuses on describing in detail all of what goes on in a particular activity or situation rather than on comparing the effects of a particular treatment (as in experimental research), say, or on describing the attitudes or behaviors of people (as in survey research (Fraenkel, Jack R, Wallen, Norman E, Hyun, 2012)

The researches uses library research for secondary data. At the same time, the researcher also makes some observations, documentations and interviews with the local people to gain the primary data. Since the researcher also lives in the area so she is able to immerse in the festival, in this case she also serves as instruments to gain the data.
RESULTS AND DISCUSSIONS

The History of Gunungkidul

A history of Gunungkidul is stated on the region’s website at www.gunungkidul.go.id. When Gunungkidul was still a wilderness, there was a village inhabited by a number of runaway people from Majapahit. The village is Pongangan, which is led by R. Dewa Katong Raja Brawijaya's brother. After R Dewa Katong moved to Katongan village 10 km north of Pongangan, his son, R. Suromejo, built the village of Pongangan, so that it grew longer. Some time later, R. Suromejo moved to Karangmojo.

The development of the population in the Gunungkidul area was heard by the Mataram king Sunan Amangkurat Amrul who was based in Kartosuro. Then he sent Senopati Ki Tumenggung Prawiropeko to prove the truth of the news. After being declared the truth, Tumenggung Prawiropeko advised R. Suromejo to ask permission from the king of Mataram, because the area was included in his territory.

R. Suromejo did not want to, and finally there was a war which resulted in his death. Likewise 2 children and daughter-in-law. Ki Pontjodirjo who was R Suromejo's son finally surrendered, by Prince Samberyowo being appointed as Regent of Gunungkidul I. However, Regent Mas Tumenggung Pontjodirjo took short term because of the determination of the boundaries of the Gunungkidul area between the Sultan and Mangkunegaran II on May 13, 1831. Gunungkidul (besides Ngawen as the Mangkunegaran enclave) became a district under the authority of the Yogyakarta Sultanate. Mas Tumenggung Pontjodirjo was replaced by Mas Tumenggung Prawirosetiko, who transferred the position of the regency city from Ponjong to Wonosari.

According to Mr. RM Suryodiningrat in his book "Peprentahan Praja Kejawen" (The Government of Javanese Kingdom) which was reinforced by de Vorstenlanden's 1931 publication GP Rouffaer, and the opinion of BM Mr. Diponegoro, together with the formation of other districts in Yogyakarta. It was stated that.


From the quotation above, it can be inferred that Gunungkidul is an area on the east side of Opak river. The area used to belong the King, about the same with foreign area in the oldest time. It was ruled by Pepatih Dalem (King's Subordinate). In 1832, the city center and the foreign area were broken down. Mataram was divided into three regions, each was led by a Boepati Wadono Distrik called Toemenggoeng. The regions were Sleman (Roemijin Denggong), Kalasan and Bantoel. The king's land in Pengasih was ruled by a Boepati Wedono Distrik Pamadjegan Dalem. It happened also in Sentolo, there was district head who
was called *Riya*. The one who lead king’s land in *Goenoengkidoel* was also called as *Riya.*"

In 1984, a committee was founded to trace Gunungkidul Regency Anniversary from historical facts, research, data collection from community leaders, experts and existing literature. It was finally determined that Gunungkidul Regency with Wonosari as a government center was born on Friday dated May 27, 1831 or Big 15 Je 1758 and it was supported by the Decree of the Regent of the Level II of Gunungkidul No: 70 / 188.45 / 6/1985 concerning the determination of the day, date of month and year of Gunungkidul Regency signed by the regent at that time Drs KRT Sosro Hadiningrat dated June 14, 1985.

While juridically, the status of Gunungkidul Regency as one of the regency districts which has the right to regulate and manage its own household within the Yogyakarta Special Region and is domiciled in Wonosari as the district capital, was established on 15 August 1950 with Law no 15 of 1950 jo Government Regulation No 32 of 1950 when Gunungkidul was led by KRT Labaningrat.

In order to capture the anniversary of Gunungkidul Regency an inscription was built in the form of a monument at the first regent’s grave, Mas Tumenggung Pontjodirjo, with the words *Suryo sangkala* and *Condro sangkala* read: *Nyata Wignya Manggalaning Nata Hanyipta Tumataning Swaprojo*" According to *Suryo Sangkala*, the words symbolize the year 1831, it was reversed from 1381, while *Condro Sangkala 1758* was reversed 8571. It can be inferred that Gunungkidul was established in 1831.

**A Brief History of Nitikan**

According to some interviews with village heads, it is said *Padukuhan Nitikan* was founded by someone called *Ki Lombok* who came to clear land or opened residential areas in the Nitikan area. In the beginning Ki Lombok came in the Nitikan area to work in the forest and occasionally he rested on the *Jirak* river where he was in the Krapyak area. Later the place became the main point of the village tradition called Rasulan as a form of respect for the pioneering Padukuhan Nitikan. A few weeks after clearing the lands, the stick belonging to Ki Lombok disappeared and then he looked for his stick. In the search for his stick Ki Lombok *nitik* (looking for) a place to search so that the area is named the *Nitikan* area. Since then, the area where Ki Lombok looking for his stick was named Padukuhan Nitikan. Regarding the large number of its population, there has been an expansion of the area in Padukuhan Nitikan to West Nitikan and East Nitikan. Then there was a re-development, there was a division with the emergence of the Sambirejo. Because of the historical attachments of the three Padukuhan, namely Nitikan Barat (West Nitikan), Nitikan Timur (East Nitikan) and Sambirejo, were always simultaneous in conducting the Bersih Desa (Rasulan) event so that it was known as *Tri Padukuhan* (Three Villages). Each of the Padukuhan is led by a village head called “dukuh”. The dukuh is appointed by the local government and its serving period is five years. The Dukuh has important role in administration, society, and cultural events including Rasulan.

The village social life in Nitikan puts forward mutual cooperation and togetherness that can be seen from the various events and activities that take place in the area. It is common for people to work together in many aspects. When one villager needs to build or renovate the house, all the neighbors will come and join the work. This is known as “sambatan”. The host only needs to provide lunch and
drinks, the people surrounding his house will voluntarily come and help the works. Another culture is called “gugur gunung”. It refers to community work to build village infrastructure and keep the surrounding clean. This gugur gunung activities is usually scheduled by the village heads before special occasions, such as Lebaran or Rasulan. When one member of society has a sickness or hospitalized, all the people will voluntarily come and visit the sick people, in addition, they will donate some money to the person. The mutual cooperation also happens in wedding, circumcision or other festivity. Long before the d-day, the host will privately come to the neighbor house asking for their willingness to assist the festivity. One person can be requested to assist the host for one until several days until the event is finished. These people who are invited are then called “rewang” The number of rewang depends on how big the event is. For a festivity which invites more than 1000 guest, the rewang starts from 100 persons. They work hand in hand to make the event a success without expecting anything in return. It can be inferred that local tradition to respect and help each other, to be friendly and courtesy are still well preserved as in their tradition.

As for the culture, the villagers highly appreciate the ancestral heritage and local wisdom that is demonstrated through the preservation of the cultures of their ancestors. There are many traditional events and arts that continue to be carried out, such as Bersih Desa or Rasulan traditional ceremonies, Gunungan traditions, Ingkungan traditions, cultural ceremonies, Wayang Kulit arts, Dagelan Campur Sari, Janggrung arts, Reog Gudahan arts, Doger arts, Jathilan arts, arts Gedruk, and many more.

**Rasulan as a tradition in Nitikan**

Rasulan is a Javanese tradition which is not only conducted in Gunungkidul but also in some neighboring areas such as Sukoharjo, Bantul and even some areas in Ngawi. It has a wide range of names and activities. This tradition is also known as Bersih Desa, Sedekah Desa, Merti Desa or Memetri Desa. Endraswara (2006) states that it is called as Sedekah Desa (Village Charity) due to the mass charity program conducted. Others call as Memetri Desa (Taking Care of the village) since there are usually some activities to take care and preserve the village in the villager spirit and the events. Another term is Rasulan which refers to the event of festivity where the villagers serve selamatan rasulan in the form of steamed rice with whole chicken dishes called ingkung.

An interview with Pak Widadi, one of the village activists, mentions that Rasul or Rasulan tradition has passed from generation to generation since Mataram kingdom. This tradition symbolizes people’s gratitude to God for His blessings. The blessings are fruitful harvest, health, prosperity, etc all through the year. After Indonesian independence, Rasulan is well preserved and have undergone some modernization. The event not only covers festivity but also some entertainment events. Until 1960s, there was an agreement to appoint specific area among three villages in Tri Padukuan. The appointed site was the residence of Mr. Yahman Sastro Busono as the village head. At this time, people had agreed to conduct the event on a specific day, Senin Wage, Monday Wage.

In 1965, Mr. Cipto Sujono was appointed as Lurah or Village Head to replace Mr. Y.S Busono. Therefore, the center of festivity moves to the new Lurah. At this era, the
tradition is well preserved to attract more people without leaving its root culture. The primary entertainment is Janggrungan at Krupyak area. Janggrung or Janggrungan is a traditional dance performed with live gamelan. Beside janggrungan, there were also additional traditional performance such as ketoprak, wayang kulit, reyog, doger, and gunungan.

In 1966, there were replacements of three dukuh. In East Nitikan, Mr. Parto Rejo (Sapar) was replaced by Mr. Suwito Pawiro Kaseman, in West Nitikan, Mr. Wiryorejo (Wir Topo) was replaced by Mr. Atmorejo (Kuncung), and in Sambirejo, Mr. Sagiman was replaced by Mr. Siswo Wiyono (Wagiman). The three dukuh from tri padukuhan assisted by some local leaders were having discussion on how to revive the tradition without burdening to the Lurah. The Rasulan was conducted at the residence of Lurah until 1980s. With several considerations, it was decided that Rasulan was conducted at one of the Padukuhan in the residence of Pak Dukuh, the head of padukuhan. The event was conducted in turn from east, west Nitikan, then Sambirejo and vice versa. With the availability of Balai Dusun (Village Meeting Hall), the event is centralized of the hall of each padukuhan. From that time on, Rasulan is conducted in each village hall as the center of activities.

**Preparation Stage**

Few months before the harvest time, the representatives of three villages held a meeting to discuss the exact date of the festivity. Since Rasulan is always conducted at Senin wage (Monday wage), the meeting will discuss which month which is appropriate. Having discussed the place, the time, then they start to discuss the activities and the required budget. The types of activities will not vary much from time to time, then it will be easier to arrange the budget. The total budget will be covered by the villagers from the three villages. Despite the minimum donation set by the village heads, each villagers are welcome to donate more based on their financial capacity. This contribution is referred as “Opah Wayang” or puppet show fee. It refers to the fee that should be paid to the ‘dalang’ or the person who plays the puppets. At the end of the meeting, a committee is established to organize the meeting from beginning until the end.

Regarding with the donation, more and more villagers who reside in the city area are willing to contribute to the festivity. They will donate a sum of money to support the program. This phenomenon is not only conducted for those who reside in Jakarta, but also the other areas. It proves that they have a strong cultural relation with their hometown by donating and attending the event. These urban people have long tradition to visit their hometown for at least twice in a year: Rasulan and Eid Mubarak. Thus, Rasulan is not only celebrated by the local people but also for the urbans.

**The Stages of Rasulan**

To attract more crowds, the committee also holds some sporting events such as volleyball, football competition, and fun walk. The selections of the games are merely based on the popularity of the games. The volleyball competitions are conducted a week before the festivity. The participants are from the three villages and the surrounding villages. While the football competition is held a day after the festivity. The fun hiking is held on Monday morning. The winner will get special price based on the donation. But winning the competition is not the aim, getting all together in a friendship competition is the primary goals.
Janggrung Dance Performance

Janggrung is a Javanese traditional dance which is also called Tayuban and the dancer is better known as ledhek. (Freeland, 2007). This traditional dance does not only serve as entertainment but also serves as an integral part of festivity or rituals such as rasulan or bersih desa.. The Ledhek, or the female professional dancer is singing the Javanese song which is accompanied with some traditional Javanese instruments such as gong, Kempul, saron and kendang. As the niyogo, or the musicians play the music, ledhek sings and dance along with the rhythm of the music.

Janggrung has long been part of rituals and festivity in Gunungkidul. Not only is the dance part of Rasulan but also serves as an integral part in Nyadran festival in the same area. (Laksono, 2009). Allan P. Meriam in Laksono, 2009 mentions the eighth functions of Janggrung: (1) for emotional expressions, (2) entertainment, (3) communication, (4) symbolic description, (5) response, (6) religious and social rites legalization, (7) cultural sustainability, and (8) social integration support.

As for the Rasulan, Janggrung is performed on Sunday afternoon, a day before the festivity. The dance is always performed at the bank of a river called Krapyak. The selection of the place is passed from generation to generation which is based on the history of the Nitikan village. The dance is performed by a sinden who lives in the village. Some villagers bring the traditional instruments to the area. Before the dance is about to start, the village elder person or called as Juru kunci responsible for mediating the villagers and the spirit resides in the area which is called as danyang. Juru kunci asks for permission to hold a Rasulan and hopes that there will be no obstacle during the events. Having finished the rituals, the dance is performed watched by local people.

Rasulan Festivity on Sunday Evening

On the first night of the festivity, the center of activities is held on the stage of the village hall. The festivity starts after evening prayer. The rundown starts
by inviting the head of the committee to report the program, followed by a brief remark from the village head, and some other local leaders. After the program is declared open, it will be followed by some entertainment programs: various traditional and modern dancing, music programs and the last is Kethopruk performance. Kethopruk is traditional drama taking the story of Mataram kingdom. Almost all of the performers are the villagers. The programs will be finished at about 02.00 a.m.

The crowd coming to the festivity is not only the local people but also villagers from the surrounding area. They come to see the performance and come to visit the relatives living in the village. The host will be preparing some traditional dishes to welcome the visitors as part of hospitality.

Rasulan Festivity on Monday morning

On Monday morning, there will be special rite called metokke which is conducted in the village hall. The word ‘metokke’ is a Javanese term. It derives from the word ‘metu’ meaning out, or exit. It means the villagers give out some of their blessing for their surrounding in the form of traditional meal. This tradition is a form of offering to show gratitude for all the harvest and blessing during the year. Women in the village are preparing for special dishes called sego wuduk. It’s a steamed rice with coconut milk. The rice is completed with ingkung; the whole local chicken which is boiled with special herbs and spices. The dishes are prepared in a large pot made from metal or soil. This will be gathered in the village hall, a preacher will pray for it showing their gratitude for all the blessing
for the previous year and pray for the betterness in the following year. After this, some of the pots are selected and given out to the villages leaders to show compliment and respect for their dedication. Then all the rice will be mixed up; the whole chickens are shredded and mixed up to be distribute to all the villagers. The mixed up rice and chicken are taken home for family meal.

On Monday afternoon, people are preparing for a village carnival. This event involves all of the inhabitants of the three hamlets. Each family is at least represented by one person, they dress themselves with different costumes representing their culture and symbols. Hundreds of villagers are voluntarily grouped into several themes, from traditional into modern costumes marching on the street for several kilometers.

Upon arriving at the village hall, some performances are prepared such as reog and jathilan. Reog is a traditional performance to accompany gunungan parade consisting of a set of dancers with different roles in warrior setting. The performance is followed by three drummers, one Angklung drummer, one kecrek drummer, and one dhogdhog drummer who became a unit. In Rasulan reog has a very important role, which is to pick up gunungan from the hamlet to to the village hall.

Another performance is jathilan. Jathilan is a form of horse dance when the dancer experience a trance. It is usually performed in a special rites such as marriage and circumcision, or as a crucial part of an annual village cleansing ritual (bersih
desa). Performance is for several hours and consists of 4 or 5 parts (babak) with different lead dancers in each. The most typical babak involves an even number of dancers (normally 6 or 8) dressed in colorful costumes imitating the ones of noble Javanese warriors. The dancers are ‘riding’ flat hobby horses made of woven bamboo and could be armed with whips and/or wooden swords. Performance is accompanied with a music of traditional gamelan instruments (mostly various gongs and drums), however an addition of modern drum set is also very common nowadays. The music goes with the voices of one or two singers, performing traditional and popular songs, alongside with some chanting. The dance starts in quite an orderly way with synchronized and elaborate movements. Performing of such routines may last for about 20 or 30 minutes after which begins a trance phase—that presents the main attraction for the spectators. (Rapport, 2018) A ‘pawang’ is responsible to guide the spirits into the dancers. While the dancers are possessed, they can eat various things: from flower petals, cracked glasses, opening coconut shell with his mouths into eating living snakes. These will raise excitement for the crowds to see.

During this time, family, relatives or friends living near the village will come to see the performance and give a visit to host villagers. To welcome the guests, the hosts usually prepare some dishes for lunch and snacks to appreciate the guests. The hosts are happy to welcome the visitors to their house. When their children are still in school ages, they will invite their classmates to come. In the surrounding villages, some people are still happy to send a package of complete meal they have cooked to their relatives. When a person receive the meal package, she/he normally has to give similar package in another event. This tradition symbolizes how the local people maintain and strengthen their relationship with others. As for serving the meal and else, it’s a kind of charity to share some of their blessings to their surrounding people. They believe that these traditions will bring a good health and prosperity for the upcoming year.

**The festivity on Monday evening**

Monday is considered as the d-day of the festivity where visitors from nearby village come to see the performance in the carnival and in the village hall. After these, they visit the villagers’ house to strengthen the relationship. This will continue until Monday evening where they can see puppet show in the village hall. The show will start from 9 p.m to 4 a.m. Around midnight, there will be a special performance called ‘limbukan’ where the dalang might collaborate with other entertainers like a singer or comedian. As the ‘dalang’ ends the show, it signals the end of the festivity. The villagers are looking forward to conducting the next event in the following year.
The following day, the villagers are working hand in hand to return all the equipment used in the village hall. During these times, the meals are provided by the women. They prepare all the dishes for all the guests and committee throughout the events. They work voluntarily without expecting anything in return. The following week, the committee will arrange a meeting for a report and evaluation. They need to be responsible for the budget allocation coming from people’s contribution. The report will be then distributed for the village leaders; and they share the information for all the people.

CONCLUSION AND SUGGESTION

From the elaboration above, it is clear that Rasulan, or Bersih Desa, or Village Cleansing rite is an annual tradition passed from generation through generation which should always be maintained since it serves various values. The foremost is religious value. This event is a special package to showcase the local culture with local wisdom where the local people believe in the existence of God who always shows His hands in their everyday lives; harvest, good health, and village safety and prosperity. The local people not only shows their beliefs to God and be thankful for all the blessings they have received; they should live hand in hand and respect all the unseen entity in the village.

In addition, Rasulan shows social value when people work together to hold an event. Not only do the rich people but also the low income family participate based on their capacity. The social value is also reflected in the metokke tradition where each family share abundant portion of rice and ingkung to be share. It also a medium to strengthen the relation since relatives or acquaintances are coming to visit.

Another value is cultural value. All the traditional performances, rites, traditional meals are there to enjoy on the event, hence they can be well-preserved as they are part of the events especially by the young generation so that they can understand and proud of their culture despite the globalization era. All the traditional dancers, performers, comedian, puppet show are there to see that their professions are worth-taking.

From this festivity, people can also benefit economically since it attracts food sellers and hawkers to sell local food around the village hall as the center of festivity thanks to the thousands of people watching the festivity. Of course, there will be an increasing needs of consumption rate where people spend more money to food products prepared for the guests. Sellers on the local markets always cope this demand with providing more stock. This, eventually’ is increasing their turn over.

In the long run, this tradition can be listed as one of cultural agenda in tourism calendar of the regency. With a good cooperation among local stakeholders,
this can serve as a tourists attractions. The local government needs to focus on how to promote this event globally, the cultural and tourism division should raise people’s awareness on how to welcome the tourists attending the events. To welcome the tourists, it is also crucial to prepare home stays. In this case, the tourists take part in a live in program where they stay with the local and take part in the event from beginning until the ends. They can see the uniqueness of the local culture and see how the society still maintain the culture.

For the next researchers, further studies need to be focuses on how to create a tourism package from this event and how to market the events. Besides, separate research needs to be conducted on the residents’ perceptions on this event.


doi.org/10.2991/ictgtd-18.2018.46


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