

Conference Paper

The Local Wisdom of Gucialitese People in Ojung Ritual

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Abstract

Ojung is an art that emerged as a result of many disasters and disputes between ancient societies. The elders ask the Almighty stability and peace in the village of Gucialit. This research uses descriptive qualitative methods to investigate and explain local wisdom in *Ojung* rituals. Data is collected by observing the ritual activities starting from the ritual ceremony to the peak of the *Ojung* celebration. In this research, data was collected via documentation and interviews with *Sesepuh* or *Danyang* and the community. The results of this research found that the *Ojung* ritual which became the local wisdom of the Gucialit tradition was a tradition of obedience and trust, performed by the community to obtain peace, avoid arguments, ensure successful harvests, and protect the village.

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1. Introduction

Indonesia has a diverse cultural wealth. Each region has the characteristics of each of the arts and culture in the community. The traditional art is a legacy of our ancestors in ancient times. Art gives color to life and character in an area. Based on the data obtained from the research, this *Sidodadi* village emphasizes the regional arts in Lumajang. While the villages of *Sidomakmur* and *Sidomulyo* have not yet found a thing that stands out. The majority of the people of Gucialit village are farmers, tea plantation employees, etc. The most prominent products of production in the village of Gucialit are tea, banana, coffee and coconut plantations. Besides that the most characteristic production of Gucialit is *Manten Tea*. The *Manten* tea is already famous for being tasty and expensive in Lumajang and other areas. This tea is not only made with jasmine ingredients but is also added by herbs including clove, lemongrass. Gucialit Village is also dubbed as a tourist village. Because there are a variety of tourist attractions, including the Peak GBK, tea gardens, waterfalls, peak 74, peak 1001. In these activities, the four hamlets in the village of Gucialit work together and compact in each activity to build the village of Gucialit into a village that is self-help. Besides that, the village of

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Gucialit is also famous for its cleanliness. The icon in the Gucialit village also uses the concept of flowers and red Andong leaves. The flowers and red carriages themselves are along the road entering the village of Gucialit. So that the village of Gucialit is beautiful and clean without any garbage. This has been proven that the village has won the BERSERI (Bersih/Clean, Sehat/Healthy, Lestari/Sustainable) competition at the Lumajang Regency level and has even reached the level of the province of East Java.

Folk Art is a traditional art that was born and processed by rural communities. According to Sedyawati, folk art is art that grows and develops outside the palace (far from values and does not mean geographical distance). The folk art grows freely outside the palace, it is considered not maintained so that it cannot realize virtue [5]. Therefore folk art has the characteristics of being rough, simple, low, and improvised. On the other hand, according to Hastanto when viewed in terms of the complexity of its cultivation, many folk art is no less complicated than classical and pop art [13]. Folk art in its embodiment can be in the form of fine arts (painting, sculpture, craft art, art decoration, and architecture) and performance art (dance, music, literature, and theater). Art is also inseparable from the culture that is inherent, even that has become a hereditary or characteristic of the art. So, we find in an area with another area that has a different art but still upholds Indonesian art, such as the example of the art we wrote in this article, namely: *Ojung* art in the Gucialit Village, Lumajang, East Java. *Ojung* is a regional art that is really real inherited or passed down to each of his children and grandchildren, because this is an art that involves the people of the area itself that we see is very attached to everyone who plays it. Do not know the small age, young to old. This art is passed on to his grandchildren later. Although in this art that stands out is with violence. Do not forget also the traditional music that still uses traditional tools such as gongs, kempul, slomporet, drums, and kenong. This art is always held once a year and can also be held if there is a big event in the village. Therefore, we as citizens and a good generation of nation should be able to maintain and if we can uphold the characteristics possessed by each region in Indonesia, so that it still has an identity that is recognized nationally and internationally.

The Lumajang community has a unique, familiar tradition called *Ojung*. There are two people who do attractions on rattan fighting. They are fighting by hurting their opponents. One of these *Ojung* traditions can be found in the village of Gucialit. That said, this tradition was carried by their ancestors. Usually held once a year during the dry season or when the village celebrations. However, now the event was not only held when the ritual requested rain. In Gucialit, not only the parents play this attraction, but also the village youths. They clashed with rattan in a prepared arena. They must

conquer the opponent by striking hard the tip of the rattan into the opponent's back. Even though they had to be hurt by rattan slashes, they seemed to enjoy this game. In fact, not infrequently they are still dancing to entertain residents. There are no judges or referees in the game. Those who cut the most cuts on the opponent's back are considered the most powerful. Usually, in the tradition those who win get a prize given by the village or organizer. However, when competing, they must be sporty and balanced. If one of them hits 10 times, his opponent must also hit as many hits as well.

Local wisdom has a close relationship with the traditional culture of a particular place. Local wisdom contains a view or rule so that more people have a foothold in determining an action such as the behavior of everyday people. Youth who know and adopt the values of local wisdom early, will use it as an analysis in dissecting and separating the value of the element technology [8]. *Ojung* tradition has been passed down for generations. Residents do not feel that as violence. But rather, it is a matter of pride. Those who dare to appear are regarded as brave. The tradition is self-sustaining. In fact, it is ingrained in the residents. Every time the *Ojung* attraction is held, there are also many participants. Many young people in Gucialit Village are interested in this attraction. About 50 young men have studied the *Ojung* technique. The technique consists of how to attack and defend. The object of this study is very interesting to study as an effort to document, describe the local wisdom of the gucialit community in the *Ojung* ritual, because this art has a lot of influence in social development in the community both from outside the area, especially for local communities, and wants to preserve local wisdom as the nation's culture.

2. Research Method

Based on the nature of the data to be analyzed, this study uses a descriptive qualitative research design that will explain everything as is and is real. The approach is the scope of research, related to aspects that will be revealed in research. The approach will frame any objects that might be revealed in the study. The writing of this paper uses a descriptive analysis method. Descriptive method can be carried out systematically, factually and accurately about the facts and the characteristics of the population or area. This research method is used to investigate and describe the local wisdom of the Gucialit people in the *Ojung* ritual. The results of this study indicate a systematic, actual, and accurate depiction of the phenomenon of research.

In this study, researchers used data collection techniques, namely (1) making observations at the research location, namely in Gucialit Village, Lumajang Regency, East

Java Province, (2) recording data obtained from informants, (3) making records related with local wisdom in the art of *Ojung*, and (4) conducting interviews with informants.

3. The *Ojung* Ritual of Gucialitese People

Ojung's art emerged as a result of the many disasters and quarrels and quarrels between people at that time. In the end the village elders hold a meeting to ask the Almighty, to be given welfare in the village. Then after making a request that was expressed by the village elders, an inscrutable voice was heard asking that rituals and performances were always held to replace the quarreling as a form of no grudge between communities where the participants were voluntary. So that every year there is always a village alms accompanied by *Ojung* music which has Javanese music in it. The village alms were carried out to give thanks for the blessings given to the village, as well as to honor the elders who had tried to clean the village of all kinds of quarrels. *Ojung's* art has been around for thousands of years, brought by *danyang* or elders from the village, namely *Mbah Rumani* and *Mbah Besar*. Formerly, quarrels in the village always used weapons, now the weapons are replaced with rattan, or they call it intertwining. Rattan used is rattan that is old, and cannot be replaced with any wood other than rattan. If you change the existing customs, something will happen that makes the village uneasy. The ancient people made *Punden* for the graves of the dead *Danyang*. Every year when the *Ojung* rite is held, the community also conducts *Nyadranan* to visit the tombs of the elders as well as to clean the *punden*. This art actually adheres to the understanding of dynamism, which they believe in the strength of the ancestors who governed everything in the village. But over time, and the majority of citizens are Muslims, the belief began to be mixed by the influence of Islam. So that the understanding of dynamism that was adhered to in the past gradually became a ritual based on the religion of Islam to give thanks for the Grace of God Almighty.

Ojung's rituals and performances are always held once a year precisely on Friday Wage, Rajab month. Rituals must also be held after 9 and above. The place used for this ritual is also a special place called "Bale Anjak". Bale Factoring was once the residence of the elders, as well as the place where the first Ritual was held. The place of ritual cannot be moved everywhere, if it is moved there will be something disturbing for the village. The procedure for implementing *Ojung* is actually that there are no special requirements or restrictions. Before the whipping scene in the *Ojung* show was held, it was held first, whose intention was to notify that there would be a ritual to replace quarrels in the past. Then after the first ritual, the whip scene begins. This scene can

be followed by adult men and boys. There is no special movement in this scene, the purpose of this scene is only to symbolize the fight using weapons in ancient times. After the performance is finished, the second ritual begins. This is the main ritual in Ojung custom. In this ritual each family gives a blessing in the form of a cone as an expression of gratitude for a good harvest. In addition to the cone, the community also makes special offerings which they call Ambeng Ruko which contains sticky-based crops. The sticky rice used must be the original sticky rice from the village, otherwise the Ambeng Ruko will not be made and will instead be destroyed. Particularly involved in this activity was Mbah shaman, who was a descendant of the village Danyang. Then the implementation of the ritual as a whole is the village community and people who come from outside the village.

3.1. The Local wisdom of Gucialitese People

Local wisdom is a set of ideas or policies based on the values of virtues found in a community and often applied, believed to be the guidance of life, and handed down from time to time. Local wisdom can be in the forms of knowledge, skills and policies used for the welfare of the peoples concerned. Local wisdom is of two forms, tangible and intangible. Tangible local wisdom appears in the forms traditional text, traditional buildings and cultural symbol; while the intangible one in the abstract forms such as advice or proverb [9]. *Ojung* is a form of local wisdom of the gucialit community tradition which includes:

1) *Ojung* is a tradition of obedience and is trusted by the community as a ritual to get peace to avoid fighting. This art is art that arises due to the occurrence of many disasters and quarrels between ancient societies. The elders ask the Almighty, begging for stability or peace in the village. Then after a request from the village elders, a magical voice was heard asking that rituals and performances were always held to replace the quarrel.

2) *Ojung* is a tradition of obedience and is trusted by the community as a ritual to get peace of successful harvests. After the loss of quarrel between communities, the residents thanked the Almighty by giving offerings in the form of harvests.

3) *Ojung* is a tradition of obedience and is believed by the community as a ritual to get peace in the safety of the village to avoid disaster. *Ojung's* own art has existed since hundreds of years ago, initiated by the elders, namely mbah Rumani and mbah Besar. *Ojung* is always held every year when cleaning the village every month Rajab and Friday wage. Nothing has changed in this art from the beginning until now, both

in terms of rituals and performances. This ritual is always led by descendants of village elders who initiated the existence of this ritual. If this ritual is not carried out there will be a disaster or disaster for the village.

3.2. The Function of Ojung Art

Traditional art functions more to the nature of its ritual, so it is different from other arts. The function of traditional arts in the ethnic environment in Indonesia can be divided as follows; 1) Summoning magical powers, 2) Picking up protective spirits to be present at the place of worship, 3) Summoning good spirits and casting out evil spirits, 4) Warning to ancestors by imitating failure or alacrity, 5) Complementing ceremonies with regard to commemoration of the stages of one's life, 6) Complementary ceremonies with regard to certain moments in the rotation of time, 7) Manifestation rather than impulse to express beauty alone [2].

The tradition is held strongly by the people since that kind of religious tradition will give meaningful experience that becomes the people's power and identity [10]. This art is ritual art, so it is not often displayed. In one year it must be done once at the village alms day, more precisely that the *Ojung Arts* ritual is held on Friday wage the rajab month. Besides being carried out on Friday Wage, there are also taboos according to the ancestors who used to be Buddhist, which must be performed, ie rituals should not be conducted below 09.30 WIB. Because at 09.30 down the players and the community must prepare the equipment in advance and for the mothers to cook dishes that will be served for the ritual. Besides that, *Ojung Art* is also not recommended to be performed more than 20.00 WIB because it must be in accordance with rituals and mantras and if we carry out more than 20.00 WIB, the concentration of *Ojung* players is also out of focus or inaccurate. Even if it has to continue, it must at least finish at 22.00 WIB. Although it continues it has no effect on the show. The closure of this art can be done with ritual or not. Therefore, these recommendations must be obeyed so that everything runs smoothly and given salvation by God Almighty. The function of *Ojung Art* is:

1) For Gucialitese People Party

This activity was held with the aim of inviting the gucialit community to cook colossally with a variety of foods. The people's party begins after the *Ojung* ritual procession, then all food will be distributed to all the people around. With the aim that people can feel the beauty of togetherness and share the fortune that has been obtained.

2) To symbolize the success of the gucialit people's harvest

The *Ojung* Performing Arts which is held every year is a symbol and manifestation of the success of the community from the harvest, such as: rice, corn, vegetables. This activity is believed by the community to be beneficial and abundant blessings in the next harvest if held regularly every year.

3) *As the safety of the village to avoid disasters and things that are not desirable*

The main function of the most basic with the holding of *Ojung* is as a ritual to avoid disaster and be given the safety of the village, such as epidemics, calamities and so on.

4) *Maintaining friendly relations between hamlets and surrounding communities.*

Some reasons they are very enthusiastic in following this *Ojung*. The thing that made them enthusiastic was their pride in preserving the culture of their ancestors. In addition they are also not proud or ashamed despite the increasingly modern era and many teenagers their age prefer to play and modern style even like foreign cultures, but they actually like to be proud to take part in the *Ojung* art performance. Where is quite terrible because his back was beaten alternately with rattan to bleed. "Even though it hurts, we like it and it's a hobby," they said. They can do the *Ojung* art because they often see and finally they want to try and are now used to it. They also participated in the performance, not because of coercion from parents or people around them, but their own will. Because according to them by participating in playing the tip can add friends, friendship, find brotherhood and strengthen friendship.

Ojung's art is always carried out routinely every year by the people of Gucialit Village. If it is not implemented then according to the surrounding community there will be an unfortunate disaster, many diseases that come, community harvests that fail, many battles everywhere. Therefore, *Ojung's* Art will continue to be preserved and developed from generation to generation, from parents to teenagers and children. In *Ojung* art performance many people surround the stage to witness this very unique art, but there are only two people who will present this show by hitting rattan on their opponents to bleed. The beating of the rattan caused pain. However, because the players are accustomed to the pain, it makes the players feel no rashes on their bodies. The goal of alternately beating rattan is to strengthen the community ties between the local environment and communities outside the village and the community hopes that *Ojung* art in Lumajang especially in *Sidomulya*, Gucialit and surrounding areas will continue to be preserved until later because it is one of the ancestors' heritage. Many teenagers and even children under the age who watched, even they also participated in the game, but this does not make the child's attitude to be naughty or fighting and practiced to his friends at school. Even parents don't worry because they know that their children

already understand that it should only be done in an *Ojung* art performance and not for others or negative actions.

Performers of the *Ojung* Performing Arts are also children. dared to follow him, they confessed that they had just joined the *Ojung* for the first time. Initially he was curious about the show *Ojung*. So they try whether to do it hurts or not. Indeed, when rattan was hit on his back it was very painful, but it became fun and exciting and added experience, they said. For them, *Ojung* is an art that must be preserved by the community in the village of Gucialit, especially the younger generation so that it is not extinct. From various enthusiastic communities in the *Ojung* arts performance there were also PKK cadre mothers and posyandu cadres from Gucialit village who participated in entrepreneurship. This PPK and Posyandu cadre mother always engages in any activity in the village of Gucialit. It aims to train the entrepreneurship of PKK and *Posyandu* cadres in order to increase income, so that mothers in the Gucialit village become entrepreneurs and not be unemployed. The mothers each RT to open a business such as traditional food stalls, batik clothes, typical food Lumajang.

4. Conclusion

Ojung's own art has existed since hundreds of years ago, initiated by the elders, namely mbah Rumani and mbah Besar. Nothing has changed in this art from the beginning until now, both in terms of rituals and performances. *Ojung* art is a symbol of community quarrel in ancient times, which is characterized by the existence of an old or intimate weaving called the old rattan. This weaving is used by people in the past to hurt each other. So that the traditional leader decided to hold a ritual in the form of giving offerings of the harvest to the Almighty to avoid another fight. This ritual is always led by descendants of village elders who initiated the existence of this ritual. They are usually referred to as shamans from the village.

This art ritual must be held every year on Friday *Wage*, the month of *Rajab*. Rituals must also be held after 9 and above. The place used for this ritual is also a special place called "*Bale Anjak*". Bale Factoring was once the residence of the elders, as well as the place where the ritual was first held. The place of ritual cannot be moved anywhere, if it is moved there will be something disturbing for the village. This ritual is mandatory, if not carried out there will be a disaster for the village. So that people from ancient times until now have never left the ritual, and always consciously prepare for the ritual long ago. So, *Ojung* became a local wisdom Gucialit community tradition, namely the

tradition of obedience and trusted by the community as a ritual to get peace to avoid quarrels, successful harvests, village safety to avoid disaster.

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